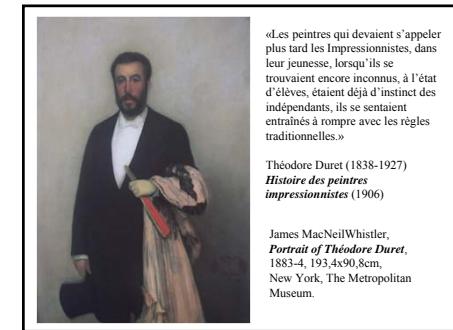
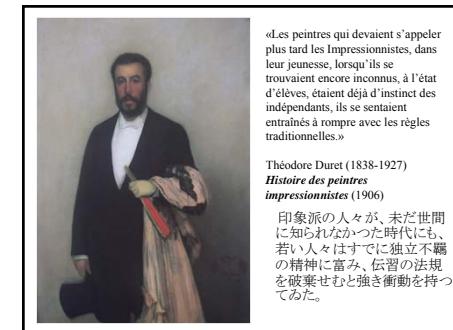
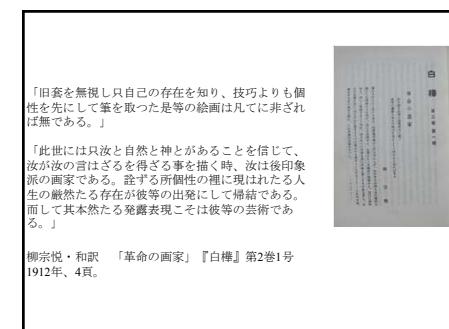
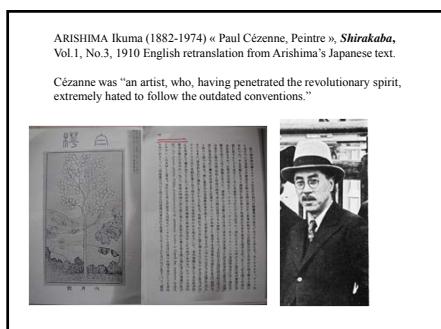
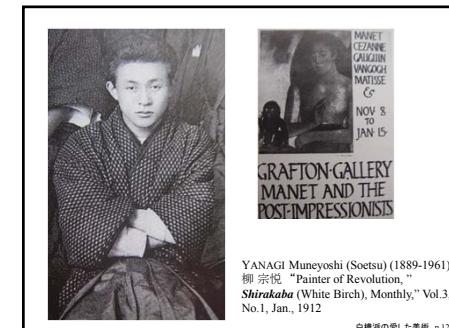
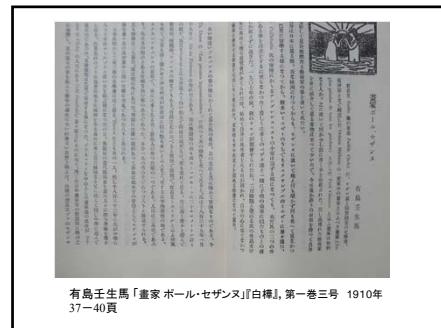
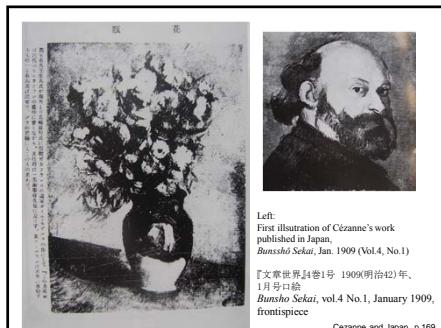
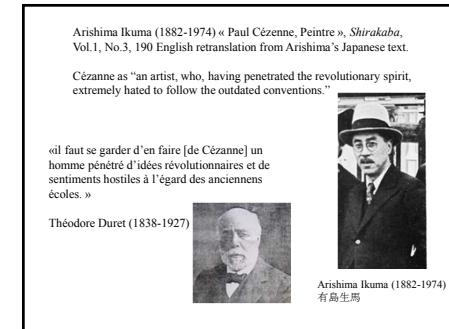


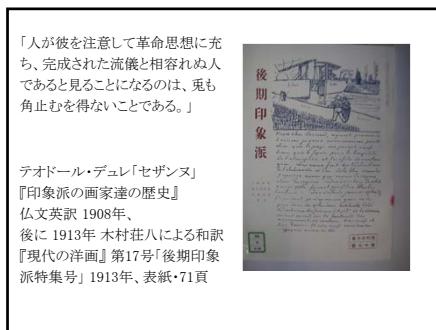
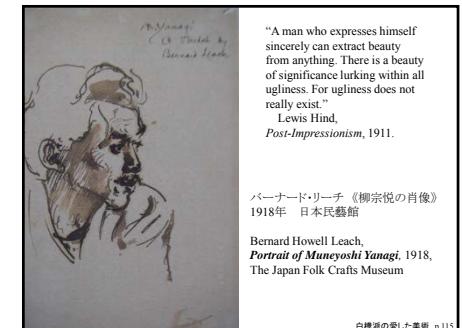
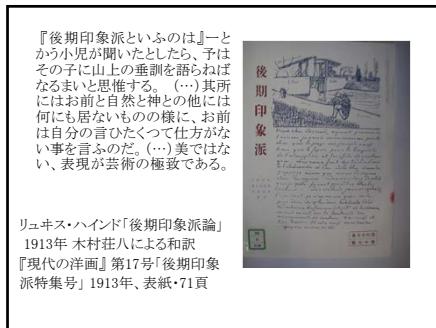
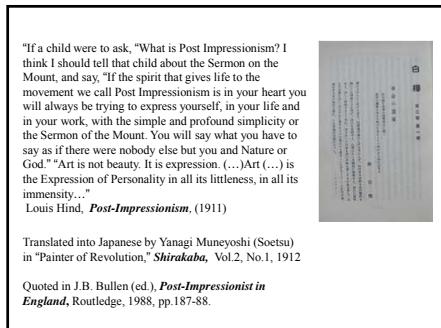
1. Revolutionary Artist
2. Imitating Cézanne
3. Theoretical Reflections
4. Cézannisme in Practice
5. Early Cézanne Collection in Japan 1921-1960
6. An Oriental Sage
7. Rhythmic Resonance and Vital Movement
8. Effect spreading onto China



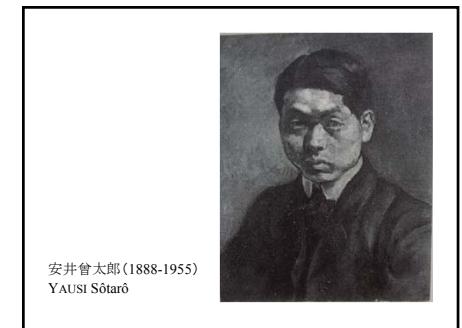
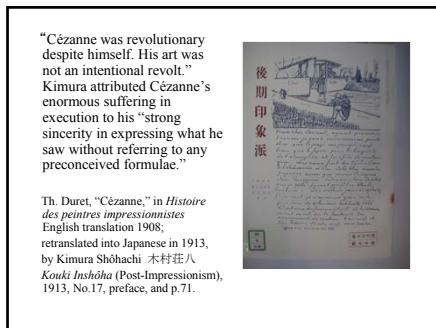
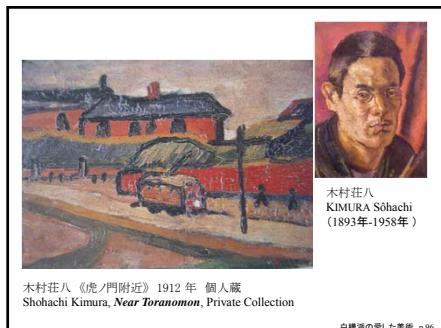
## 1. Revolutionary Artist 革命の画家



