

## **Goseda Yoshimatsu (1855-1915)**

also with materials and bibliography for **Kawakami Tôgai (1827 - 1881)**, **Takahashi Yuichi (1828 - 6. 7. 1894)**, **Goseda Hôryû I (1827-1892)**, **Hyakutake Kaneyuki /Yasutarô (1842 - 1887)**, **Yamamoto Hôsui (1850 - 1906)**, **Kawamura Kiyoo (26. 4. 1852 – 26. 5. 1934)**, **Matsuoka Hisashi (1862 - 1944)**, **Goseda Hôryû II (1864-1943)**, **Charles Wirgman (1832-1891)**, **Antonio Fontanesi (23.2.1818-17.4.1882)**

These notes include updated and expanded versions of material in my *Japanese Exchanges in Art, 1850s-1930s*, Sydney, Power Publications, 2001. For ease of reading I have used the calendrical names for months but in years before 1868 these could be the sequential 12 lunar months. In addition, most modern Japanese historical sources have usually translated the previous lunar month dates into modern Gregorian calendrical months, but one cannot always be sure this is the case for all dates, especially before 1868.

### **Domestic precursors also active during first part of Goseda Yoshimatus's life**

#### **Kawakami Tôgai (1827 - 1881)**

1827 Born in Shinano, adopted out in both 1842 and 1851, the second time to a Bakufu Vassal. 1844 to Edo.

1856 employed in Office for Barbarian Books.

1857 ordered to investigate paintings and drawings.

1857 did three woodblock illustrations for a translation of Robinson Crusoe.

1861 Painting Bureau established in same, Kawakami served as painter.

1862 became Bureau for Study of Western Books, and in 1863 the Development Office. For a time studied Western painting in Yokohama with Mrs. Schoyer.

1868 drawing master at Numazu Military School. Soon thereafter a copyist at Development Office.

1869 started private art school *Chôkô Dokugakan*.

1871 served at University as drawing teacher.

1871 illustrated the geographical compendium Uchida Maso hen, *Yochi Shiryaku*, Vol 1, Vol. 2 to book 6 from Daigaku Nankô)

1871 translated and illustrated the western painting manual *Seiga Shinan* (first editing in two booklets from Daigaku Nankô, second editing in three booklets from MonBushô, 1875)

1872 employed by Education Ministry.

1872 served at Army Infantry School Hostel.

1874 drawing professor at Army Officers' School (at Numazu, with French Lieutenant Guerino).

1874 published manual for his students *Shakei Hoban*, one of the first fully lithographically printed books in Japan.

1876 accompanied Emperor Meiji to Hokkaidô and Tôhoku, and sketched progress.

1877 responsible for selection of art section at first Domestic Manufactures' Exposition.

1878 served in Map Section of Army General Staff.

1881 selector at Second Domestic Manufactures Exposition.

1881 May, died at Atami, probably by suicide, having been involved in scandal of Japanese maps being obtained by Chinese Legation.

#### **Takahashi Yuichi (1828 - 6. 7. 1894)**

1828 Born near Edo in Shinano of Sano clan.

1836 apprenticed to head of clan, who was interested in Western learning, also responsible for keeping drawings.

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- 1839 alongside clan duties, studied ink painting with Kano Dotei and then with Kano Tangyokusai but left them to study on his own.
- 1848 after this year, because of ill-health, Yuichi was allowed not to follow family line in swordsmanship and bowmanship, but to paint. Learnt formal 'northern' ink painting with Yoshizawa Setsuan (1809-1889). Also stimulated to learn Western painting by seeing a lithograph.
- 1862 September entered Bureau for the Study of Western Books, where he was instructed by Kawakami Tôgai.
- 1863 Bureau became Development Office.
- 1864 became an official of the Painting Bureau, Development Office.
- 1866 August 3, after seeking help of Kishida Ginji (Ginko, then secretary to Dr. Hepburn) met Beato by chance who took him to see Wirgman and became his pupil in Yokohama. But he was then introduced by Wirgman to Mrs. Schoyer who was also said to have taught him.
- 1867 January 11th, crossed to China on clan orders with a mission to investigate trade, visited Shanghai and inland regions.
- 1867 April, exhibited an oil painting at Paris Exposition.
- 1867 this year, saw and greatly excited by Dutch paintings and watercolours brought back from Holland by Uchida Tanjirô (Masao, went to Holland in 1862).
- 1868 April, left his clan, lived in Ginza residence of Shogunal retainer Egawa Hidetoshi. Around this time sold paintings after appraisal by a foreigner.
- 1869 February 16, (15<sup>th</sup> of 1st Lunar month) applied for permission to allow Wirgman to live with him in Tokyo, but permission refused.
- 1870 January 1, (2<sup>nd</sup> year of Meiji, 25<sup>th</sup> of 2<sup>nd</sup> lunar month) Yanagawa Shunzô later suggested mediation of procuratorial and educational official Yamauchi Yôdô.
- 1871 February, Yuichi coloured the photographs of Edo Castle by Yokoyama Matsusaburô.
- 1872 April to May, exhibited oil paintings at first Exposition held in Japan.
- 1868-1873 employed as drawing teacher in various official bodies.
- 1873 left official life, established a teaching atelier (*Tenkairô*, later *Tenkaisha*).
- 1875 February, studied lithography with Matsuda Ryokuzan of Gengendô in Tokyo. Also this year instructed a painting materials merchant Murata Munekiyo on how to make oil paints and introduced him to chemists.
- 1876 May, began monthly exhibitions of students' and teachers' work (to about 1881).
- 1876 August, after now visited Fontanesi and said to have been instructed by him.
- 1877 December, exhibited at First Domestic Manufactures' Exposition.
- 1877 this year, allowed a member of his studio to manufacture oil paint in competition with Murata.
- 1878 April, cooperated with Kishida Ginji (Ginko) in an exhibition of oil paintings held by Gengendô.
- 1878 October, exchanged pictures on return of Fontanesi to Italy.
- 1879 February, ordered to do portrait of Emperor Meiji.
- 1879 February, gave thirty-five oil paintings to Kotohira Shrine in Shikoku in return for funds to expand atelier.
- 1879 June, *Tenkaisha* received official permission as a recognized school, but from this time most teaching undertaken by his son Takahashi Genkichi.
- 1879 October, sought employment in education for *Tenkaisha* students.
- 1880 April, Yuichi's son, Takahashi Genkichi started first Japanese art magazine *Gayû Sekichin* which goes through five issues until ceases in August 1880.
- 1881 March, exhibited at 2nd Domestic Manufactures Exposition.
- 1881 May, his teacher Kawakami Tôgai committed suicide, probably due to entanglement in an espionage scandal involving leaking of Army maps to Chinese official.
- 1884 March, teaching atelier broken up (total students since inception: 150).

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- 1884 this year, did sketches in Tôhoku Region of road building.  
 1885 published these as collection of lithographs with 128 plates in 3 vols.  
 1892 November, bedridden, but wrote and published his own curriculum vitae, edited by Genkichi.  
 1893 October, former teaching atelier held a retrospective exhibition of oil painting in Japan which included about 200 works by Shiba Kôkan, Kawakami Tôgai, Fontanesi, Wirgman, and Yuichi (but significantly underplayed role of Goseda school artists).  
 1896 July 6<sup>th</sup>, died.

