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Abstract, "Painter in the City: Placing Shimomura Kanzan"

The urban development and social restructuring of Japan's Meiji period (1868-1912) turned the historical art patronage system on its head. But what possibilities did this shift create for artists who continued to work in historical media? With this question in mind, this paper takes on the case of Shimomura Kanzan (1873-1930), one of the first graduates of the Tokyo Art School and one of Noh theatre's most famed visual interpreters. The paper specifically examines the three years between Kanzan's 1894 graduation painting *Yuya at Kiyomizu* and his 1897 public showing of the monumental composition *Tsugunobu's Last Moment*.

The paper first engages a close comparison of these paintings and their potential textual sources to show that despite their common classification as "paintings of theatre" and their subjects' shared origins in medieval oral tradition, *Yuya* stems from a Noh libretto and *Tsugunobu* from the *Tale of the Heike*. Having established these sources, the paper then works to demonstrate that Kanzan's three-year evolution relied heavily on his engagement with the artistic and literary worlds outside of the Ueno campus, with influences ranging from renowned Noh print designer Tsukioka Kōgyo (1869-1927) to the journal *Waseda bungaku*. In doing so, the paper works beyond the accepted generality that early Tokyo Art School students were shaped primarily by headmaster Okakura Kakuzō's (1863-1913) ideas about painting, and more broadly suggests that the first generation of academically trained Meiji artists merits renewed social history-inflected analysis to better understand their practices as individuals in a burgeoning metropolis.