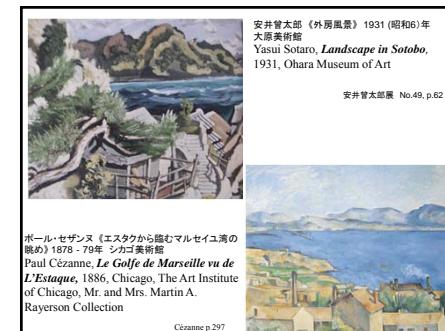
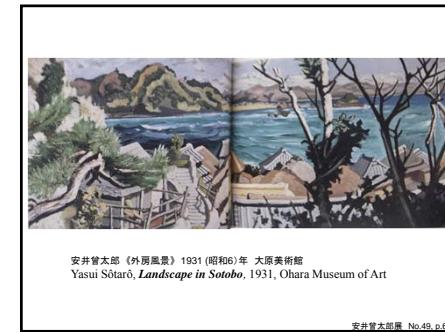
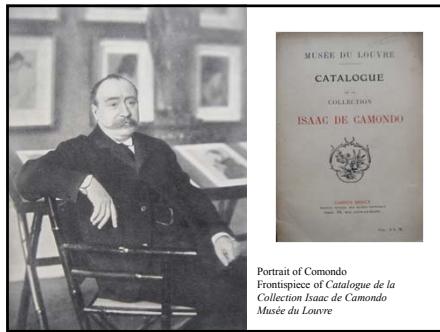
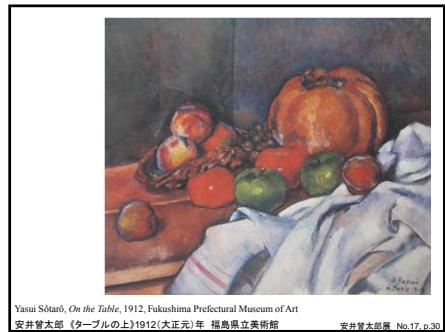
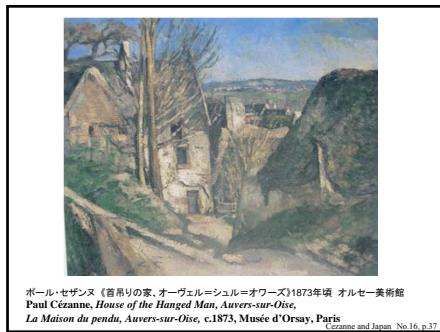




## 2. Imitating Cézanne セザンヌをまねびて



# Cézanne, St. Petersburg, March26-28, 2010



# Cézanne, St. Petersburg, March26-28, 2010



"It seems that Cézanne was not capable of drawing straight even a simple vase. But a vase he paints in not, the vase we can see with our eyes. He is stammering to the worse and yet he is eloquent to the best. His character allows him to be the most faithful render of the nature, and yet he is at the same time the best of the mystics. As Meier-Graefe has said, he resembles in this sense to Dostoyevsky, but in my opinion, Cézanne seems to go one step further in his detachment."

MUSHANOKŌJI Saneatsu,  
«On the Post-Impressionism»,  
*Shirakaba*, Vol.3, No.1, Jan., 1912, pp.6-7.



Paul Cézanne  
*Still Life with a  
Vase*,  
blue ink  
Reproduction  
In *Shirakaba*, Vol.1,  
No.12,  
May 1910

"looking at Cézanne's painting, I forget all the tiny defects and insufficiencies and feel as if I were literally absorbed in his personality." 彼の作品を目につく時は誰て末核に関する多くの欠点と不足を忘れて終ふて、彼の人格中に吸い込まれる心地がする。

ARISHIMA Ikuma (1882-1974)  
*Shirakaba*, Vol.1-3, June, 1910, p.41, p.53



Color Reproduction in *Gendai no Yoga*, 1913年

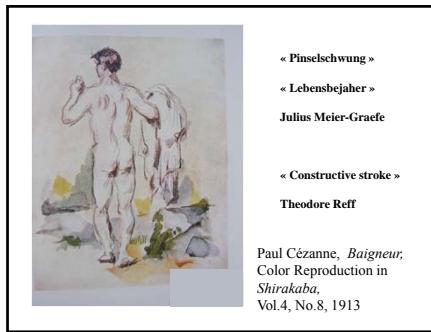
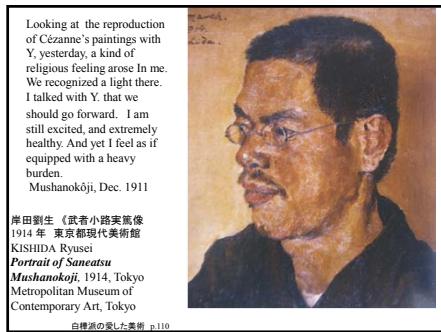


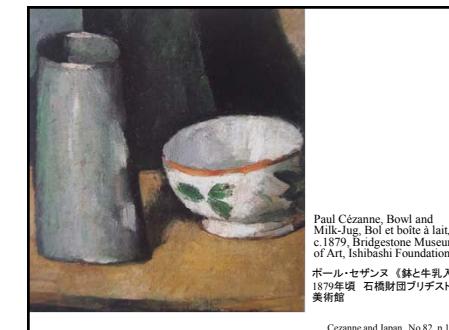
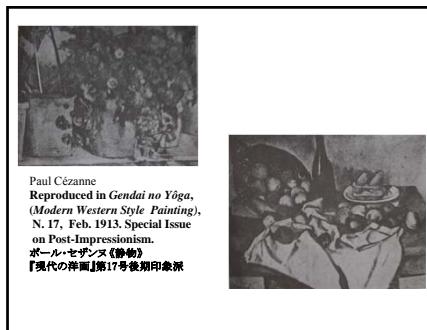
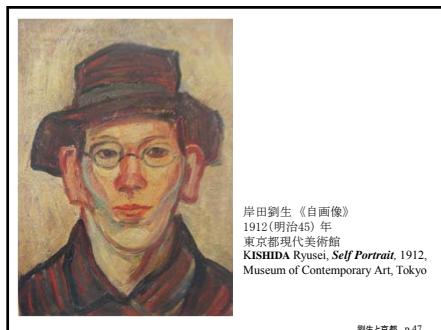
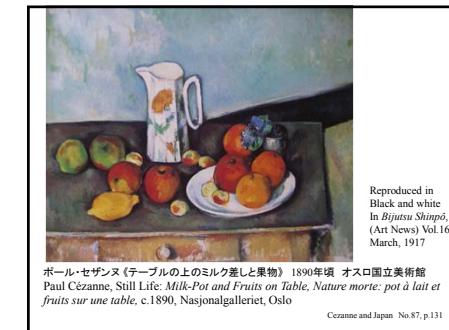
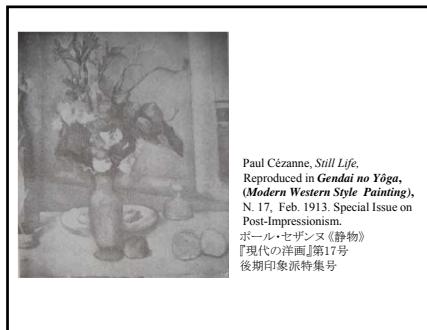
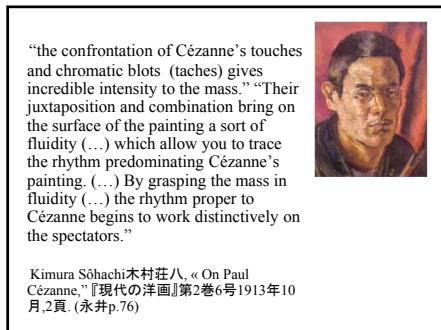
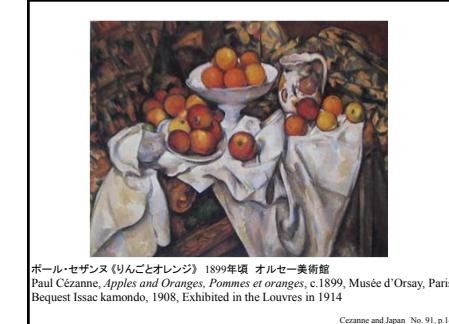
彼は瓶一つ真直にかけない男の気がする。しかし彼のかいた瓶は吾人の目で見ることが出来る瓶ではない。彼はこの上もなく納弁家でありながらこの上もなくなき雄弁家である。彼の性格はこの上もなく写実家でありながらこの上もなく神祕家である。この点マイエル・グレフエーの言つたやうにトストエウスターに似てゐる。しかしセザンヌの方が一步進んでゐる気がする。少しも捕はれてゐない点で。