### Goseda Hôryû I (1827-1892)

- 1827 February 1, born in Edo as son of samurai Asada Tomigorô of Kii clan. From 1868 took surname Goseda, 'field of five surnames', because he had lost his parents as an infant and been adopted by five different apparently lower samurai families in succession.  
 1841 studied with Utagawa Kuniyoshi.  
 1843 travelled around Japan.  
 1848 returned to Edo as adopted child of another samurai Morita Hizaemon of Kurume clan and married off his second or last daughter Seiko.  
 1849 learnt Kano-style painting from Higuchi Tangetsu (1821-1915) until 1852. Then devised a method of using shading to paint on silk.  
 1855 April 28, second son Yoshimatsu born.  
 1856 December 28, oldest daughter Yûko born.  
 1857 Hôryû left his clan and lived among commoners. Wife and children remained with Morita family.  
 1860 went to Yokohama made contact with foreigners and saw oil paintings in home of a Dr Semenzu (Simmons? Siemens?).  
 1861 Utagawa Kuniyoshi lineage artist Ochiai Yoshiiku published *ukiyo* print series *Shashin Kagami*, using the word *shashin*, photography, to characterize the use of chiaroscuro and detailed copperplate-like lines with thick colours in genre painting. Goseda Hôryû I said in later record of 1899 to have moved to Yokohama in 1873 and to have applied the 'sketching method of lines of light to *yamato-e* (Japanese-style painting)', 'drawing figures on silk' (Aoki, 2009, p7). This technical description probably refers to before the move to Yokohama which date is more accurately around 1864.  
 1862 Goseda family probably lived at Seiganjima in Asakusa.  
 1863  
 1864 Goseda family moved from Asakusa in Edo to Yokohama. Certainly knew and probably influenced by Wirgman. Developed Yokohama 'syncretic' style patronized by many Western visitors. At some point opened a teaching atelier. Taught his son Yoshimatsu whose later biography indicates Hôryû I already knew oil painting.  
 1864 August 7, birth of Kuramochi Konokichi who would become Hôryû II in 1885.  
 1868 This year, Goseda Hôryû changed his name from Morita Hiheiji to Goseda Hôryû, as an ordinary citizen, Tokyo. Goseda family lived at Shiba, Mita Koyamachô Tôkôjima.  
 1869 June, Horyû accepts divorce of Seiko so that she can support Yoshimatsu and remarries Seiko's adopted child Matsui Toyoko.  
 1870 February, Toyoko goes to live with Yoshimatsu in Yokohama.  
 1870 This year, Hôryû follows them to live with Yoshimatsu and then at a Senbei biscuit shop until moves again around 1873.  
 1871 did a 'realistic' portrait of Yokohama merchant Takashima Ka'eimon.  
 1871 Emperor Meiji visited Yokosuka Naval Shipyard, Hôryû I did portrait from group photograph of Emperor on silk. Imperial Household saw this and ordered a formal portrait.

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- 1872 Yoshimatsu establishes a separate household and lives about now in Yokohama, Taitamura.  
 1872 This year, Hôsui continues to study with Hôryû.  
 1873 May, Hiraki Masatsugu becomes pupil of Hôryû, taken by Yoshimatsu to see Wirgman.  
 1873 December 27, Hôryû moves with family and pupils back to Asakusa, Okuyama. Temporary lodgings in a hut which opens for business in next year.  
 1873 This year, ordered to paint a portrait of Emperor Meiji at Akasaka Palace.  
 1874 March, ordered by Imperial Household Ministry to paint a portrait of Emperor Meiji.  
 1876 Hôryû accompanied Yamakake Ariaki on inspection tour of Hokkaidô with Ka wakami Tôgai, Kamei Shiichi, and Koyama Shôtarô returning to Tokyo on September 5.  
 1877 drew soldiers in surgery or recuperating from Seinan war at Osaka.  
 1878 Hôryû left military service and opened a shop in Asakusa with photographer Ezaki Reiji.  
 1879 summer, former pupil Hiraki Masatsugu for E. Morse colours the lithographs of works unearthed at the Ômori shellmound.  
 1881 exhibited at Second Domestic Manufactures Exposition.  
 1882 This year, established a company to take portrait orders at home in Asakusa Kôen.  
 1882 October 1 to November 20, 1<sup>st</sup> Exhibition for the Promotion of Domestic Painting.  
 1883 autumn, Hôryû I goes on trip to Hokuriku region with Hôryû II.  
 1884 April 11 to May 30, 2<sup>nd</sup> Exhibition for the Promotion of Domestic Painting.  
 1884 This year, Watanabe Yûkô studies etching with help of Kojima Noriyuki and Gengendô.  
 1885 passed on his style name Hôryû to Hôryû II, his son by adoption whose original name was Kuramochi Konokichi and who had changed his own style name to Ryûô. Act of painting Meiji Emperor's portrait in 1874 commemorated in a formal undated portrait of Hôryû I by Hôryû II.  
 1887 This year, Hôryû establishes a portrait commission studio in Takasaki, Gumma and after about a year moves to Shiraishi in Miyagi.  
 1890 exhibited at Third Domestic Manufactures Exposition.

## Contemporaries

### Hyakutake Kaneyuki /Yasutarô (1842 - 1887)

- 1842 born in Saga  
 1850 became companion to last head of Saga Clan, Nabeshima Naohiro (1846-1921). The clan had hitherto been cognisant of 'Barbarian Painting' through the friendship of an influential retainer Sanryô (1758-1823) who had been a friend of Shiba Kôkan in his later life, and had recommended to the then clan head that three students study 'Barbarian Painting' with Kôkan.  
 1867 Hyakutake's father was made responsible for mass-production of Arita porcelain.  
 1870 Wagener invited to advise by father, taught Hyakutake how to use oil paints.  
 1870 December 3, Hyakutake selected to accompany Naohiro on European tour.  
 1871 November 12, after delay due to illness of Naohiro's father, went to Europe via USA on same vessel as Iwakura Mission.  
 1872 February 11, reached Washington and there separated from Iwakura Mission.  
 1872 February, reached London, stayed with Dr. Bruce, learnt English alongside Naohiro with Mrs May, later likewise went to Oxford, and studied Economics whilst Naohiro studied literature with Dr Bruton.  
 1873 spent New Year in London.  
 1873 Spring, went to Paris to meet the Iwakura Mission and Naohiro's younger brother Naoto. Thereafter toured Europe including a visit to Vienna Exposition where they met Wagener, and made re-acquaintance with Dr. Bauduin (1822-1885) at Den Haag (who had run the first Western hospital in Japan at Nagasaki from 1862-1866, taught some photography and who had also returned to Japan as a doctor in Tokyo from 1868-1870). They then

