

Annotated Bibliography

Primary Sources

“Advices to December 15—Civil War at an End—The Mikado and Tycoon—Ship News.” *The Evening Telegraph* [Philadelphia, PA] 13 Jan. 1869 first ed.: 1. Print.

This newspaper article from 1869 tells of the conclusion of the Japanese civil war. The newspaper reports that the Mikado (emperor) is now ruling the country. However, in reality, the Emperor Meiji was little more than a symbol for the Westernizers who had taken power in Japan. The editors of the newspaper fail to note that the Meiji restoration means that Japan is moving towards industrialization. Still, the article was useful because it helped me to decipher the terminology the American newspapers of the time used. The Mikado is the emperor, and the Tycoon is the shogun.

De Goncourt, Edmund. *The Journal of the De Goncourts*. London: T. Nelson and Sons, 1910. Print.

Edmund and Jules de Goncourt were two brothers who were prominent members of the French upper class. They lived a hedonistic lifestyle—both brothers were said to share the same mistress—and they collected Rococo paintings and erotic prints before they turned their attention to Japanese art. Hearing the de Goncourts discuss the simplicity of Japanese art reminds one how exotic Japanese art really was when it first appeared in Europe.

Eisenstein, Sergei. *Film Form: Essays in Film Theory*. San Diego: Harcourt Brace Jovanovich, 1949. Print.

Eisenstein, in my opinion, is the greatest film director in history because of his contribution to our understanding of the medium. Eisenstein studied Kabuki theater and Japanese culture in Moscow shortly after the Russian Revolution, and he explains how the prints of Utamaro,

Hokusai, and Hiroshige influenced the beautiful and ingenious shots in his films. It was interesting to see how the influence of Japanese art was felt beyond Impressionism.

“French Autumn Salon—A Triumphant Success for the Artists Who Exhibit at It.” *New-York Daily Tribune* [New York, NY] 13 Oct. 1907: 8, Print.

This newspaper article documents the French Autumn Salon of 1907, which included a massive Cezanne retrospective. The article includes a list of all the notable people who attended. However, they missed perhaps the most important person there. A young Pablo Picasso would see Cezanne’s work and be inspired to create Cubism. The legacy of Japonisme was inherited by Picasso via Cezanne.

Monet, Claude. “Claude Monet Par Lui-Même.” *Le Temps* 26 Nov. 1900: 1. Print.

This is a recollection by the Impressionist Claude Monet that was published in a French newspaper. Interestingly, Monet makes no mention of the Japanese art that played such a defining role in his career. Instead, he talks about the early, heady days of his professional life, when he was creating the new style of Impressionism along with Pissarro, Renoir, and Caillebotte. I used this memoir primarily in discussing the roots of the Impressionist style.

Perry, Matthew C. *The Personal Journal of Commodore Matthew C. Perry*. Washington D.C.: Smithsonian Institution Press, 1968. Print.

The journal of Matthew Perry is fascinating to read because it is a real-time account of the Japan expedition. It documents his thoughts as history was happening. Perry certainly believes the Japanese are inferior to the Americans, and he believes he has some kind of divine right to force Japan to trade with the West. After 1853, Perry played a small role in Japanese history, but I found this to be a fantastic source when researching the events of 1853.

Selby, Julian A. "The Civil War in Japan is Nearly Over." *The Daily Phoenix* [Columbia, SC] 29 Nov. 1868: 1. Print.

This article is a report of the Meiji Restoration as it happened. Like other contemporary writers, Selby does not recognize that the Meiji Restoration is a major event and will influence Japan's position in the world and history tremendously. Selby also does not understand all the different players and the social, economic, and political forces that led to the Meiji Restoration. Still, it is fascinating to read about the Meiji Restoration happening in real time.

"Testimonial to Commodore Perry." *Daily American Organ* [Washington, D.C.] 22 Nov. 1854: 2. Print.

This laudatory article was written by Americans stationed in Canton (a province in the southeastern part of China.) It salutes Commodore Perry for his "diplomatic work in Japan and describes him as a man of character, as someone who is fearless, and as someone who embodies all the principles of America. Today, Commodore Perry is usually seen as a symbol of Western imperialism and overreach, and there is a debate over whether his actions in Japan were justified. However, there was no debate then, and Commodore Perry was a genuine American hero.

"The Expedition to Japan—Mr. Webster's Instructions to Commodore Aulick." *Cooper's Clarksburg Register* [Clarksburg, WV] 05 May 1852: 3. Print.

Commodore Aulick was supposed to head the Japan expedition before he was replaced with the more experienced Commodore Perry. The newspaper actually reprints Webster's full letter to Commodore Aulick. This article provided some background on the development of the Japan expedition, but it also showed how excited the American populace was to read

about such a venture. They wanted to read Webster's whole letter and be a part of this history.