武者小路実篤「後印象派に就て」  
MUSHANOKŌJI Saneatsu,  
«On the Post-Impressionism»,  
*Shirakaba*, Vol.3, No.1, Jan., 1912,  
7. (永井 pp.70-71)

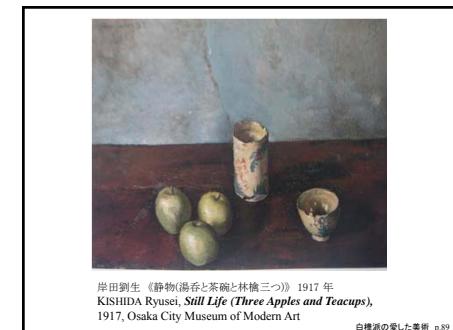
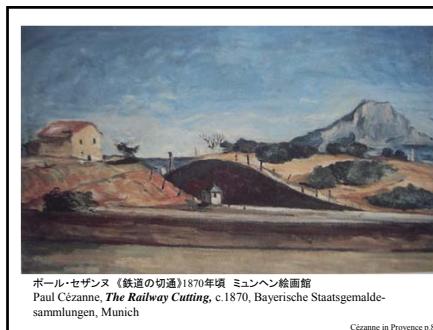
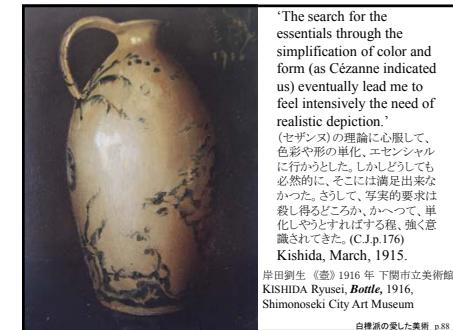
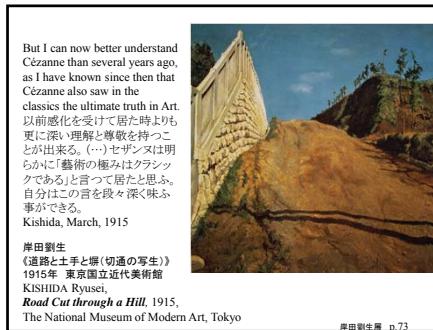
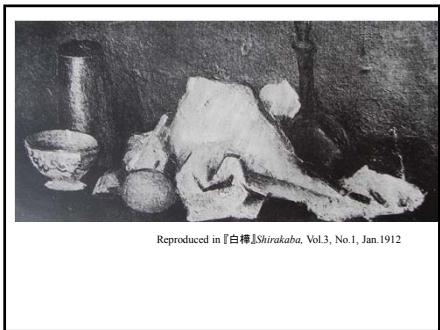
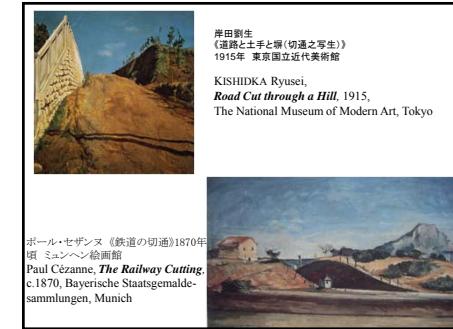
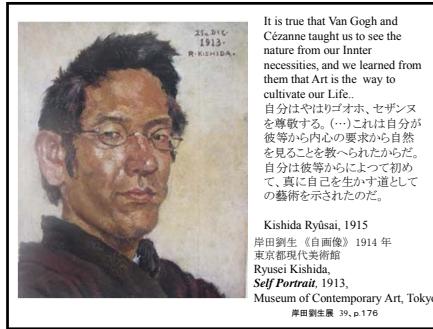


Paul Cézanne  
*Still Life with a  
Vase*,  
blue ink  
Reproduction  
In *Shirakaba*, Vol.1,  
No.12,  
May 1910





# Cézanne, St. Petersburg, March26-28, 2010





岸田劉生《静物(赤林檎三個、茶碗、ブリキ缶、匙)》1920年 大原美術館  
KISHIDA Ryusei, Still Life (Three Red Apples, Teabowl, a Tin Flask and a Spoon), 1920. Ohara Museum of Art, Kurashiki  
岸田劉生集 p.115

「(… )支那畫には、筆のカスレや、墨のにおみ等が美しく生かされてゐる。(… )これ等の事は、支那に於てのみでなく、西洋の美術にも無論云はる可き事である。セザンヌ元來技巧がどちらかと云うと稚拙の方に属してゐる人だが、その自分の手工の稚拙さがもたらす偶然の感じを、自分の内なる審美によつて、深く『美』に認識し、肯定し切った處にセザンヌの道があり、偉さがある。かくてセザンヌの畫に描かれた、形の狂つた壺は、藝術の拙劣にならず簡単な稚拙感の面白味に陥せず、深い藝術的生命が宿つてゐるのである。」

岸田劉生「製作餘談」『中央美術』第8巻 第1号  
大正11(1922)年1月 47ページ(永井 p.253)



彼(セザンヌ)の絵を見ると、他の  
絵が隙間だらけに見える。何處かに足らないものがあるやうで影が  
薄くなる。彼は空氣一本と背景の  
壁紙で無限に重圧力のある宇宙的  
的生命を躍動させる。それは一  
寸口で言い難い其の「推移」  
[passage]と押合ひの力による  
のが、固より背後にセザンヌの  
生命が通つてゐるからである。  
彼は画面に建築する。其の色彩と  
建築とは非常に緻密な命を刻み  
込もうやうな、のろい觀察と、超人  
的の良心心で成立するのだ。  
『印象主義の思想と藝術』天弦堂  
大正4(1915)年

高村光太郎  
TAKAMURA Kotarō  
(1883 - 1956)



岸田劉生《冬瓜図》1925年 豊橋市美術博物館  
KISHIDA Ryusei, White Gourd, 1925, Toyohashi City Museum Art and History  
岸田劉生集 p. 97

"Chinese painting takes advantage of the scratches of the brush stroke or the blurred pigment on the paper or the silk screen. (...) This can also be the case with Western art. Originally Cézanne was rather poor at skillful execution. But he knew how to make use of the sensation of haphazardness which resulted from his awkward brush manipulation, so as to turn it into an object of his deep contemplation, into an affirmative recognition of the beauty by way of inner aesthetics of his own. Here is the way Cézanne explored and here lies his greatness. The deformed vases rendered in Cézanne's painting do not stand for the silly artistic shortcoming nor do they fall into a simple curious primitive maladroitness; on the contrary it is in this deformity that a profound artistic life comes to dwell."

KISHIDA Ryusei, "Seisaku yodan (A Digression from the Work)," Chūō Bijutsu, Vol.8, No.1, Jan. 1922, p.47.

"If one looks at Cézanne's painting, one realizes that other ordinary paintings are full of lacunae. Something is lacking and life is fading. Cézanne, on the contrary, vibrates the universal life and we see its infinite vital force pressuring the space between the empty bottle and the backside wall paper rendered on his canvases. This vibration is generated by a "modulation" which is difficult to explain, as well as by the pressuring power. Both of them are working in concurrence, behind which is circulating the living blood of the artist."

Takamura Kotaro, Inshōha no Shisō to Geijutsu  
(The Thought and Art of Impressionism), Tengendō  
Shobō, 1915, pp.241-2.



