



LONGFELLOW'S TATTOOS

TOURISM, COLLECTING, AND JAPAN

Christine M. E. Guth

Longfellows Tattoos Tourism Collecting And Japan

James King



Longfellow's Tattoos Tourism Collecting And Japan:

Longfellow's Tattoos Christine Guth, 2004 Charles Longfellow son of Henry Wadsworth Longfellow arrived in Yokohama in 1871 intending a brief visit and stayed for two years He returned to Boston laden with photographs curios and art objects as well as the elaborate tattoos he had collected on his body His journals correspondence and art collection dramatically demonstrate America's early impressions of Japanese culture and his personal odyssey illustrates the impact on both countries of globetrotting tourism Interweaving Longfellow's experiences with broader issues of tourism and cultural authenticity Christine Guth discusses the ideology of tourism and the place of Japan within nineteenth century round the world travel This study goes beyond simplistic models of reciprocal influence and authenticity to a more synergistic account of cross cultural dynamics

The U.S. Forest Service Harold K. Steen, 2004 The U S Forest Service celebrates its centennial in 2005 With a new preface by the author this edition of Harold K Steen's classic history originally published in 1976 provides a broad perspective on the Service's administrative and policy controversies and successes Steen updates the book with discussions of a number of recent concerns among them the spotted owl issue wilderness and roadless areas new research on habitat biodiversity and fire prevention below cost timber sales and workplace diversity in a male oriented field

"Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris " Ting Chang, 2017-07-05 Travel Collecting and Museums of Asian Art in Nineteenth Century Paris examines a history of contact between modern Europe and East Asia through three collectors Henri Cernuschi Emile Guimet and Edmond de Goncourt Drawing on a wealth of material including European travelogues of the East and Asian reports of the West Ting Chang explores the politics of mobility and cross cultural encounter in the nineteenth century This book takes a new approach to museum studies and institutional critique by highlighting what is missing from the existing scholarship the foreign labors social relations and somatic experiences of travel that are constitutive of museums yet left out of their histories The author explores how global trade and monetary theory shaped Cernuschi's collection of archaic Chinese bronze Exchange systems both material and immaterial determined Guimet's museum of religious objects and Goncourt's private collection of Asian art Bronze porcelain and prints articulated the shifting relations and frameworks of understanding between France Japan and China in a time of profound transformation Travel Collecting and Museums of Asian Art in Nineteenth Century Paris thus looks at what Asian art was imagined to do for Europe This book will be of interest to scholars and students interested in art history travel imagery museum studies cross cultural encounters and modern transnational histories

Capturing Japan in Nineteenth-century New England Photography Collections Eleanor M. Hight, 2011 Expanding the canon of photographic history Capturing Japan in Nineteenth Century New England Photography Collections focuses on six New Englanders whose travel and photograph collecting influenced the flowering of Japonism in late nineteenth century Boston The book also explores the history of Japanese photography and its main themes The first history of its kind this study illuminates the ways photographs seeming

conveyors of fact imprint mental images and suppositions on their viewers *Sino-Japanese Transculturation* Richard King, Cody Poulton, Katsuhiko Endo, 2012 This is a multi author work which examines the cultural dimensions of the relations between East Asia's two great powers China and Japan in a period of change and turmoil from the late nineteenth century to the end of the Second World War This period saw Japanese invasion of China the occupation of China's North east Manchuria and Taiwan and war between the two nations from 1937-1945 the scars of that war are still evident in relations between the two countries today In their quest for modernity the rulers and leading thinkers of China and Japan defined themselves in contradistinction to the other influenced both by traditional bonds of classical culture and by the influx of new Western ideas that flowed through Japan to China The experiences of intellectual and cultural awakening in the two countries were inextricably linked as our studies of poetry fiction philosophy theatre and popular culture demonstrate The chapters explore this process of transculturation the sharing and exchange of ideas and artistic expression not only in Japan and China but in the larger region which Joshua Fogel has called the Sinosphere an area including Korea and parts of Southeast Asia with a shared heritage of Confucian statecraft and values underpinned by the classical Chinese language The authors of the chapters who include established senior academics and younger scholars and employ a range of disciplines and methodologies were selected by the editors for their expertise in particular aspects of this rich and complex cultural relationship As for the editors Richard King and Cody Poulton are scholars and translators of Chinese literature and Japanese theatre respectively each taking a historical and comparative perspective to the study of their subject Katsuhiko Endo is an intellectual historian dealing with both Japan and China *Making Modern Japanese-Style Painting* Chelsea Foxwell, 2015-07-20 The Western discovery of Japanese paintings at nineteenth century world's fairs and export shops catapulted Japanese art to new levels of international popularity With that popularity however came criticism as Western writers began to lament a perceived end to pure Japanese art and a rise in westernized cultural hybrids The Japanese response nihonga a traditional style of painting that reframed existing techniques to distinguish them from Western artistic conventions *Making Modern Japanese Style Painting* explores the visual characteristics and social functions of nihonga and traces its relationship to the past its viewers and emerging notions of the modern Japanese state Chelsea Foxwell sheds light on interlinked trends in Japanese nationalist discourse government art policy American and European commentary on Japanese art and the demands of export The seminal artist Kano Hōgai 1828-88 is one telling example originally a painter for the shōgun his art eventually evolved into novel eerie images meant to satisfy both Japanese and Western audiences Rather than simply absorbing Western approaches nihonga as practiced by Hōgai and others broke with pre Meiji painting even as it worked to neutralize the rupture By arguing that fundamental changes to audience expectations led to the emergence of nihonga a traditional interpretation of Japanese art for a contemporary international market *Making Modern Japanese Style Painting* offers a fresh look at an important aspect of Japan's development into a modern nation **Ivory and the**