"The Japan Expedition." *The New York Herald* [New York, NY] 23 May 1853 morning ed.: 1. Print.

This article was written as Commodore Perry was going to Japan, breaking the Tokugawa policy of isolation, and opening Japan to the West. The authors predict that Commodore Perry's expedition will go down in history as one of the greatest and will be ranked alongside Columbus's voyages and Lewis and Clark's trek. History has proved them wrong—while many schoolchildren can name Columbus or Lewis and Clark, few know who Commodore Perry is. Still, I loved reading about the expedition as it was happening. This article really made me understand that the Japan expedition was not just a diplomatic mission. It was a crucial American achievement in 1853.

"The Japanese Empire—Predictions of the Country's Trade and Commerce." *The New York Herald* [New York, NY] 23 Apr. 1852 morning ed.: 2. Print.

In 1852, the Japan expedition had not yet taken place, but there was still great interest in Japan. This full-page article speculates on what goods Japan might have to offer. The authors also believed that since the United States had opened Japan to the West, they would have a trading advantage. The Japanese would be so grateful to be in contact with the West that they would give the U.S. everything valuable that they had. This did not occur. Japan became an industrial power. If one told the authors that in less than a century we would fight a long war against Japan, they would not believe it. The authors, like the Impressionists, only saw Japan as an exotic locale.

"The Next Presidency." *The American Patriot* [Clinton, LA] 27 Dec. 1854: 3. Print.

This article encourages Commodore Matthew Perry to run for president in 1856.

Commodore Perry was a hero to the Americans of 1854, and he was compared with the great explorers of the past. Today, he is mostly forgotten and is not remembered as one of America's great leaders, but some believed that he could be the man to unite the country and solve its problems even as the nation was coming apart over the issue of slavery.

“The New York Crystal Palace—Arrival of the Japanese Contribution.” *The New York Herald*

[New York, NY] 12 Jul. 1853 morning ed.: 1. Print.

This is a meticulous documentation of all the Japanese items sent to New York for the Crystal Palace exhibition. Commodore Perry was in Japan when this was published, and it is fascinating to see how carefully each of the items was described. It was not only artists that were enthralled by Japan, but the general public as well.

Tokugawa, Iemitsu. “The Closed Country Edict of 1635.” *Wake Forest University*, n.d. Web. 28 February 2016.

The policy of Japanese isolation was begun by Tokugawa Ieyasu was continued by his grandson, Iemitsu. The closed country edict lays out very strict guidelines for foreign ships in Japan and is the most complete and thorough decree regarding the policy of isolation. I had hoped to use Ieyasu's original decree, but this edict is the decree that is most representative of the isolationist policy.

Van Gogh, Vincent. *Dear Theo: The Autobiography of Vincent van Gogh*. New York: Signet, 1969. Print.

Van Gogh wrote a plethora of letters to his brother Theo, an art dealer, over his lifetime. (Famously, he once sent Theo his ear after he cut it off.) In some of these letters, van Gogh expresses his thoughts on Japan and Japanese art. Van Gogh saw Japan as a perfect paradise,

untouched by industrialization. Of course, Japan was none of this, but it is fascinating to read van Gogh's thoughts. One can almost sense his enthusiasm for Hokusai and Hiroshige through his words.

Webster, Daniel. *The Writings and Speeches of Daniel Webster*. Ed. Edward Everett. Vol. 14. Boston: Little Brown and Company, 1903. Print.

Webster, the great senator who was responsible for keeping the country together through the 1850s, became Secretary of State partly because he wanted to oversee the enforcement of the Compromise of 1850. However, he also turned attention to Japan. His motivations for going to Japan, as outlined in his letter to Commodore Aulick, are primarily to get natural resources such as coal and to demonstrate that America can be as much of an imperial power as the great European countries. It was interesting to read why opening Japan was such an important objective for the United States in the 1850s.

Wilde, Oscar. *Intentions*. Leipzig: Heinemann and Balestier, 1891. Print.

Intentions is Oscar Wilde's commentary on the modern world, and it is structured as a dialogue between two bourgeois individuals, Cyril and Vivian. The book is by turns philosophical and funny. I was surprised to learn that Wilde commented on Japonisme and realized that Japanese art did not reflect Japan. The fact that Wilde included Japonisme in his discussion of social and political affairs shows how influential the movement was even in the late 19th-century.

Secondary Sources

Dumas, Anne. *The Private Collection of Edgar Degas*. New York: The Metropolitan Museum of Art, 1997. Print.