高村光太郎  
TAKAMURA  
Kotarō  
(1883 - 1956)



岸田劉生《冬瓜茄子図》1926年 個人蔵  
KISHIDA Ryusei, White Gourd and Eggplants, 1926, Private Collection  
岸田劉生集 p.154

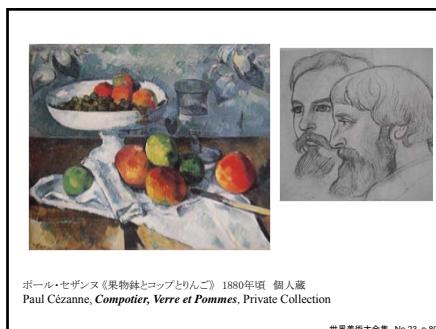
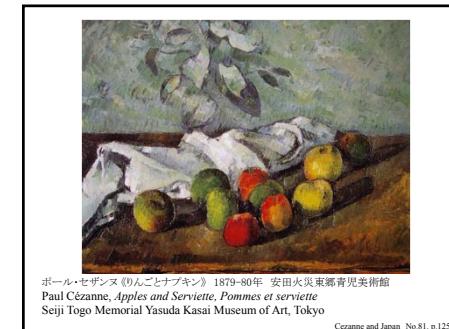
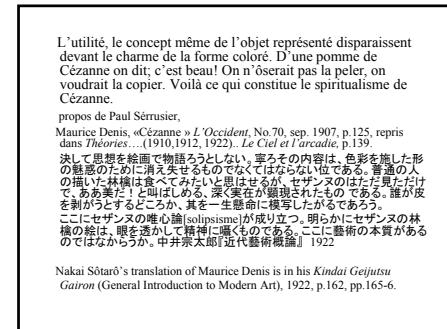
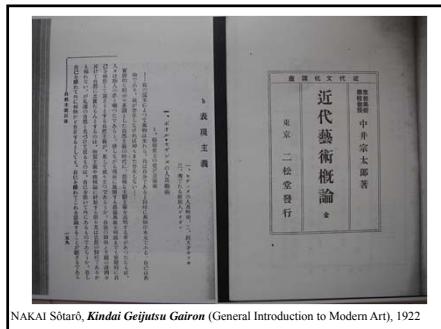
### 3. Theoretical Reflections 理論的省察

"Cézanne makes a construction in front of the pictorial plane. Through his time-consuming observation of nature and by his superhuman conscientiousness, he realizes the color and the architecture, which inscribe in the pictorial plane a life of extreme intensity and minuteness."

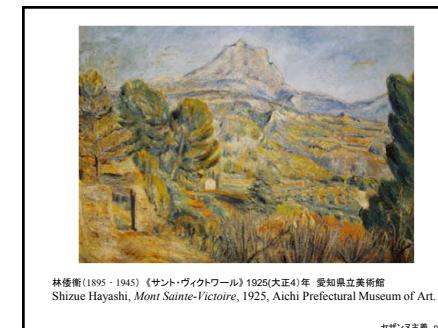
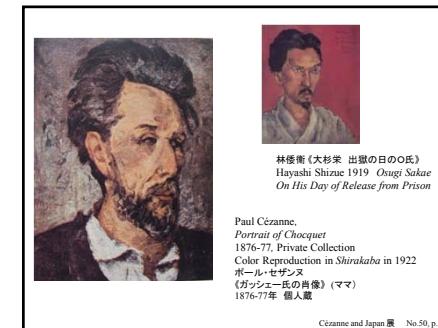
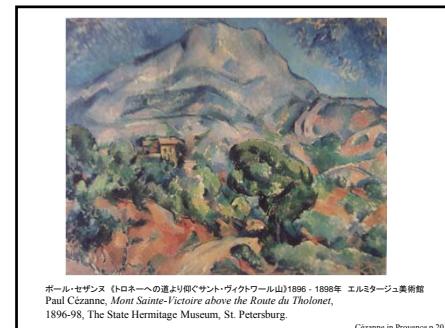
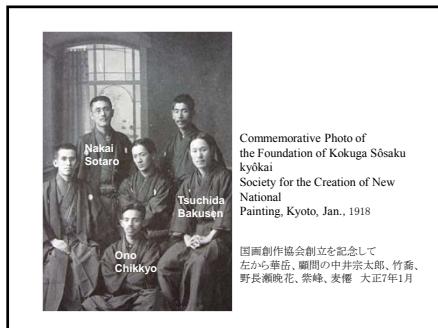
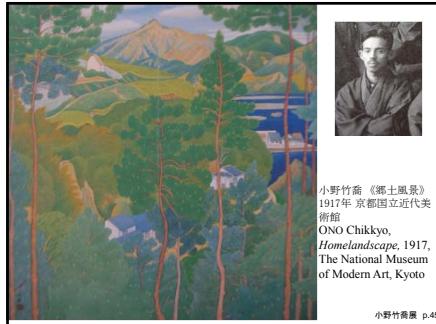
Takamura Kotaro, Inshōha no Shisō  
to Geijutsu (The Thought and Art of  
Impressionism), Tengendō Shobō,  
1915, p.242.

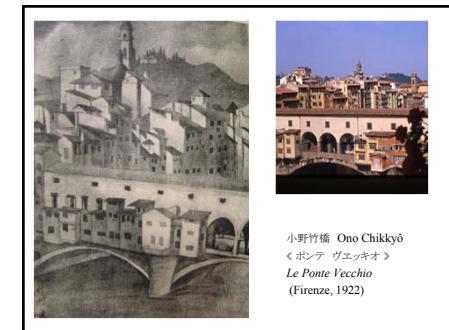
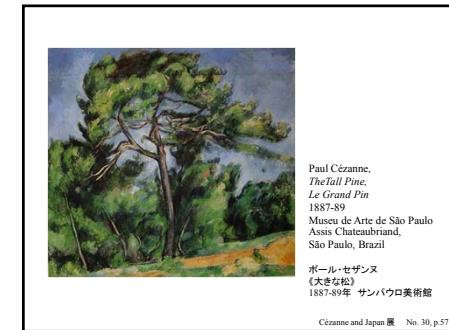
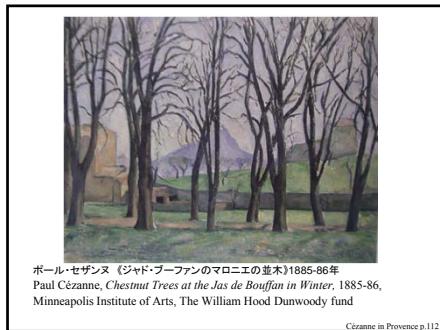
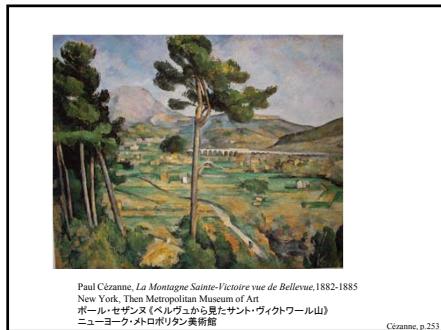
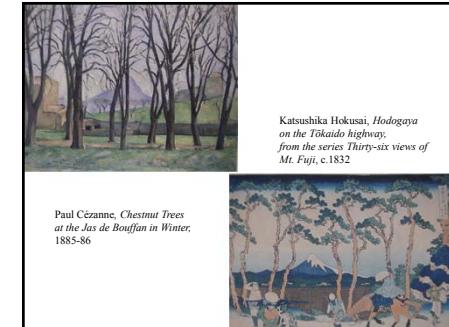
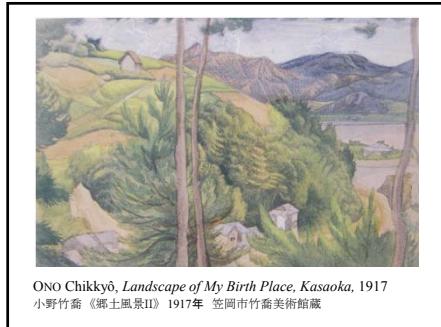