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- returned to Oxford for studies.
- 1874 in London for New Year
- 1874 March, Disturbances in Saga Clan, Naohiro and Hyakutake ordered back to Saga, and reached Yokohama on July 20. (Depending on the vessel, travel from Marseilles to Yokohama was about six weeks after opening of Suez Canal in 1869).
- 1874 August 13, left on Naohiro's Second visit, stayed in Paris in October.
- 1874 November 13, arrived in London and then returned to Oxford.
- 1875 spent New Year in London. Naohiro's wife Taneko began to take painting lessons with Thomas Miles Richardson Jnr (1813-1890), and was accompanied by Hyakutake. Also visited many parts of the country to inspect factories.
- 1876 passed New Year in London
- 1876 Exhibited at Royal Academy Summer Exhibition as Hiaktake Y., no. 903 *View near Yokohama Japan*, (probably a water colour, since the work was in the Lecture Room where watercolours were normally shown), Hyakutake's then address was given at 41 Claricarde Gardens, Bayswater. (Baba Tatsui visited here on 25-7-1875 spelling it Clancarde Gardens). This RA work may relate to that recorded in Japanese sources as *Landscape at Tago no Ura*, an oil landscape of which survives but has clear resemblances to a known photograph by Beato. (Did Hyakutake see Beato's photograph in London or bring a print with him?) Hyakutake's address was near that of Richardson's, and may have accounted for a mistake in later Meiji sources about the location of the Royal Academy. These also mention a *Portrait of a Western Lady wearing Japanese clothes*, as exhibited at the RA and as praised in newspapers, no trace of which has been found to date. Hyakutake may just possibly have also exhibited a watercolour in 1874, *Bond Street in the London Season*, entered under initials only of 'H.C.'. Among other paintings dateable to this year left *Landscape with a castle*, which is could be of Windsor but perhaps the steam in middle-ground is that of a railway and the castle is Edinburgh. The stereotyped treatment suggests it was either done in the studio after an original by Richardson or after a popular litho.
- 1877 passed New Year in London.
- 1877 February 2, went to Paris with Nabeshimas to meet another family member.
- 1877 March 17, either went to Russia, Poland, Germany with Naohiro, or stayed in Paris with Taneko, and thereafter returned to London.
- 1878 passed New Year in London, to Paris in Spring.
- 1878 Hyakutake's *View of Barnard Castle* (Imperial Household) dated 1878. He may have seen this sight on a tour before he left England this year, or finished from 1876/77 sketches. (The Bowes Museum in Barnard Castle has a collection of largely French art. Its building was started 27.11.1869, the roof was completed in 1876, but was only formally opened to the public on 10.6.1892, the collection was assembled in Europe, where John Bowes, a coal magnate, lived for long periods).
- 1878 April, saw Nabeshimas off on visit to Italy (where they met Kawamura Kiyoo in Venice; with the exception of a brief trip to London 10-15 May, Hyakutake remained in Paris, where the Exposition Universale opened in May.
- 1878 June 12, Nabeshimas returned to Japan. Hyakutake stayed in Paris and for the next twelve or so months studied under Léon Bonnat (1833-1922) who was also to become the teacher of Goseida Yoshimatsu from 1881.
- 1879 Hyakutake did a dated painting of *Bonchurch Isle of White* indicating a probable brief return to England. (Bonchurch was a small beach near Ventnor to which the railway network was connected in 1866, becoming more popular in the 1870s. Richardson had done a view there in 1860, and *Fisherman at the water's edge* in 1876, of possibly the same location. Hyakutake may well have visited a site introduced by Richardson, and maintained relations with him after his departure to Paris. Alternatively, an artist with French connection may have gone there with him e.g., Julis Godet exhibited a view of an Isle of White scene in

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- London in 1879. However, art dictionaries indicate Godet was of British origin.  
Bonchurch was a favourite watering place for Victorian intellectuals such as Charles Dickens and Karl Marx, and many artists).
- 1879 autumn, returned to Japan.
- 1880 March 30, Taneko died in Kôbe, Hyakutake painted her daughter whilst in attendance.
- 1880 July 9, accompanied Nabeshima Naohiro as Minister Plenipotentiary to Rome. Another painter, Matsuoka Hisashi, was also in Nabeshima's service, and Goseda Yoshimatsu travelled on the same boat.
- 1880 October, in Rome met painter Churon (phonetic) introduced by Bonnat, but shortly thereafter was introduced to Cesare Maccari (1840-1919, *Cicero denounces Catiline*, 1888, Italian Senate) who became his teacher in painting studies which he took in parallel to official embassy duties.
- 1881 passed New Year in Rome. Sometime this year painted one of the the first full-scale reclining female nudes by a Japanese artist. (now at Ishibashi Foundation, Kurume, see also Yamamoto Hôsui below for 1880. Matsuoka Hisashi, in Rome at the same time as Kaneyuki left a conté drawing of same model and pose of 1881).
- 1881 April 16, met Nabeshima's fiancée at Naples.
- 1881 this year visited Switzerland and Paris.
- 1881 August 20, named Secretary in Foreign Ministry, awarded a Japanese medal.
- 1882 passed New Year in Rome.
- 1882 May 2, awarded an Italian medal.
- 1882 May 29, arrived back in Yokohama, worked in Agriculture and Trade Ministry.
- 1883 December, returned to Saga for recuperation, complaining of chest pains.
- 1884 December 21, died whilst still on official duties.

### **Yamamoto Hôsui (1850 - 1906)**

- 1850 Born in Mino (now Gifu Prefecture), liked painting as a child.
- 1868 Decides to become a painter, to Kyoto, learnt *Nanga* with Kubota Sekko. For a period studies with Baisen and takes style name Baikoku.
- 1871 went to Yokohama with intention of sailing to China, saw work of Goseda Hôryû I with whom he studied from 3.1872, received style name Hôsui. Later made acquaintance of Takahashi Yuichi and Charles Wirgman through Goseda Yoshimatsu.
- 1872 This year, Hôsui continues to study with Hôryû.
- 1873
- 1874
- 1875
- 1876 entered Technical Art School and studied with Fontanesi.
- 1877 left the school, friendly with copperplate and lithographic printer Matsuda Ryokuzan (1837-1903).
- 1877 exhibited at First Domestic Manufactures Exhibition and won prize.
- 1878 February 11 Hôsui departed for France, arrived March 29.
- 1878 May 1 to November 5, Hôsui employed by Japanese office at Paris Exposition
- 1878 This year, studied with Jean-Léon Gérôme in his atelier at École des Beaux Arts, met Théophile Gautier, Victor Hugo. Set up studio in 'San Toreno' (Saint Raynauld?).
- 1879
- 1880 rough date of reclining female nude, seen as highly similar to similar work in Bukovac Fine Art Museum dated 1880. Vlaho Bukovac (1855-1922), of Italian-Coratian descent studied at École des Beaux Arts Paris from 1877 under Cabanel and whose *La Grande Isa* was the sensation of the Paris Salon in 1882.
- 1881
- 1882 This year, stops study at art school, moves to Faubourg St. Honoré. Also paints portrait of

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- late Ambassador Plenipotentiary Samejima Naonobu (Miura, 1998)
- 1883 Summer stays at Judith Gautier's house in Saint-Enogat, *Le Pré des Oiseaux*, and does a series of bird paintings on the bare wooden walls (illustrated in Takashina, 2000, 58-63)
- 1884 Spring, published illustrations for *Poèmes de la Libellule* (The Dragonfly Collection, eight hundred copies printed, twenty of which were in a luxury version) of Judith Gautier and Saionji Kinmochi. (Takashina, 2000, 48-64)
- 1884 summer, Hôsui meets Kuroda Seiki and often invited to his house to eat Japanese food. Yoshimatsu also meets Kuroda at this time.
- 1885 May 11, held one-man show of three hundred works, mostly already sold and largely on Japanese themes, at Georges Buty Gallery, but actually in another space nearby. (Takashina, 2000, 39-48)
- 1886 February 7, persuades Kuroda Seiki to become a painter at a meeting of the Japanese Club of Paris at which the painter Fuji Masazô and the dealer Hayashi Tadamasu were present. December, sent many works back to Japan on the French-built Cruiser Unebi, but all were lost when the ship sank without trace en route.
- 1887 January, Hôsui asked to investigate lay-out of stage and provision of props by Counselor Suematsu Kenchô (Norikiyo?) of Interior Ministry.
- 1887 May, left France for Japan with end-grain wood block printer Gôta Kiyoshi and Hayashi Tadamasu arriving on July 12 on same boat with Gôta.
- 1887 Hôsui accompanies Itô Hirobumi on inspection tour of Okinawa and three other Prefectures.
- 1888 May, opened a teaching atelier Seikôkan at Hongô no 14.
- 1888 July 20, went to observe volcanic eruption of Mt Aizu. Did drawing the next day printed in Tokyo Asahi Shinbum of July 24.
- 1889 April 9, Hôsui and Watanabe Bunzaburô present at meeting to found a Western-style art group.
- 1889 May 1, Yoshimatsu, Yûkô, Hôsui, Hôryû II among 38 people present at opening meeting of Meiji Art Society.
- 1889 October 20 to November 3, 1<sup>st</sup> Exhibition of Meiji Art Society near Shinobazu Pond in Ueno.
- 1889 winter, Hôsui seeking the popularization of Yôga, paints a diorama at the Asakusa Hanayashiki on *The Sakurada disturbance*, and *Mt Atago in the Snow*.
- 1890
- 1891
- 1892
- 1893 On return of Kuroda Seiki from France, passed his Seikôkan pupils on to Kuroda's Tenshin Dôjo.
- 1894 served with Army in Japan-China War.
- 1895
- 1896 assisted at founding of White Horse Society. In his last years was involved in painting stage designs.
- 1906 died.