Aesthetics of Modernity in Meiji Japan M. Chaiklin, 2014-08-22 The opening of the ports of Japan in 1859 brought a flood of Japanese craft products to the world marketplace For ivory it was a golden age This book examines the role that ivory and ivory carvers played in the expression of nationalism and the development of sculpture in the later nineteenth and early twentieth century

Reopening the Opening of Japan Lewis Bremner, Manimporok Dotulong, Sho Konishi, 2023-10-30 The Opening of Japan has been central to the retelling of Japan's modern history Reopening the Opening of Japan fundamentally reconsiders what that historical moment entailed What did intensified connections between Japan and the world mean both inside and outside of the country and what does this tell us about Japan's historical significance on a global scale The chapters excavate a rich array of surprising cross border connections from the global trade in mummified mermaids to the Japanese Russian intellectual links underpinning the work of Akira Kurosawa Re thinking connectivity through non state transnational perspectives the book guides readers to new ways of doing and writing history Contributors are Lewis Bremner Natalia Doan Manimporok Dotulong Maki Fukuoka Eiko Honda Sho Konishi Mateja Kovacic Joel Littler Chinami Oka Yu Sakai Olga Solovieva and Warren Stanislaus

Japanese Art - Transcultural Perspectives Melanie Trede, Christine Guth, Mio Wakita, 2024-12-02 The transcultural approach to Japanese art history embraced by the contributors to this volume centers on the dynamic aesthetic artistic and conceptual negotiations across cultural temporal and spatial boundaries It not only acknowledges material objects people and technologies as agents but also intangible practices such as knowledge and concepts as vital agencies of interaction in transcultural processes With its premise on connectivity trans territoriality networks and their transformative potential this research destabilizes categorical configurations such as center vs periphery and high vs low calling into question the classical canon of Japanese art history

Bachelor Japanists Christopher Reed, 2016-11-15 Challenging clichés of Japanism as a feminine taste Bachelor Japanists argues that Japanese aesthetics were central to contests over the meanings of masculinity in the West Christopher Reed draws attention to the queerness of Japanist communities of writers collectors curators and artists in the tumultuous century between the 1860s and the 1960s Reed combines extensive archival research analysis of art architecture and literature the insights of queer theory and an appreciation of irony to explore the East West encounter through three revealing artistic milieus the Goncourt brothers and other japonistes of late nineteenth century Paris collectors and curators in turn of the century Boston and the mid twentieth century circles of artists associated with Seattle's Mark Tobey The result is a groundbreaking integration of well known and forgotten episodes and personalities that illuminates how Japanese aesthetics were used to challenge Western gender conventions These disruptive effects are sustained in Reed's analysis which undermines conventional scholarly investments in the heroism of avant garde accomplishment and ideals of cultural authenticity

Extreme Exoticism William Anthony Sheppard, 2019 Extreme Exoticism explores the role of music in shaping American perceptions of the Japanese the influence of Japanese music on American composers and the place of Japanese Americans in American musical life over the past 150