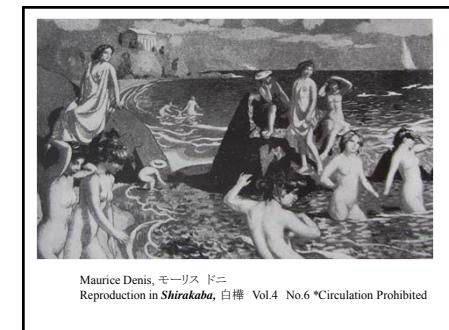
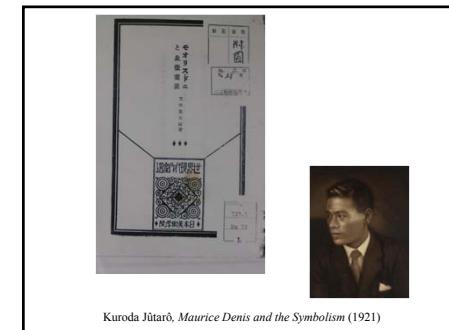
Takamura in front of  
his house studio of  
The Master Kuroda Seiki,  
initiator of just-milieu  
plein-air style oil painting  
after Rafael Coll

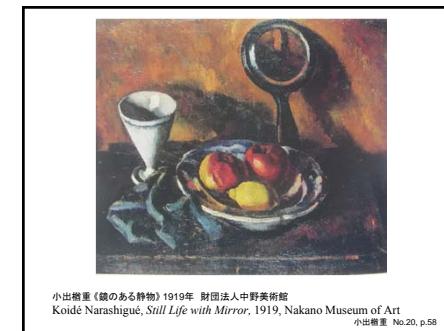
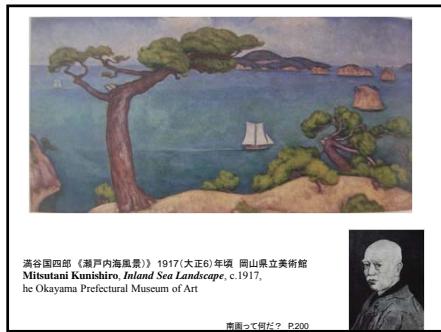
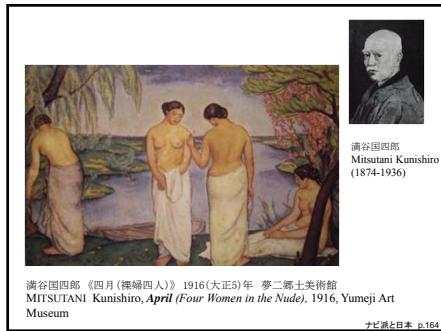


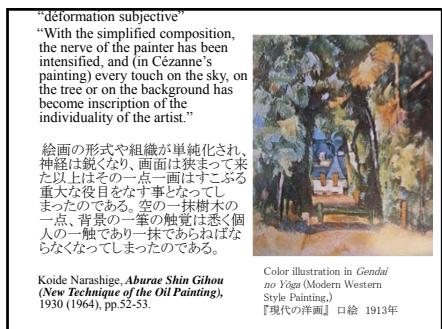
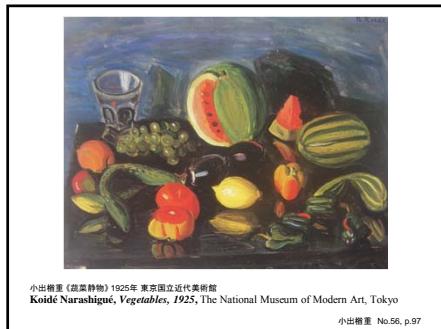
4. Cézannisme in Practice  
セザンヌ主義の実践

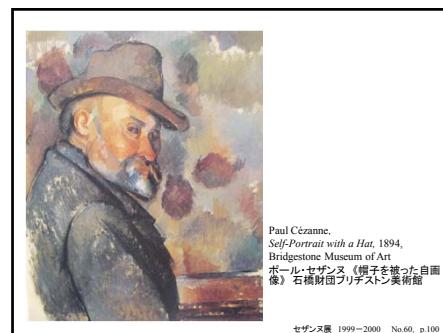
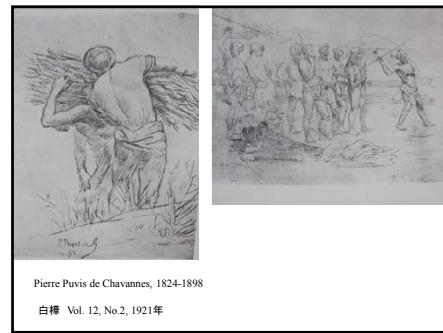
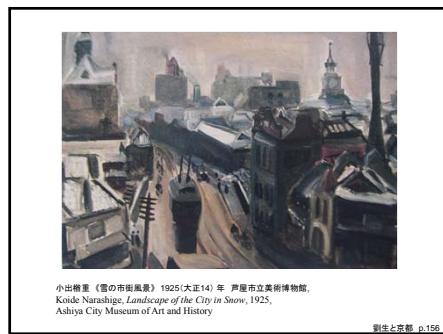




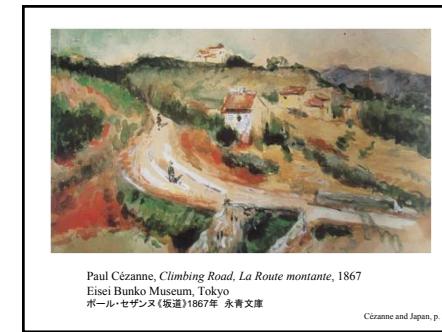
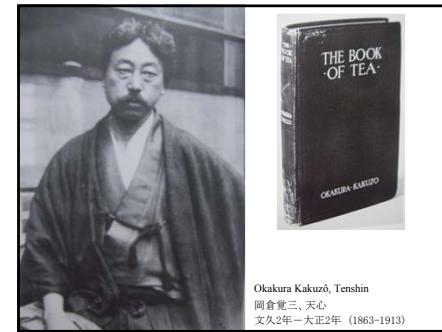
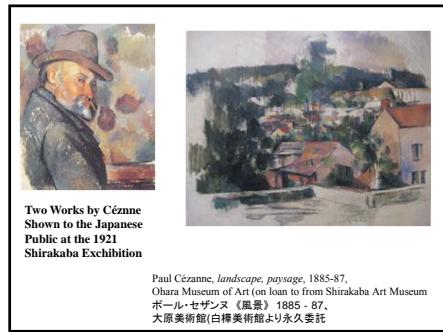
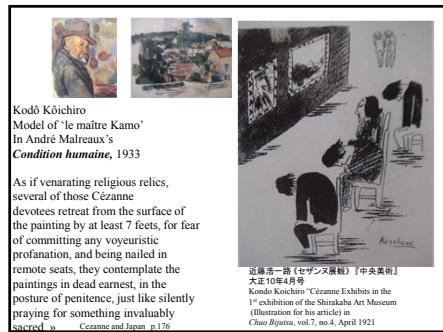


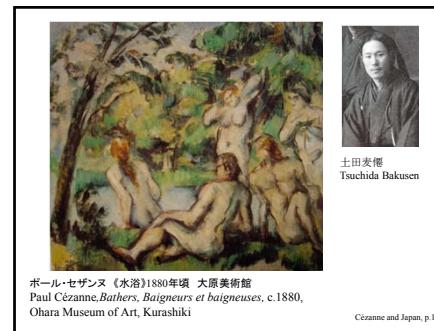
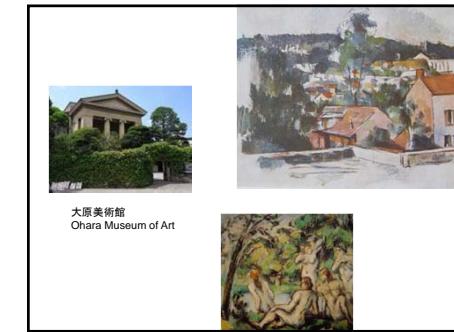
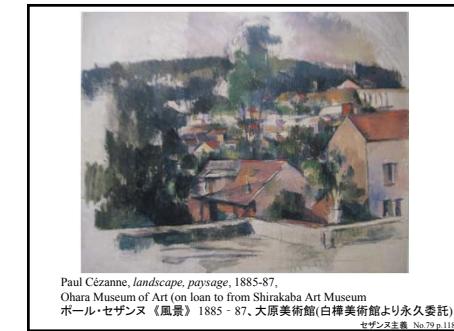