### **Kawamura Kiyoo (26. 4. 1852 – 26. 5. 1934)**

- 1861 accompanied grandfather to Osaka where he was appointed town district magistrate. Kawamura became a pupil of Tamura Sôryû in 'Western painting' and in 'Japanese painting' of the Sumiyoshi school.
- 1868 after this year, learnt Western Painting at Office of Development under Kawakami Tôgai, Miyamoto Sanpei, Takahashi Yuichi where he had originally gone to learn English, but where training was largely of copying after Chinese models. Also had opportunity to see oil paintings in collection of Tokugawa Keiki in Shizuoka. Keiki, the last Shôgun, was an

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- amateur oil painter and photographer, whose nephew Akitake had been in Paris from 1867-1868 and taught drawing by James Tissot (1836-1902), who also painted Akitake's portrait.
- 1871 March 3, Kawamura went to the USA with the intention of studying politics as an overseas student of the Tokugawa family.
- 1872 November 1, stayed at Georgetown near Washington with Charles Lanman (1819-1895), secretary at the Japanese Legation, who was also an artist.
- 1873 went to Paris, probably studied historical painting with Horace de Callias (1847-1921).
- 1875 May, after now went to Venice, to study at L'Accademia.
- Autumn 1876 became an officially-funded overseas student of the Printing Bureau.
- 1877 June 11, left Venice,
- 1877 August 13, about now in London, saw National Gallery.
- 1877 November 11, by now returned to Venice. Kawamura was a friend of the Spanish painter Rico (through whom he knew the work of Rico's late friend and compatriot Mariano José María Bernardo Fortuny y Carbó (1838-1874), whose family lived in Venice. Kawamura knew Oreste da Molin (1856-1921), and was taught by Ettore Tito (1859-1941).
- 1879-80 During his stay in Venice Kawamura did watercolours in a Japanese manner one of which he sold at the English Club (which had included many foreign members as well as Tito and Rico). His autobiography records that one work was sold to an unnamed British artist of American origin with *Japonisant* tendencies. This may have been Whistler.
- 1881 September, around now visited Exposition Universale in Paris.
- 1881 October 30, left Napoli for Japan, bearing *inter alia* a panel painting by Bellini. In Japan, Kawamura initially worked in special atelier provided in sculpture section of Printing Bureau, whose chief, Tokuno Ryôsuke, envisaged that Kawamura would take over from the Italian printer Chiossone in due course.
- 1882 November, resigned from Finance Ministry Printing Bureau after scandal involving Kawamura's proposed marriage to a female employee, it being deduced Tokuno had also wanted Kawamura to marry his daughter. Thereafter did historical portraits for the Tokugawa family and others, together with several technically remarkable still-life compositions with figures in the manner of a European *memento mori* but with Japanese subjects and references.
- 1900 Kawamura was depicted as the hero of a novel by Hirotsu Ryûrô, which he later himself admitted to, and which was retitled in 1906 *The Painter's Window*. This depicts, *en clef*, the love of Fortuny's widow for Kawamura, and the painting for which Kawamura won a prize whilst in Venice. Kawamura may have returned to Japan because he was unable to extend his stay, or because he found Venice emotionally upsetting.

### **Matsuoka Hisashi (1862 - 1944)**

- 1862 February 5, born in Okayama.
- 1877 October to 1878 October, studied at Tokyo Technical Art School.
- 1880 July 9, went to Europe with Nabeshima Naohiro, and Hyakutake Kaneyuki. Goseda Yoshimatsu were on the same boat.
- 1880 November 2, started to study once a week with Cesare Maccari (1840-1919)
- 1880 December 15, took Italian lessons once a week.
- 1881 November 21, took entrance exam for Scuola Libera linked to Rome Art School
- 1883 October 3, entered Rome Art School.
- 1887 July 8, graduated from Rome Art Academy with First Class.
- 1888 October 6, returned to Japan
- 1889 May, involved in founding of Meiji Fine Art Society.
- 1890 April, appointed oil painting assessor for 3<sup>rd</sup> Domestic Manufactures Exposition.
- 1891 February 3<sup>rd</sup>, appointed examiner for army officer cadets.

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1891 December, appointed painting professor at Meiji Art Society Training school from which resigned 1892 February.

1892 February 10, appointed teacher in mural painting and free painting in Technical University then within Tokyo Imperial University. Hereafter widely involved in craft teaching and official assessments of designs.

1906 September 15, Professor at Tokyo Higher Craft School.

1908 appointed *Bunten* assessor.

1925 June 10, appointed Head of Tokyo Higher Craft School.

1928 April 4, resigned as Head of Tokyo Higher Craft School. Thereafter receives many commemorative presents.

1944 April 18, died at home in Zushi.

### Successor discourses

#### Goseda Hôryû II (1864-1943)

1864 born with original name of Kuramochi Konokichi, son of a carpenter in Ibaragi.

1876 exhibited two works, a copy of Hokusai's *Han Yu* and his own, at school inspectors' shows at Educational Museum in Tokyo.

1878 February 12, came to Tokyo and began study under Goseda Yoshimatsu.

1880 became the adopted son of Hôryû I, said to have studied with Wirgman after Yoshimatsu went to France.

1881 studied with San Giovanni and Capeletti.

1892 member of Meiji Fine Art Society.

1902 founder member of *Tomoe-kai* with Kawamura Kiyô-o and Ishikawa Kinichirô

1907 with advent of official salon exhibition *Bunten*, stopped public exhibition but increasingly did historical and genre pictures to commission.

1910 as an artist craftsman was a designer of historical tableaux for Japan-Britain Exhibition.

1920s designed panel for Meiji Memorial Painting Hall

1930s did various historical reconstruction paintings for Imperial Household.

### Teachers

Goseda Hôryû I (1827-1892), See Above.