years *The Paradox of Authenticity in a Globalized World* R. Cobb, 2014-04-02 Authenticity in our globalized world is a paradox This collection examines how authenticity relates to cultural products looking closely at how a particular ethnic food or genre of popular music or indigenous religious belief attains its aura of originality when all traditional cultural products are invented in a certain time and place **Challenging Past and Present** Ellen P. Conant, 2006-02-28 The complex and coherent development of Japanese art during the course of the nineteenth century was inadvertently disrupted by a political event the Meiji Restoration of 1868 Scholars of both the preceding Edo 1615 1868 and the succeeding Meiji 1868 1912 eras have shunned the decades bordering this arbitrary divide thus creating an art historical void that the former view as a period of waning technical and creative inventiveness and the latter as one threatened by Meiji reforms and indiscriminate westernization and modernization *Challenging Past and Present* to the contrary demonstrates that the period 1840 1890 as seen progressively rather than retrospectively experienced a dramatic transformation in the visual arts which in turn made possible the creative achievements of the twentieth century The first group of chapters takes as its theme the diverse cultural currents of the transitional period particularly as they applied to art The second section deals with the inconsistent yet determinedly pragmatic courses pursued by artists entrepreneurs and patrons to achieve a secure footing in the uncertain terrain of early Meiji Further chapters look at how painters and sculptors sought to absorb and integrate foreign influences and reinterpret their own stylistic mediums Fellow Wanderer Isabella Stewart Gardner Museum, 2023-04-04 A revealing and beautifully illustrated critical edition of Gardner s collaged travel albums In 1865 art collector and philanthropist Isabella Stewart Gardner 1840 1924 lost her only child to pneumonia at less than two years old In an effort to rouse her from depression Gardner and her husband Jack travelled to northern Europe and Russia It was the first of many trips abroad that would eventually take her from the Middle East to Asia trips that she documented in exquisitely crafted collaged travel albums *Fellow Wanderer* brings together nearly thirty of Gardner s striking travelogues spanning some thirty nine countries and offering invaluable perspective on the global influences on this legendary collector and patron of the arts This book features beautiful facsimiles of Gardner s travel albums largely unpublished until now along with essays by leading scholars who place these diaries and sketchbooks within the context of the art and culture of Europe the Middle East and Asia in the nineteenth century The essays explore a host of topics such as Gardner s engagement with world religions while abroad how she incorporated designs and ideas from around the globe into her Boston museum and the ways in which the imperial power structures of the era facilitated her travels Lushly illustrated *Fellow Wanderer* provides a uniquely intimate look at how Gardner s rich and diverse experiences abroad instilled her collecting and patronage with a truly global vision of art Distributed for the Isabella Stewart Gardner Museum Exhibition Schedule Isabella Stewart Gardner Museum Boston February 16 May 21 2023 Spectacles of Authenticity Hsuan Tsen, 2011 In the late nineteenth and early twentieth centuries America and Japan were in the process of establishing their positions as powers in a world dominated by Western

Europe The two nations with unconnected histories and cultures found themselves in momentary sympathy as they embarked on their first forays into military imperialism expanded their trade and constructed civic institutions intended to compete with those of Europe It was during this period that mass entertainments developed and began circulating across national borders and drawing on tourist practices helped create a universal visual culture which coexisted with local particularities This dissertation undertakes a study of Japanese and American shared visual culture and modern entertainments with the goal of nuancing current scholarship on East West exchanges and expanding the definition of modernity Three modern phenomena panoramas World s Fairs and film form the core of my three main chapters and describe a process of appropriation assimilation and collaboration through their movements from Europe across America to Japan and ending with a return to America Many scholars have observed that Americans viewed Japan as a confusing cultural other with a baffling skill at appearing modern This dissertation begins with the premise that Japan was modern and re examines American and Japanese cultural exchanges from this position with the aim of shifting the paradigms of modernity and modern visuality

Faith and Power in Japanese Buddhist Art, 1600-2005 Patricia J. Graham, 2007-09-30 Faith and Power in Japanese Buddhist Art explores the transformation of Buddhism from the premodern to the contemporary era in Japan and the central role its visual culture has played in this transformation Although Buddhism is generally regarded as peripheral to modern Japanese society this book demonstrates otherwise Its chapters elucidate the thread of change over time in the practice of Buddhism as revealed in temple worship halls and other sites of devotion and in imagery representing the religion s most popular deities and religious practices It also introduces the work of modern and contemporary artists who are not generally associated with institutional Buddhism and its canonical visual requirements but whose faith inspires their art The author makes a persuasive argument that the neglect of these materials by scholars results from erroneous presumptions about the aesthetic superiority of early Japanese Buddhist artifacts and an asserted decline in the institutional power of the religion after the sixteenth century She demonstrates that recent works constitute a significant contribution to the history of Japanese art and architecture providing evidence of Buddhism s compelling presence at all levels of Japanese society and its evolution in response to the needs of new generations of supporters