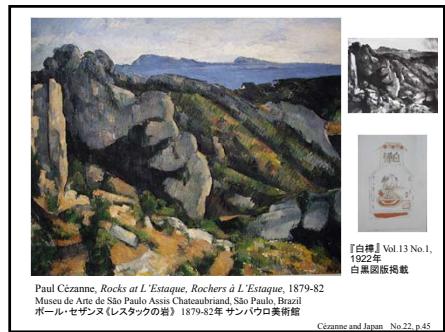
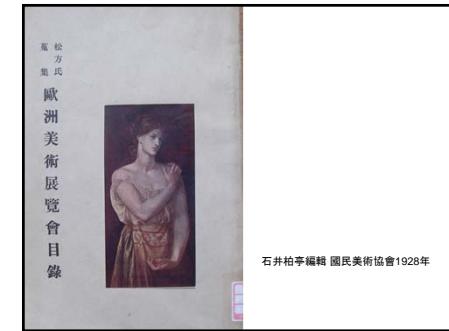
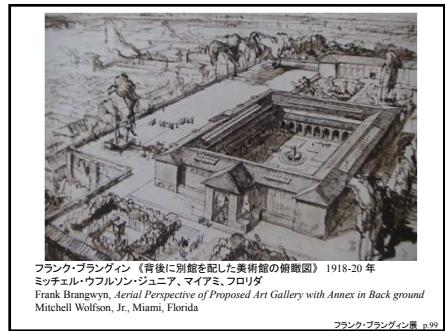


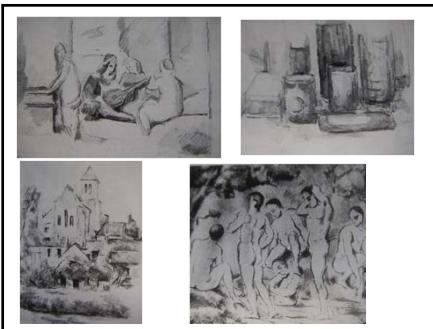


# Cézanne, St. Petersburg, March 26-28, 2010





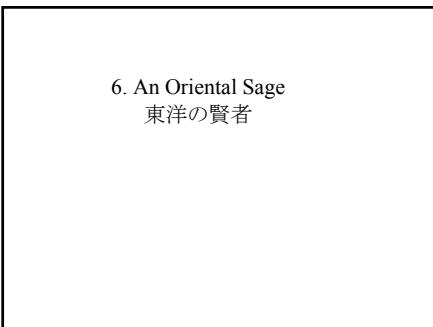
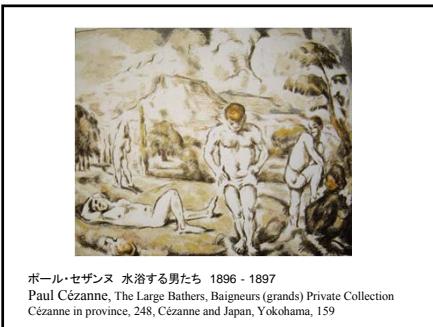


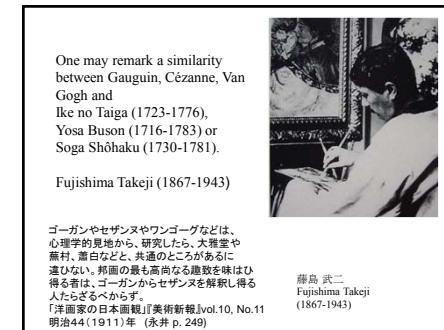
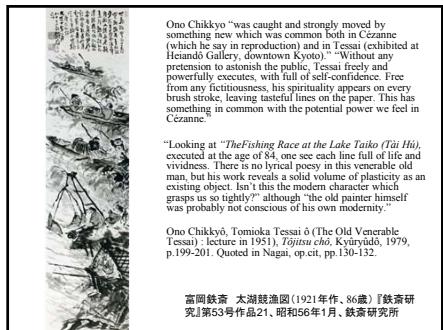
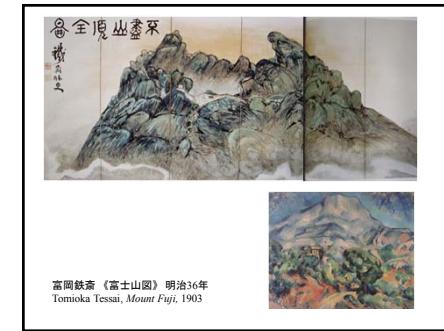


"Just as drawings (*Zeichnung*) by Manet are no longer simple preparatory studies (*Studie*), so are the modern oil paintings (*Gemälde*) no longer what the tableau (*Malerei*) used to represent."

Nicht die Linie an sich, sondern in Kurzschrift einer Malerei ohne Farbe, die so wenig mehr Zeichnung im alten Sinne ist, wie ein östliches Tuschbild. Aber was im Osten letztes Erzeugnis jahrhundertalter Tradition war, entstand hier auf den ersten Impuls einer freien Eingabe, der keine nähere Überlieferung diente.

Curt Glaser (1879-1946), *Edouard Manet*, Faksimile nach Zeichnungen und Aquarellen, München, Piper, 1922, (n.p.).







One may remark a similarity between Gauguin, Cézanne, Van Gogh and Ike no Taiga (1723-1776), Yosa Buson (1716-1783) or Soga Shōhaku (1730-1781).

Fujishima Takeji (1867-1943)

“rice-dot”method 米点法 = pointillism

Kosugi Misei (1881-1964)

“a strong taste of Orientalism in Cézanne and Gauguin”

Nagahara Kôtarô (1864–1930)

"Western Style Painters' Opinions on Japanese painting." *Bijutsu Shinpō*  
(Art News), Vol.10-Vol.11, No.2, Dec. 1911.

Arthur Jerome Eddy (1859-1920)  
*Cubism and Post-Impressionism* (1914)

### A Japanese viewer at the Armory Show

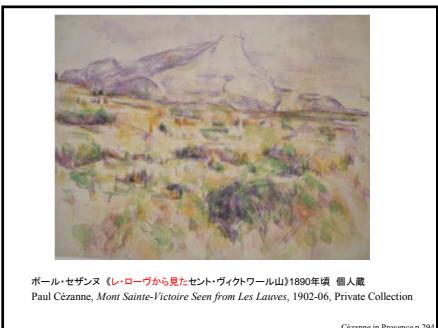
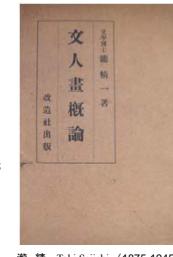
« It is the manifestation of the best of the Japanese spirit in Art. »

Tanaka Toyoz

Ki-in Seidou 氣韻生動 qi-yun sheng-dong

Suggesting poetic sentiment (Stimmung)  
And feeling (Gefühl) uniquely through  
Lines and colors without relying upon the  
Apparent shape of the nature.