#### Charles Wirgman (1832-1891)

(for the convenience of the reader I copy below my notice in the *Oxford Dictionary of National Biography*, 2010)

Wirgman, Charles (1832–1891), journalist and illustrator, was born on 31 August 1832 in London (where he was baptized at St Pancras), the eldest son in the family of eight sons and three daughters of Ferdinand Charles Wirgman (1806–1858) and his wife, Frances Letitia, *née* Diggins. The family was cultured, polyglot, and transnational. His father's family was descended from a Swedish silversmith who had come to London in 1704; his grandfather Thomas Wirgman (1771–1840), who had made a fortune in business and acquired Timberham Lodge, Surrey, was a correspondent of Madame de Staël, and an enthusiastic disseminator of Kant's philosophy to English-speaking readers. His uncles Augustus Wirgman (1809–1886) and Theodore Wirgman (1809–1884) were an Anglican clergyman and an officer in the Austrian army, respectively. His youngest brother, Theodore Blake Wirgman (1848–1925), born at Louvain, Belgium, became a history and portrait painter.

Wirgman's family lived in France for a period. Although details of his education are not known, he became fluent in French and German, knew Latin and Greek, could write in Spanish and Portuguese, and later had interpreter-level Japanese with some knowledge of Chinese. It is also unclear where he developed his artistic skills; between 1852 and 1855 he

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made drawings in Paris. His drawings and watercolours show him to have been a competent recorder of events and a caricaturist of some talent, but not one who had received very much academic training.

In 1857 Wirgman went to China as an artist and correspondent for *The Illustrated London News*, arriving in Hong Kong in May 1857 and then spending some time in Manila with the merchant Robert Jardine. His first major work for the paper was during the Second Opium War, which he covered with extensive written reports illustrated in the field after major engagements or shifts in the disposition of forces. None of his images shows actual fighting.

In April 1861 Wirgman arrived in Japan, from where he sent his last major report to *The Illustrated London News* in 1872, though he continued to send sporadic dispatches and illustrations until 1887. His drawings provided a graphic record of the opening of Japan at a time when it was still dangerous for foreigners. Until the early 1870s he was close to British diplomats, for whom he sometimes interpreted, an activity that led some Japanese sources to regard him as a spy. His displays of personal courage and casual eccentricity endeared him both to the foreign residents and to the local Japanese. In China he had met the photographer Felice Beato (1833/4–1908), probably born in Venice but a British subject due to his family's origins in Corfu, which was under British rule. Together they established a business in Yokohama, from 1864 to 1867, which sold photographs and illustrated views. A visit to Wirgman's studio became part of the tourist itinerary.

Wirgman's main activity was publication of *The Japan Punch*, which appeared intermittently from 1862, and regularly from 1874 to 1887. This was devoted to humorous commentaries on the local events of the day in the foreign community in the treaty port of Yokohama and a lampooning of those famous in diplomacy and business; Wirgman drew all of the cartoons himself. Thus he introduced to Japan the European notion of nineteenth-century visual satire, which gelled very closely with longstanding indigenous notions of the visually absurd and grotesque, but could now be seen to apply to contemporary subjects, a practice long tabooed in Japan. He seems to have had an influence on Kobayashi Kiyochika in the Japanese satirical newspaper *Marumaru Chinbun*, which featured speech bubbles and wild linguistic and visual puns, very probably modelled in part on those in *Japan Punch*. For non-Japanese, Wirgman's activities had a role in cementing a treaty port society, which was otherwise opportunistic, variable in composition, and from the early 1870s relatively sidetracked by the growth of the Meiji capital.

As an artist Wirgman would have remained merely a talented amateur who recorded events and visual curiosities, perhaps communicating to some Japanese a rudimentary oil painting technique and a notion of genre composition, if he had not been a significant contact with Western art for the Japanese art world. His oil painting skills were piecemeal and still capable of being technically augmented in 1878 by the American artist Winckworth Gay, then visiting Yokohama. In the 1860s, however, Wirgman was the first reasonably competent Western artist who had contact with Japanese artists, and thus partially met a long pent-up desire to understand Western realism through actual artistic practice rather than from books or illustrations. In this he was to be followed by much more skilled professionals who came in the 1870s, but his function as an initial role model and point of artistic contact remains clear. He taught only one artist for certain, Goseda Yoshimatsu (1855–1915), and was a kind of honorary adviser to another, Takahashi Yuichi (1828–1894), a relatively high samurai official responsible for Western paintings and drawings in the military government's

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translation bureau. In 1869 and 1870 Takahashi even made unsuccessful attempts to get Wirgman permission to live with him in Tokyo when this was not allowed for foreigners.

Wirgman's personal life involved a liaison, probably from 1863, with a Japanese woman, Kane Ozawa (*d.* 1897), and the birth of a son, Ichiro (*d.* 1922), who had no descendants. This relation was one of affection to judge from a certain tenderness seen in his surviving portraits of Kane and he may have attempted to have the marriage recognized by the British consul in 1867. Wirgman died in the general hospital at Yokohama on 8 February 1891 and was buried in the Yokohama foreign cemetery.

Sources: John Clark, *Japanese exchanges in art, 1850s to 1930s, with Britain, continental Europe, and the USA* (Sydney: Power Publications, 2001); John. Clark, 'Charles Wirgman (1835–1891)', *Britain and Japan, 1859–1991: themes and personalities*, ed. Hugh Cortazzi and Gordon Daniels (1991); copies of *Japan Punch* and other newspapers, Archives of History, Yokohama; Japan price list with caricature of Felice Beato and Charles Wirgman, National Media Museum, Bradford; diplomatic papers and original diary of Sir Ernest Satow, TNA: PRO; private information (2010); death certificate. A Japanese version of this and other material has also appeared John Clark, 'Charusu Waaguman, saikô', in *Kindai Gasetzu*, vol.20, 2011, 12-35.

### **Antonio Fontanesi (23.2.1818-17.4.1882)**

1818 February 23, born in Reggio Emilia.

1848 fought in First Italian War of Independence at Turin. 1855 August, went to Paris to see World Exposition. Discovered Corot, Rousseau, and Daubigny.

1856 went to paint in the Liguria region.

1858 August, worked at Crémieu near Lyon, met Lyon school painters.

1859 March, returned to Turin to take part in Second Italian War of Independence.

1861 exhibited at Salon in Paris, exhibited in first All-Italy Art Exhibition.

1865 rejected at Paris Salon, went to London where lived until autumn of 1866, then returned to Florence.

1868 invited to be Professor and Head of the Art Academy in Lucca.

1869 invited to be professor of landscape painting at the Albertina Art School in Turin.

1876 August 29 taught at the Technical Art School in Tokyo

1878 September 11 resigned and left Tokyo

1878 December, returned to Turin.

1879 returned to be a professor at Albertina Art School in Turin.

1880 February, San Giovanni becomes teacher at Technoical Art School in Tokyo.

1882 April 17, died at home in Turin.

1882 June, Technical Art School in Tokyo abolished.

The Technical Art School was intended to teach art as a kind of technical, visual knowledge:

Regulation for Founding of the Technical Art School of 6 November 1874 (9<sup>th</sup> year of Meiji):

A Technical Art School to be established whose departments shall be the two departments of painting and sculpture (Painting shall teach painting method and oil painting, sculpture shall teach the several techniques for modelling all kinds of object from plaster). Three Italians shall be employed as teachers. With the adoption of the school regulations this text shall be promulgated. Purposes:

1. The Art School is established with the purpose of bringing recent European techniques to replace the former Japanese professional practices so as to aid and supplement our techniques.
2. Accordingly, the Art School shall teach students how to understand the principles of art

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and how to apply them in practice, in so doing to make up for the shortcomings in our country's art. By studying the styles of depicting reality afresh, the Art School shall raise its level to one equivalent to the best Art Schools in Europe.