This is a catalogue for an exhibition that was shown at the Metropolitan Museum of Art. The catalogue documents Degas's work as well as his relationship with Mary Cassatt. It discusses how Degas and Cassatt borrowed subject matter from Japanese arts and how the graceful prints of Utamaro provided them with an ephemeral, simple style. Degas and Cassatt are famous for their depictions of everyday life, and they were inspired by Japanese art in creating their scenes of dancers, mothers, opera goers, and domestic life.

Forrer, Matthi. *Hokusai*. Munich: Prestel, 2010. Print.

Forrer examines Hokusai's life and works throughout this collection of Hokusai's work. She explores Hokusai's place in the Japanese society in which he lived, his influence on later Japanese art, and his development as an artist. There are probably sources on Hokusai that delve into greater detail, but Forrer provided enough detail for my purposes. Using Forrer's information, I was able to explain Hokusai's relationship to the Impressionists.

Forrer, Matthi. *Hiroshige*. Munich: Prestel, 2011. Print.

Forrer gives a brief but quite thorough overview of Hiroshige's career. She documents the relationship between Hiroshige and other Japanese artists, examines his place in Japanese society of the time, and most importantly, traces his development as an artist throughout his career. There are other sources that give a more authoritative biography of Hiroshige, but Forrer gave me the essential details of Hiroshige's career.

Fulcher, Jane F. *Debussy and His World*. Princeton: Princeton University Press, 2001. Print.

Fulcher discusses Debussy's affinity for Japanese prints. Debussy is often cited by music historians as an example of a musical Impressionist. What Monet was to art, Debussy was to music. Debussy's flowing, stream-of-consciousness style also sought to capture the moment,

and it is interesting that the two Impressionists in different fields both drew inspiration from Japanese art.

Genova, P.A. "A Curious Facet of Modern French Writing: Situating Japonisme between East and West." *Contemporary French and Francophone Studies* 13.4 (2009): 453-460, Print.

This article places Japonisme in a political and historical context. It focuses primarily on France, the epicenter of the movement. The author, Pamela Genova, explores how Japanese art influenced the French, but she also discusses how Japanese artists were influenced by the influx of French and European art. The historical discussion of Japonisme in the article begins with the Enlightenment, which occurred a hundred years prior to Impressionism. The French were open to new ideas, and after the 1850s, the Japanese were open to new ideas as well. Genova also discusses how Japonisme was different from other foreign artistic movements in France (such as Wagnerism, coming from Germany) and also writes about the aesthetic and psychological ideas that resonated with Western painters as they looked at Japanese art (and vice versa.) While comprehensive, the article does not talk much about Japonisme outside of France.

Giebelhausen, Michaela. "The Religious and Intellectual Background." *The Cambridge Companion to the Pre-Raphaelites*. Ed. Elizabeth Prettejohn. New York: Cambridge University Press, 2012. 62-75. Print.

The Pre-Raphaelites were a group of artists who believed art was most beautiful before the painter Raphael and the Renaissance. They painted Shakespearean and biblical scenes in a pastiche of the Gothic International Style, which was used in Siena, Italy, in the 15th-century. The pre-Raphaelites were a world away from the Impressionists, and they were not influenced by Japanese art. Still, they were trying to get away from traditional

representations of forms and stories in the same way that the Japanese-inspired Impressionists were breaking away from the European tradition.

Gordon, Andrew. *A Modern History of Japan: From Tokugawa Times to the Present*. New York: Oxford University Press, 2009. Print.

Gordon does not mention art at all in his history of Japan, but he does provide invaluable historical context for my paper as he discusses the effects of the Meiji Restoration. Reading Gordon's book gave me a greater understanding of the historical, political, social, and cultural context that influenced developments in the art world.

Guth, Christine. "The Local and the Global: Hokusai's Great Wave in Contemporary Product Design." *Design Issues* 28.2 (2012): 16-29, Print.

This article explores the use of that same woodblock print in popular culture and in advertising. Guth writes that the Great Wave has become the national image of Japan, and often, when advertisers want to promote a Japanese product, they will attach an image of the print to their product to capitalize on the foreign quality of the product. This print has been a boon to museums—in fact, much of the product sold in museum gift stores features the woodblock print. Arguably, the print is more popular in the West as a symbol of Japan than in Japan. Guth does not really explain why the image is such a powerful tool for marketing products or why the piece is such a compelling depiction of nature and Japan. However, I value this article as proof of the continuing impact of Japanese art. One print, out of the thousands that Hokusai created, has become a symbol of nature and beauty all over the world. Furthermore, the print is one of the first things people think of when they think of Japan—evidence of how influential Japanese art has become in the West.

Hall, John Whitney. *Japan: From Prehistory to Modern Times*. New York: Dell Publishing Company, 1970. Print.

One of the drawbacks of Hall's history of Japan is that it is nearly fifty years old. While it is a standard text as far as Japanese history goes, this is not the best source for some of the more modern (post Meiji Restoration) history because the book cannot address how that history affects modern Japan. Still, Hall's account of the establishment of the Tokugawa shogunate is concise and clear.