Tanaka Toyozo(1881 - 1948)  
"On the So-called New Tendencies of the  
Southern School Painting, (1913)  
田中豊藏 (明治14年 - 昭和23年)



ポール・セザンヌ 《レ・ローヴから見たセント・ヴィクトワル山》1890年頃 個人蔵  
Paul Cézanne, *Mont Sainte-Victoire Seen from Les Lauves*, 1902-06, Private Collection

キュビズムに至までの西洋絵画の新傾向における「東洋芸術の影響」について、即ちボストンアーバン・リズム以来、洋画はいちじるしく東洋画にならなくてはならぬ。謂へば主観的にならなくてはならぬ。

セザンヌ、ゴヤン、ゴッホ、マチネなどの風画などは、全く西洋の日本画と称してもよい位である。その所謂文人画や浮世絵と、ボストンアーバン・リズム以来に因縁ある泰西画人の作とを比較対象すれば、蓋し思ひ半ばにすぐわかるのがあらう。

森田亀之助「泰西画界最近運動の経過及キュビズム——附其批評(上承前)」『美術新報』14巻4号 1915年2月  
引用:速水豊:「南画と洋画のディアレクティック?!」「南画って何だ? 近代の南画:日本の「こじゅう美」」丘田慶一著 美術館 2009年、p.252-253。

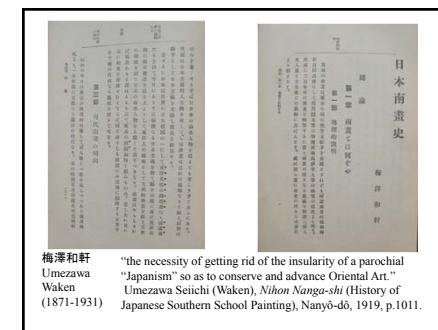
**梅澤和軒**  
Umezawa Waken  
(1871-1931)  
“the necessity of getting rid of the insularity of a parochial  
‘Japanism’ so as to conserve and advance Oriental Art.”  
Umezawa Seiichi (Waken), *Nihon Nanga-shi* (History of  
Japanese Southern School Painting), Nan'yō-dō, 1911, p.1011



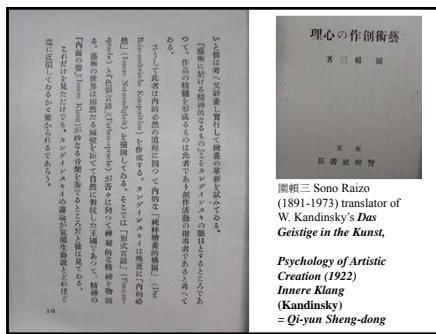
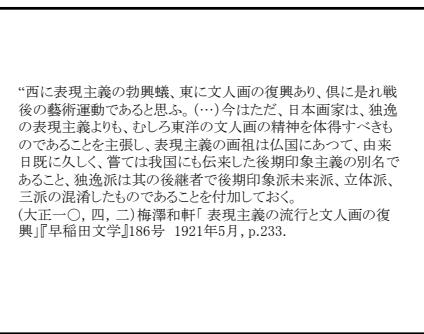
ポール・セザンヌ 《セント・ヴィクトワール山》1890年頃 個人蔵  
Paul Cézanne, *Mont Sainte-Victoire*, c.1890, Private Collection Cézanne in Provence p.170

"the influence of oriental art" in the latest Western current of painting. Since Post-impressionism and Cubism onward, "the Western painting has become extremely Oriental, that is to say more and more subjective." "Cézanne among others may be called Japanese painter in the West. (...) This can be understood when one compares the so-called Oriental literati painting and the Western works stemming from the Post-impressionism."

Morita Kamenosuke (1883-1966) 森田亀之助  
Morita Kamenosuke, "Taisei Gakai no Keiko oyobi kiyobizumu, oyobi sono hyōbu." (The Latest tendencies in Western Painting and its Criticism), *Bijutsu Shinpō*, Vol. 14, No. 4, Feb. 1915. (notes 50-54 are quoted in Hayami Yamada, "Nanga to Yōga ni dairiketto" (Diialectics of the Southern School Painting and the Western Painting), *What is Nanga? An Aspect of Modern Japanese-Style Painting*, Hyogo Prefectural Museum, 2008, pp.252-253.



**梅澤和軒** Umezawa Waken (1871-1931) "the necessity of getting rid of the insularity of a parochial "Japanism" so as to conserve and advance Oriental Art." Umezawa Seichi (Waken), *Nihon Nanga-shi* (History of Japanese Southern School Painting), Nan'yō-dō, 1919, p.1011



セザンヌ(ママ)や、ゴッホの如きは筆のリズム、色のリズム、又構図の上にもリズムがあるが、南画の筆韻、墨韻と共通なるもので、南画の第一条件を備へて居ると言つてよい。

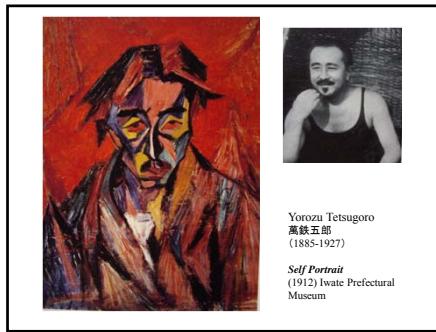
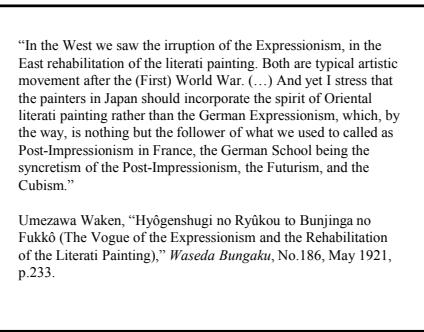
“Cézanne as well as Van Gogh show the rhythm of brush, the rhythm of color and the rhythm of composition, which are in common with the Oriental resonance (*ki-in*) of the brush stroke and the ink splash, thereby testifying to their attainment of the first condition of the Southern School of painting.

萬鐵五郎「東洋画復帰問題の帰趣」『美術真論』第2巻、第6号、昭和2年6月号

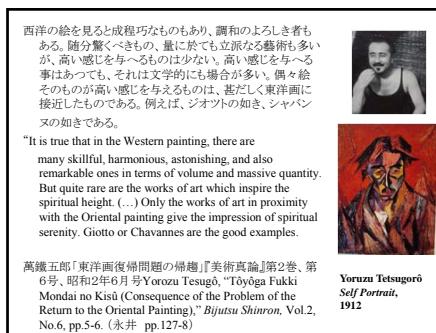
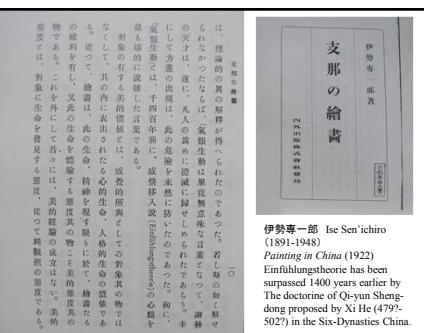
Yorozu Tetsugō, "Tōyōga Fukki Mondai no Kisū (Consequence of the Problem of the Return to the Oriental Painting)," *Bijutsu Shinron*, Vol.2, No.6, pp.5-6.

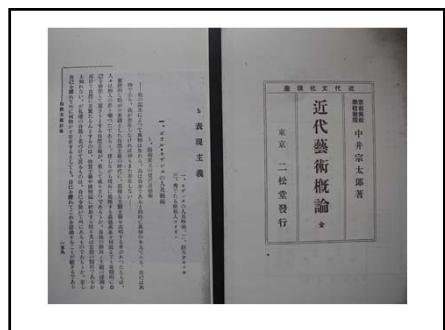
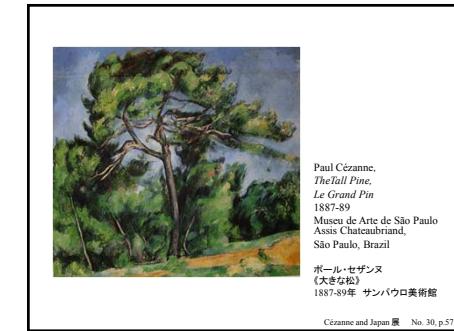