From Sakai Tadayasu & Sasaki Seiichi, eds., *Kindai Nihon Bijutsushi*, I, Yûhikaku, 1977, p. 210.

Fontanesi returned home for reasons of ill-health. He was ambivalent about his life and work in Japan.

I reached Tôkyô (or Edo) at the beginning of September last year, and having damaged my health a little and finished with the usual sightseeing, I got down to the vexatious task of setting myself up in this country.

Language, customs, laws, students, I was ignorant of everything and passed the first few months pursued by these depressing matters. I then went off to the School and faced about forty students. I had to teach them plane and cubic geometry, sketching and the human figure, and landscape on top of that! The interpreter for the lectures can barely manage French, often causing mistakes. For example, 'equal to' is translated as 'resemble' et cetera. That's how I got through last year and I had almost no chance to take up the brush on my own account. I've done three sketches and presented them to people as the occasion arose. But even if I hadn't, I probably wouldn't have been able to sell them. Japanese hardly ever buy art works. Exceptions are rare. But Japan is a very beautiful place and life is easy. It seems very difficult to master the language, and one would probably enjoy things if one could. You could say Paris is gradually losing its glitter, yet it is doubtlessly the true palace of art in this century. If one was able to abandon the aspiration towards an art which was only able to mature in such a great artistic centre as Paris, one would probably be very happy.

Fontanesi, letter to friend Stratta, 15 June 1877, from *Fontanesi, Ragusa e l'arte giapponese nel primo periodo*, Meiji, Tôkyô National Museum of Modern Art, 1977, which I translate from the Japanese version given.

### **Goseda Yoshimatsu (28.4.1855-4.9.1915) Chronology**

The basic sources for this section were Aoki, Yokota, Takashina 1988, and Aoki, Tsunoda et al, 2008. The former includes many documents, the original diary and a comprehensive chronology of Goseda Yoshimatsu. The diary is very detailed and is edited here, and I have omitted most information about changes of address.

1855 April 28, born in Edo as second son of Goseda Hôryû I.

1859 Yokohama opened as a Treaty Port.

1860 Kuniyoshi studio artists publish many prints with depictions of Westerners in Yokohama.

1861 (Bunkyû Gannen) before now, aged six or seven, was probably a pupil of print maker Utagawa Kuniyoshi (1797- 3<sup>rd</sup> lunar month 1861). (Aoki, Tsunoda et al, 2008, p.7-8).  
Kuniyoshi

1862 family thought to have lived in Asakusa, learnt Judô and Kendô, but forced to stop this and take up painting.

1862 Shimooka Renjô sets up photographer's shop in Yokohama. Around now, Hôryû may have started portraits using strong chiaroscuro with Japanese water-based media on silk, called *shashin-e* or *kuma-e* (shadow pictures)

1864 family already had moved to Yokohama according to one theory.

1865 winter (Keiô Gannen), around now Yoshimatsu aged eleven or twelve became a daily pupil of Charles Wirgman, to whom paid a large amount of money, who he met with help of interpreter Hikokura.

1865 This year, Wirgman and Beato set up a joint company in Yokohama.

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- 1866 August, Yoshimatsu followed by Takahashi Yuichi as Wirgman's student.
- 1867 May 2, Wirgman draws meeting in Osaka of Shôgun Tokugawa Keiki with British Minister.
- 1867 August 19, Yoshimatsu went on long journey to Kyoto and Osaka with Hôryû, paying their way by small enres and landscape painings on commission, returning later to Edo.
- 1868 June 9, Wirgman stands for election as a director of Yokohama Residential District.
- 1869
- 1870 December, Yoshimatsu, then aged only sixteen, recommended as a teacher by Takahashi Yuichi on establishment of Painting Bureau for his skills in oil painting and water colour.
- 1871
- 1872 September, had a separate residence from Goseda Hôryû in Yokohama at Daitamura.
- 1873 April, about now lives at Yokohama Noge Enmeiin Fudô sagaru with own mother, younger sister, and personal students (Watanabe) Bunzaburô, Urai, Horie.
- 1873 October, tombstone rerected to former printmaker Utagawa Kuniyoshi who died in 1861, third lunar month, at Mimeguri Shrine in Tokyo, list of pupils includes Yoshimatsu, i.e. when aged seven, listed as presently resident in Yokohama.
- 1874 April 14, assisted Hôryû I to establish a place for exhibiting Western Paintings inside Asakusa-dera Tokyo.
- 1874 May, moved residence to Asakusa in Tokyo, living within Makijima Shirage Jinja, a different address to his father, with Watanabe Bunzaburô, and there established a teaching atelier.
- 1874 July 20 to August 13, Hyakutake Kaneyuki back in Japan.
- 1874 December, lithographic collection *Tokyo Kinpo Shakei Hoban* of drawing models with seventeen plates signed by Yoshimatsu.
- 1875 February 18, became drawing teacher at Army Officers' School, recommended by Kawakami Tôgai.
- 1875 September 5, Seiko. actual mother of Yoshimatsu and Yukô dies.
- 1875 December 25, Goseda resigned from Army Officers' School because of *beriberi*.
- 1875 This Year, did lithographic frontispiece for Army's *Saga Seitô Senki* on Record of Expeditionary Force to Suppress Saga Disturbances of previous March.
- 1876 Spring, Watanabe Bunzaburô, a pupil of Hôryû I marries Goseda Yûkô, younger sister of Yoshimatsu.
- 1876 July 29, with assistance of Matsuda Rokuzan, exhibition held of Yôgakai (Western Painting Society) with works by Koyama Shôtarô, Honda Kinkichirô, Goseda Yoshimatsu, Yokoyama Matsusaburô, and Kamei Shiichi etc. The exhibition is held at Kyôbashi held every Saturday until October when held at Gengendô.
- 1876 November, Yoshimatsu began studies with Antonio Fontanesi at Technical Art School,
- 1877 July, ceased studies with Fontanesi and withdrew from Technical Art School.
- 1877 August 21 to November 30, 1st Domestic Manufactures Exposition, Yoshimatsu's lithograph of Nikko's Urami Waterfall was entered by Matsuda Gengendô, Yoshimatsu gained Second Prize for *View of Mt. Fuji*.
- 1878 February, Yoshimatsu ordered by Emperor Meiji to copy *Portrait of Emperor Kômyô* at Senyûji in Kyoto. Completed this on August 5.
- 1878 July 19, Yoshimatsu ordered to accompany Progress of Emperor Meiji to Hokuriku Region as an employee of Imperial Household Ministry.
- 1878 August 30, Yoshimatsu set out with Progress for Hokuriku.
- 1879 Yoshimatsu does portrait of Empress Miko on order of Genrôin (Council of Elder Statesmen). Meanwhile on orders of Ministry of Interior starts portrait of the late Ôkubo Toshimichi, completed May10 1880.
- 1879 July 1, began learning French with Tsubouchi Takashi. From February 1880 studied with Nagai Toku.
- 1880 March, asked Imperial Household Ministry for a loan of 600 Yen to study abroad, request text written by Hôryû.