Breaking with Convention in Italian Art Julia C. Fischer, 2017-08-21 Popularized by the hit television show the phrase breaking bad is defined in urban slang as someone who challenges convention defies authority or rejects moral and social norms Running from 2008 to 2013 on AMC Breaking Bad featured one of the most unforgettable characters in television history Walter White a high school chemistry teacher husband and father who is diagnosed with terminal cancer For five seasons fans watched as Walter White tried to secure financial security for his family by using his chemistry skills to manufacture drugs Throughout the series run Walter White was the epitome of the phrase breaking bad as he broke the law and continually rejected the social mores that he had dutifully followed until his cancer diagnosis Taking its cue from Walter White this volume explores the various ways in which artists

patrons and art historians throughout history have broken bad by defying authority challenging convention or rejecting the norm For example artists also sometimes break away from tradition by using unconventional iconography as is the case in Chapter Two which investigates how Etruscan tomb reliefs show mourning rather than celebration The book also includes a chapter in which an art historian breaks bad by challenging the conventional interpretation and date of an object thus eschewing tradition and defying authority In this case Chapter Three disputes the largely accepted Hellenistic date and interpretation of the Tazza Farnese and instead asserts that the cameo must be Roman Spanning the art of ancient Etruria to the twentieth century the eight chapters here explore the theme of breaking bad from a variety of time periods and artistic media from Etruscan mirrors and Roman cameos to Baroque portraits and Italian Pop Art Scholars approach the topic of breaking bad from a number of perspectives including examining the artist patronage reception propaganda iconography methodology and use

Beyond the Great Wave James King, 2010 The Japanese landscape print has had a tremendous influence on Western art of the nineteenth and twentieth centuries In Japan and in the West it is often seen as the dominant form in Ukiyo e pictures from the floating world And yet for all its importance it is a genre whose history has never been written Beyond The Great Wave is a survey or overview for all those interested in discovering the inner dynamics of one of art history s most remarkable achievements However it is also a quest narrative in which landscapes and notions of Japan as a homeland are intertwined and interconnected Although there has never been a book length study of the Japanese landscape print in either Japanese or English a great deal has been written about the two giants of the genre Hokusai and Hiroshige From what traditions did these two nineteenth century artists emerge Who were their predecessors What influence if any did they have on other Ukiyo e artists Can their influence be seen in the shin hanga and saku hanga artists of the twentieth century This book addresses these issues but it also looks at a number of other factors such as the growth of tourism in nineteenth century Japan necessary for understanding this genre

Reframing Japonisme Elizabeth Emery, 2020-09-17 Japonisme the nineteenth century fascination for Japanese art has generated an enormous body of scholarship since the beginning of the twenty first century but most of it neglects the women who acquired objects from the Far East and sold them to clients or displayed them in their homes before bequeathing them to museums The stories of women shopkeepers collectors and artists rarely appear in memoirs left by those associated with the japoniste movement This volume brings to light the culturally important yet largely forgotten activities of women such as Cl mence d Ennery 1823 1898 who began collecting Japanese and Chinese chimeras in the 1840s built and decorated a house for them in the 1870s and bequeathed the Mus e d Ennery to the state as a free public museum in 1893 A friend of the Goncourt brothers and a fifty year patron of Parisian dealers of Asian art d Ennery s struggles to gain recognition as a collector and curator serve as a lens through which to examine the collecting and display practices of other women of her day Travelers to Japan such as the Duchesse de Persigny Isabella Stewart Gardner and Laure Durand Fardel returned with souvenirs that they shared with

friends and family Salon hostesses including Juliette Adam Louise Cahen d Anvers Princesse Mathilde and Marguerite Charpentier provided venues for the discussion and examination of Japanese art objects as did well known art dealers Madame Desoye Madame Malinet Madame Hatty and Madame Langweil Writers actresses and artists Judith Gautier Thérèse Bentzon Sarah Bernhardt and Mary Cassatt to name just a few took inspiration from the Japanese material in circulation to create their own unique works of art Largely absent from the history of Japonisme these women and many others actively collected Japanese art interacted with auction houses and art dealers and formed collections now at the heart of museums such as the Louvre the Musée Guimet the Musée Cernuschi the Musée Unterlinden and the Metropolitan Museum of Art

The Tokugawa World Gary P. Leupp, De-min Tao, 2021-09-20 With over 60 contributions *The Tokugawa World* presents the latest scholarship on early modern Japan from an international team of specialists in a volume that is unmatched in its breadth and scope In its early modern period under the Tokugawa shoguns Japan was a world apart For over two centuries the shogun's subjects were forbidden to travel abroad and few outsiders were admitted Yet in this period Japan evolved as a nascent capitalist society that could rapidly adjust to its incorporation into the world system after its forced opening in the 1850s *The Tokugawa World* demonstrates how Japan's early modern society took shape and evolved a world of low and high cultures comic books and Confucian academies soba restaurants and imperial music recitals rigid enforcement of social hierarchy yet also ongoing resistance to class oppression A world of outcasts puppeteers herbal doctors samurai officials businesswomen scientists scholars blind lutenists peasant rebels tea masters sumo wrestlers and wage workers Covering a variety of features of the Tokugawa world including the physical landscape economy art and literature religion and thought and education and science this volume is essential reading for all students and scholars of early modern Japan

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