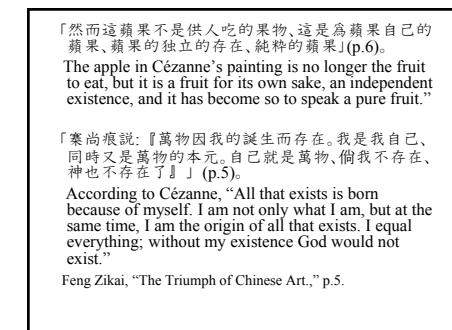
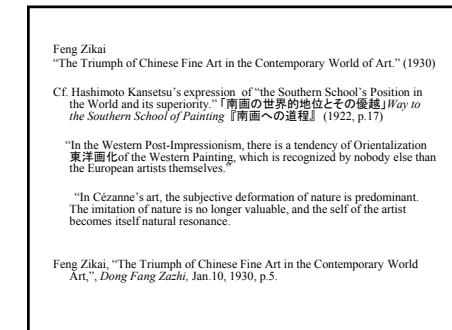
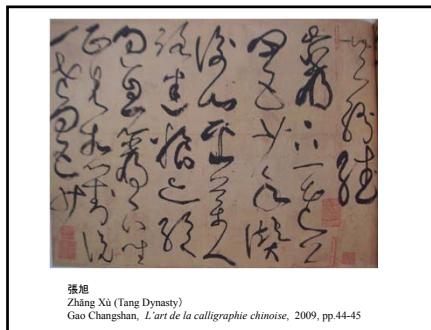
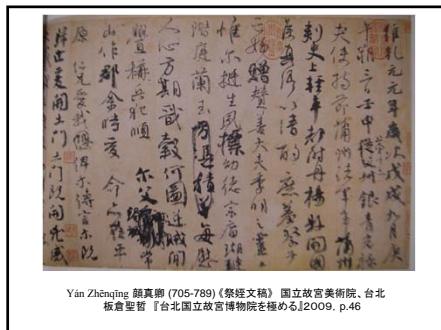
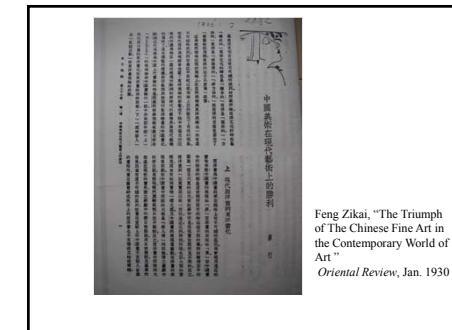
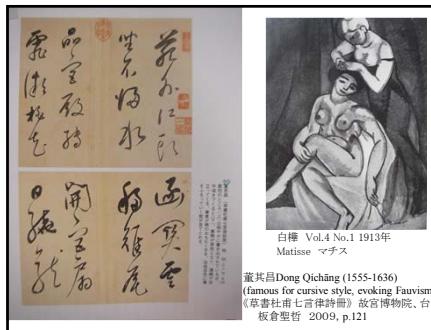
Yorozu Tetsugō  
Self Portrait,  
1911

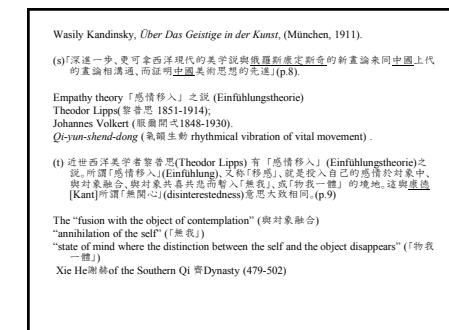
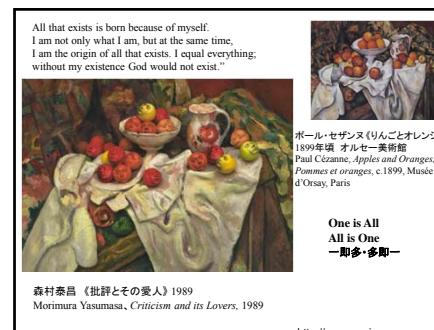
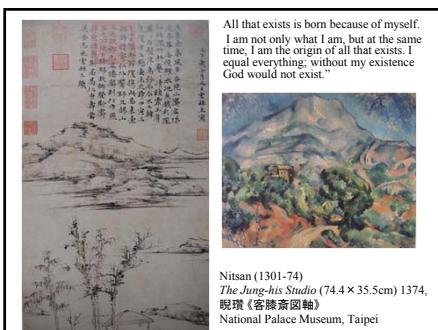
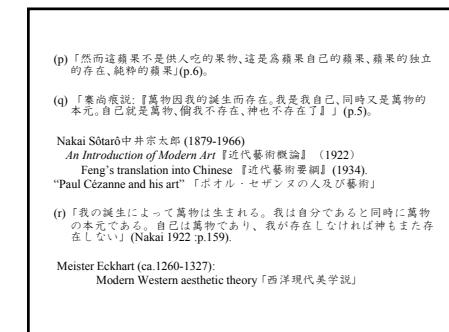
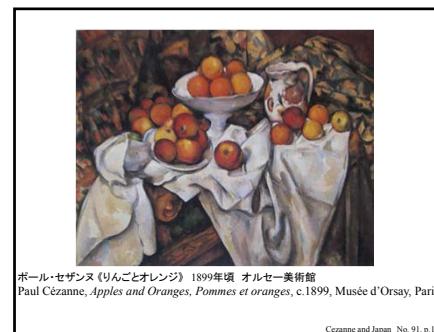
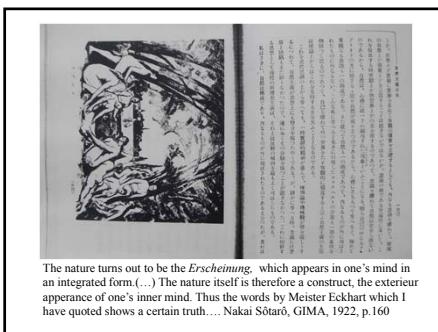
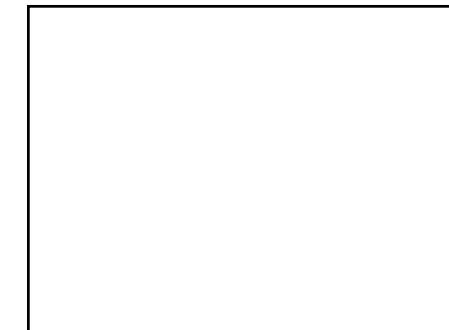
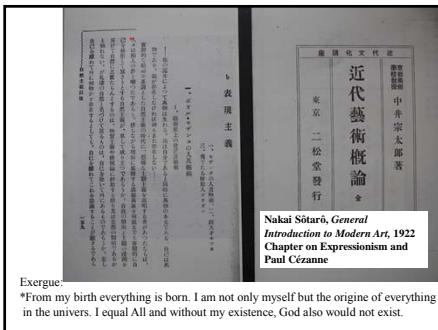


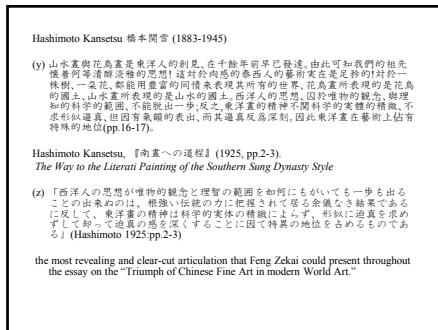
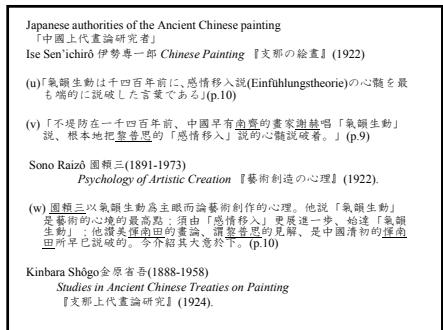
#### 8. Effect spreading onto China









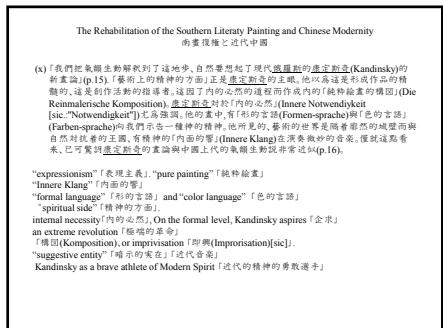


Russia and the Global *Cézanne* Effect, 1900-1950

“Paul Cézanne in Japan and China:  
Between Revolutionary and Oriental Sage  
- Appreciations, Impacts and Collections”

Shigemi INAGA

International Research Center for Japanese Studies  
Graduate School for Advanced Studies, Kyoto, Japan



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