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- 1880 April 2, Yoshimatsu may have formally accepted Kuramochi Konokichi as a student, who in 1881 married his second daughter, and in 1885 became Hôryû II with the given name of Yoshio.
- 1880 April 13, met Wirgman in Yokohama, who took him to Smedley's house where he saw Smedley's oil paintings. John Smedley (1841-1903) was an Australian painter and architect – practicing in Yokohama from 1872 - who introduced Japanese crafts at the Sydney Intercolonial Exhibition of 1877 and also taught Garden Science, Mining, and 'Old Drawing' at the Technical Art School from October 1878 to March 1880.
- 1880 April 26, Yoshimatsu went for French overseas student's photograph at the Ezaki studio in Asakusa, followed by farewell party at Man'yoken in Awaji-chô, Kanda.
- 1880 June 13, met Wirgman in Yokohama.
- 1880 July 7, Farewell party at Sekiyakata, Sôô-chô, Yokohama. Left quay after noon on Messagères Maritimes steamship Thanais (?) which departed next day. On same vessel were Nabeshima Naohiro, Matsuoka Hisashi and Hyakutake Kaneyuki.
- 1880 July 16, arrived in Hong Kong and left on steamship Ava on July 19.
- 1880 August 26, arrived in Paris.
- 1880 November 1, sees oil painting in studio of Albert Duvivier (1842-?)
- 1880 November 7, went to Versailles and visited lodgings of Yamamoto Hôsui.
- 1880 November 11, went with Hôsui to École des Beaux Arts which left him emotionally moved.
- 1880 December 12, received a reply to a letter from 'Mr. Wirgman, London, England'. Goseda could have brought something for Charles Wirgman and sent it on to either Thomas Wirgman or the painter Theodore Blake Wirgman after his arrival in Paris. This letter could have been the acknowledgement of receipt: whether it had anything to do with the 1879 October, portrait of Wirgman possibly by Winworth Allan Gay, an American painter.. Whilst overseas Goseda was an active copyist including these works:
- 1881 January 13, Yoshimatsu began oil copy of Leonardo da Vinci in Louvre Museum. He actively copied works throughout his time in France:
- 1881 April 13, at Louvre, copies work by Jean-Louis David until July 28, sent to Belfast on August 20 where bought by 'Behiinu' (phonetic) from Pennsylvania Bank.
- 1881 August 26, at Luxembourg, copies oil painting of family workshop making bibles. Finishes copy of Caeterier on September 26.
- 1881 December 6, starts copy ordered by 'Behiinu' of Jean Baptiste Bertrand (1823-1887) *Death of the Virgin*, 1869 (now in Musée Bertrand, Chatroux)
- 1882 August 10, at Luxembourg, starts copy of Rosa Bonheur (1822-1899), according to a letter, to the order of a friend of 'Behiinu' and sent to America on October 7.
- 1883 April 24, at Versailles copies work of Piles.
- 1883 July 12, completes work for 'Behiinu', *Passage de la Rue Merci* (?)
- 1885 January 21, starts a work for 'Behiinu', probably *Le Radeau de la Méduse* by Géricault in the Louvre, completed on March 3.
- 1881 February 3 enters painting school of Léon Bonnat(1833-1922, Salon Jury in 1881, Paris World Exposition Judge in 1900). One theory says from January 11.
- 1881 February 8, Yoshimatsu borrowed 30 Francs from Yamamoto Hôsui.
- 1881 February 12, saw oil paintings of Hector Hanoteau (1823-1890) at his studio.
- 1881 March 1, due to Yoshimatsu's absence in France, Gengendô II (Matsuda Rokuzan) submits Yoshimatsu's work *Dawn at Kiyomizu Bay in Suruga (Shunshû)* for 2<sup>nd</sup> Exposition to Promote Domestic Manufactures where it receives a 3<sup>rd</sup> prize for technique. Also exhibited are Yoshimatsu's *Famous sites in Tokyo* and *Half-Figure*.
- 1881 March 5, Leaves the private Milman School for Hôtel des Américains.
- 1881 March 24, sees work of painter 'Caihite' (phonetic) at home of Carolus-Duran (1838-1917).
- 1881 April 8, goes to an evening party at Bonnat's atelier.

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- 1881 April, was first Japanese artist to exhibit at the Paris Salon du Printemps. Works are reported as five watercolours of Japanese scenes (*Nikkō, Atami, Hakone, Miyanoshita, and Portrait of a Japanese*). Works returned on June 23. Goseda's teachers are named in the catalogue as Wirgman and Bonnat. (7% of exhibitors were foreign in this section in 1874 but this had risen to 13% in 1881: the admission rules had been relaxed, the number of voters expanded considerably for this first Salon under the control of the Société des Artistes Français, rather than the hitherto direct control of the state through a much smaller and largely self-recruiting body of voters. Yoshikawa, 2001, p.129)
- 1881 July 21, promised to sell two small oil copies to an American for 1300 Francs which he sent on August 20 to 'Behiinu' of Pennsylvania Bank in Belfast.
- 1881 November 8, starts large work intended for Salon.
- 1882 This year, sends *Half-Length portrait of an Italian* to St. Denis city fair.
- 1882 March 7, shows intended Salon submission work to Bonnat, who thought he had made great progress since last year.
- 1882 March 11, *Self-Portrait* rejected by Salon.
- 1882 March 16 to 22, stayed at home of Duvivier when Yoshimatsu may have painted a portrait for the Salon.
- 1882 April 22, receives notice that two oil paintings rejected by Salon. Yoshimatsu complains in his diary that he has no money to hire a model.
- 1882 April 25, receives letter from Salon allowing him to submit a watercolour. Catalogue says his *Portrait de M. Albert Duvivier* selected.
- 1882 May 26 Starts oil painting of *Théâtre Amusant* (Puppet Theatre).
- 1882 June 6, completes watercolor portrait of Mr Gamahara.
- 1882 July, social contact with Japanese Ambassador Plenipotentiary Iida Yuzuru from whom repeatedly borrows money.
- 1882 September, Bonnat closes his atelier because of his own appointment as Professor at L'École des Beaux Arts. Toulouse Lautrec, one of Bonnat's students, moves to atelier of Fernand Cormon (1854-1924).
- 1882 October 12, Yoshimatsu starts work for Salon.
- 1883 from this year living in some poverty.
- 1883 April 15, starts living by post-paying M. Milman for food, relying on Milman for three to four months to live.
- 1883 April 30, exhibited one watercolour *Portrait du M. Louis de Cormon* (a poet) and one oil painting *La robe de la poupée* at Salon du Printemps.
- 1883 May, sends Amsterdam World Exposition 18 watercolours.
- 1883 October, sent *La robe de la poupée* to an exhibition in Nice.
- 1883 November 15, back-pays M. Milman for seven months' food.
- 1884 January 16, stays in Hôtel St. Sulpice for next two months back-paying for food.
- 1884 February, Kuroda Seiki goes to France.
- 1884 summer, Yoshimatsu meets Kuroda Seiki via Hôsui.
- 1885 May 11, receives telegram about death of elder brother on April 7.
- 1885 August 18, goes to Rouen to see Art Museum and then travels in Normandy including a swimming trip.
- 1885 October, Kuroda Seiki began to study in atelier of Raphael Collin.
- 1885 this year, Hara Kei (later a famous politician) became secretary at Japanese embassy in Paris; Yoshimatsu would do a portrait of his mother, presumably from a photograph, in 1886.(See below 1902, 1904).
- 1886 June 13, Hachisu Kamosuke purchases *Old woman and little girl*.
- 1886 July, Kume Keiichirô went to France.
- 1886 October, Fenollosa and Okakura Tenshin left to investigate art (and art schools) in Europe.