Hane, Mikiso. *Pre-modern Japan: A Historical Survey*. Boulder: Westview Press, 1991. Print.

Much of Professor Hane's book deals with events in ancient Japan and the ornate Heian period. These early periods are beyond the scope of my paper, but I did find Professor Hane's explanation of the internal issues of the Tokugawa shogunate thorough and easy to follow.

Lambourne, Lionel. *Japonisme: Cultural Crossings between Japan and the West*. New York: Phaidon Press, 2005. Print.

Lambourne gives a fantastic overview of the Japanese influence in all facets of art. He addresses how the craze started, how collectors viewed Japanese art, and how the Japanese artists influenced every discipline from painting to sculpture to textiles. This catalogue is expansive—I regret that I could not get into the influence of Japanese art on decorative arts or set design. Still, this catalogue provides an excellent overview of the exchange of arts between East and West and is an invaluable resource.

Morison, Samuel Eliot. *"Old Bruin" Commodore Matthew Calbraith Perry*. Boston: Little Brown and Company, 1967. Print.

Morison provides good information on why the United States wanted to send Commodore Perry to open up Japan to trade, why previous expeditions failed, and why Commodore

Perry, who was by some measures unqualified for the expedition (he had never seen the Pacific Ocean until 1853), succeeded. However, sometimes Morison's biography drifts into hagiography, so it is probably not the best source for a critical evaluation of Commodore Perry's life and legacy.

Napier, Susan J. *From Impressionism to Anime*. New York: Palgrave Macmillan, 2007. Print.

Napier's book is a very comprehensive overview of the Japanese influence on art from 1853 to modern times, and some of her comments on Frank Lloyd Wright and Miyazaki are interesting. However, I only made use of the first two chapters of the book which deal with Impressionism. Because the book is not solely focused on Impressionism, she does not provide the most detailed account of Impressionists and Japonisme, but her analysis, while limited, is excellent.

Novotny, Fritz. *The Pelican History of Art: Painting and Sculpture in Europe, 1780-1880*.

Middlesex: Penguin Books, 1980. Print.

Novotny briefly discusses Japonisme, but his discussion is not very thorough. The real value of Novotny's work lies in his description of the tenets of Impressionism. He discusses the techniques of Monet, Pissarro, Cassatt, Degas, and others, compares and contrasts the individual style of each artist, and look at each artist's place within art history. Novotny provides a stellar overview of Impressionism and makes it clear why it was so revolutionary in the context of art history.

"Picasso and Cézanne." *Art Institute of Chicago*. Art Institute of Chicago, 17 February 2007. Web.

16 May 2016. <<http://www.artic.edu/picasso-and-c-zanne>>.

These are the curator's notes for an exhibit that came to the Art Institute of Chicago. The notes detail Cezanne's influence on Picasso and his feelings upon seeing Cezanne's work.

Cezanne's work was influenced by Hokusai, and it influenced Picasso. Through Cezanne, Japonisme became an integral part of modern art. The notes provide a concise summary of the relationships between the artists.

Reed, Christopher. *The Chrysanthème Papers: The Pink Notebook of Madame Chrysanthème and Other Documents of French Japonisme*. Honolulu: University of Hawaii Press, 2010. Print.

Reed's work discusses Pierre Loti's novel *Madame Chrysanthème*. This novel, which later served as a basis for Puccini's opera *Madama Butterfly*, was also widely read by the Impressionists, especially van Gogh. The novel presented Japan as a simplistic natural paradise. The novel itself is a melodrama and presents an inaccurate version of Japan, but Reed's introduction, which places the novel in a historical and cultural context, is invaluable and explores the fascination of French society with the arts of Japan.

Robinson, Michael. *Japanese Woodblocks: Masterpieces of Art*. London: Flame Tree Publishing, 2014. Print.

Robinson provides a solid overview of the major Japanese woodblock artists. He also describes the social, economic, and political forces that influenced the times in which these artists worked. Robinson's analysis is not the most detailed I have seen, but it still provides a good overview of the history of Japanese woodblocks and the techniques used to create them.

Smith, Henry D. "Hiroshige in History." *Hiroshige*. Ed. Matthi Forrer. Munich: Prestel, 2011. Print.

Smith's essay, part of Forrer's catalogue of Hiroshige works, delves into the social, political, and economic circumstances that existed in Japan in Hiroshige's time. Smith discusses how Hiroshige's work reflected an increasingly mobile and educated society. I found Smith's discussion of Hiroshige's own travels to different parts of Japan fascinating. After reading

Smith's essay, looking at Hiroshige's prints of Japanese roads is an entirely different experience.