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- 1887 January 10, Yoshimatsu arrived in Jersey, stayed at Hotel de Landras and saw Mr de Saumarez at Milborouk.
- 1887 November 1, visited Mr. Mourmount Saumarez' Manor.
- 1887 December 12, went to London.
- 1887 January 24, visited 'for the first time', Honorable J. Saumarez, 43 Grosvenor Place, talked about painting. 4<sup>th</sup> Baron James St. Vincent Saumarez (1843-1937, succeeded to Baronetcy in 1891) was a former diplomat (1867-1885) who had been in Japan from 11<sup>th</sup> December 1875 to early 1880, where he knew Ernest Satow and almost certainly Wirgman. (Herslet, 1894) Saumarez acquired an extensive collection of Japanese paintings, including several by Hokusai, a library of Japanese books on gardens, and was an avid amateur photographer. (Part of these collections at Shrubland Hall near Ipswich were sold in 2006 by Sothebys.)
- 1887 March 7, left a painting with a Mr. Suzuki in return for a loan of Four Pounds.
- 1887 March, went back to Paris.
- 1887 March 20, returned to London, luggage arrived from Paris on March 28.
- 1887 April 19 to May 2, in Edinburgh, then returned to London.
- 1887 May 12 went to Hampton Court.
- 1887 August 14 to 30, sketched at Windsor.
- 1887 September 28, borrowed Twenty Pounds from Dr. Dickson against a painting of French woman promenading on a donkey. (A 'Dr. Dickson' provided illustrations for Fortune, *Yedo & Peking*, 1863. Fortune had been in Japan from October 1860 until July 1861).
- 1887 November 8, called on Dr. Dickson, borrowed (another) Twenty Pounds against:
1. Eight oil sketches on carton of Japanese landscapes including Nagoya Castle plus a view of an old -style Japanese boat at Yokohama with a distant view of Mt.Fuji;
  2. Twenty-two watercolours of various Japanese scenes. Thirty One works in all
- The loan was without interest and the works were to be returned on re-payment of the loan.
- 1887 November 23, left Liverpool where he may have copied *When did you last see your Father* by W. F. Yeames (1835-1918) in The Walker Art Gallery, or obtained postcard a from which he later worked.
- 1887 December 3, Arrived in New York.
- 1887 December 20, went to Bradford, Pennsylvania.
- 1887 December 23, visited home of his patron 'Behiinu' (phonetic) with whom he stayed until about January 20.
- 1888 January 21 reached Buffalo, stayed with a C. M. Farrar, Delaware Avenue, until May 14. This home was Yoshimatsu's base until the end of November.
- 1888 July 3, began sketching Niagara Falls.
- 1888 September 23, entered Sisters' Hospital in Buffalo as a patient, left on October 27.
- 1888 November to December, travelled to Chicago and Denver.
- 1888 December 10, reached San Francisco, contracted pneumonia on December 14 and was briefly in hospital.
- 1889 February 9, remanded by police for drunkenness.
- 1889 March 28, Yoshimatsu left San Francisco.
- 1889 April 17, arrived at Yokohama.
- 1889 April 25, Yoshimatsu moved to Kyôbashi-ku, Nishikonyachô no.5, Taiseikan.
- 1889 May 1, Yoshimatsu present at first meeting of Meiji Art Society.
- 1889 August 17, Yoshimatsu consigns an oil painting *Niagara Falls* to the Imperial Household Ministry.
- 1889 October 10 to November 3, Yoshimatsu exhibited at First Exhibition of Meiji Art Society.
- 1890 January 18, left Yokohama for San Francisco with Hôryû I.
- 1890 February 20, separated from Hôryû I and employed by Columbia Fine Art Society in Salt Lake City but soon resigned from the company on March 15 and pawned paintings to pay for Hôryû 's return fare home.

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- 1890 April 5, Hôryû I left for Japan. Yoshimatsu went to Victoria, British Columbia, Canada, arriving on April 12.
- 1890 May 24, Yoshimatsu left Victoria for Japan where he arrived on June 14.
- 1891 February 8, Goseda did *not* record death of Wirgman in his diary.
- 1892 February 1, Yoshimatsu *did* record the death of his father Hôryû I. His father's second wife Toyoko came to stay with him, but moved to the house of her son-in-law Watanabe Bunzaburô, on May 20, and died on October 27.
- 1892 April 5, Imperial Household orders two paintings *View of Tago no Ura*, and *View of the Port of Victoria in Canada*, which are consigned on May 30 and July 4 respectively.
- 1892 December 26, Yoshimatsu married to the daughter of a Mr. Ôtake but they soon divorced.
- 1893 May 1 to December 30, Columbian World Exposition open in Chicago at which Yoshimatsu's sister Watanabe Yûkô exhibits.
- 1893 May 23, eldest son Yoshihiko born to Yoshimatsu with Hirono Kiku.
- 1893 October 28 to November 12, *Yôga Enkaku tenrankai* (Survey Exhibition of Western-style Painting) organized by Takahashi Yuichi and students appears to relegate work of Goseda Yoshimatsu and Goseda School to a minor position. (Tsunoda in Aoki, Tsunoda et al, 2008, 219-220)
- 1894 October, Yamamoto Hôsui hands over his Seikôkan School to Kuroda Seiki who re-named it Tenshin Dôjô. Later this month Yamamoto went to Manchuria to sketch the Sino-Japanese War.
- 1894/5 Yoshimatsu sketched for works done apparently from repatriated war sketches by other artists or war photographs of Sino-Japanese War.
- 1895 May 6, Yoshimatsu moves to Yokohama, Ishikawa, Nakamura no.9 and three days later moves to Nogeyama, Koyôzaka, Miyazaki-chô no 49. Around this time his wife Kiku repeatedly leaves home with their boy Yoshihiko.
- 1896 December 8, said to have put up a signboard in English offering lessons to those foreigners wishing to learn painting.
- 1897
- 1898 March 3, Yoshimatsu consigns water colour landscapes to Imperial Household's Hayama Residence, these are returned unpurchased on the 19<sup>th</sup>.  
This year, *Meiji Bijutsukai 10-shûnen Kinenten* (Tenth anniversary exhibition of Meiji Art Society) has fuller, rounded selection of Goseda School works.
- 1899 June 19, does sketches at spinning mill in Tomioka.
- 1900 Goseda's work *Seated spinning girl* refused selection by Japanese selection committee for sending to the Paris World Exhibition, to which Japan on this occasion only sent Western-style paintings. This shock is said to have caused a decline in his creative activity.
- 1900 April 15 to November 12, Paris World Exposition open.
- 1901
- 1902 August, Yoshimatsu plans an exhibition of paintings to raise funds for a teaching atelier. Kishida Ginkô and Hara Kei take part.
- 1903 September 25, Yoshimatsu visits exhibition of Hakuba-kai where he meets Kuroda Seiki.
- 1904 February, stays at home of Hara Kei and then goes to Morioka with him.
- 1904 March 2, returns to Yokohama.
- 1904 May, Yoshimatsu accepts Western painting students in own house.
- 1905 May, had ten students, many of whom said to have been foreigners.
- 1906
- 1907
- 1908
- 1909 November 5, Yoshimatsu sold seventeen of own works to Tokyo School of Fine Art.
- 1910 May, Yoshimatsu puts up a sign outside his house advertising the manufacture of fixative.
- 1911

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1912

1913 June, through mediation of Kuroda Seiki, Yoshimatsu sold ten of own works to Tokyo School of Fine Arts.

1914 June, Yoshimatsu sold another four of own works to Tokyo School of Fine Art.

1915 September 4, Died in Yokohama.

1915 September 26, his son Goseda Yoshihiko (d.1940) asked Kuroda Seiki to assist in selling Yoshimatsu's works.

## Goseda Yoshimatsu Bibliography

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