

## EARLY CHRISTIAN MISSIONS IN JAPAN AND THEIR INFLUENCE ON ITS ART.<sup>1</sup>

BY OSCAR MÜNSTERBERG.

CHRISTIAN missionaries of the sixteenth century, and especially the Jesuits, were to a great extent eminent artists and scholars. Schools and universities, hospitals and philanthropic institutions which to-day are carried on under the direction of the state and commonwealth were then in the hands of ecclesiastical orders. Of course the spread of the Christian faith remained the first and noblest task, but the assimilation of technical and intellectual knowledge was practised with equal energy. Their powerful influence on less civilized nations rested in great part on these serviceable attainments and activities.

The fundamental success of the missionaries in far-away Japan was not attained solely by teaching a new faith to those of another religion but also by healing the sick and by the teachings of practical science. To this may be added also the protection by the armed Portuguese mercantile ships with their cannons, and especially the material benefits which accrued to individual princes by the commerce with Europeans across the seas. These visible effects bear testimony to the spiritual superiority of the foreign barbarians from the south, and established in prince and people a confidence based upon admiration. Profitable commercial relations and instruction in better military equipment changed foes into friends. In many principalities they were granted far-reaching privileges.

In 1549 the Jesuit Xavier landed in Japan on his own responsibility, and began the work of Christian baptism in that precarious but fertile field. He was followed by energetic and highly gifted brethren of the same order. Their unselfish industry was recognized by high and low, and the strange figures in their somber black habits

<sup>1</sup>Translated by Lydia G. Robinson, from "Die Darstellung von Europäern in der japanischen Kunst" in the *Orientalisches Archiv*.

became in many places an odd but welcome sight in the highly colored picture of Japan city life. Later, in 1581, Dominicans, Augustinians and Franciscans came also to the island empire. The monks accentuated with proud consciousness their conspicuous costume, and in 1593 the Franciscans who came on a political errand as representatives of the king of Spain refused to put on the silken garments offered them. According to the regulation of their order they appeared with bare feet and uncovered heads in their coarse habits and rope girdles before Hideyoshi who received the strangers



CHRISTIAN TEMPLE WITH JESUITS.

in all his dignity surrounded by the fabulous splendor of eastern Asiatic court life.

In the first place, peculiar political conditions favored the extension of Christianity on the island. The emperor had lost his power, and the government was virtually in the hands of two hundred and sixty more or less independent nobles as in the feudal times of Europe. Civil wars raged throughout the empire. Each prince sought with envious eyes to gain and keep his own advantage. Therefore in the south where there were excellent natural harbors some of the minor barons greeted with joy the arrival of the Portu-

guese merchants. The long-ranged firearms seemed to them first to be witchcraft but were quickly recognized as welcome aid in time of war, so that by 1556 almost all the cities were provided with firearms. The exchange of the ships' merchandise for precious metals and native products was a great advantage to the barons who were in the midst of war and had no money. But where the Europeans had not come there arose envy and enmity.

The Jesuits had the same experience as the merchants. As countrymen of the Portuguese they gained permission in many principalities to travel from place to place, to preach and to build churches. The first prince to be baptized was the baron (*daimio*) of Omura, baptized at Kyushu in the south of the island. Other princes became hostile to the new faith partly from envy and partly for material advantage.

Hideyoshi, the Napoleon of Japan, who had advanced from the ranks to the position of imperial commander-in-chief, besieged all independent nobles and conquered them with a strong hand in the name of the emperor. He was favorably inclined to commerce and the missionaries. In 1570 there are said to have been two hundred thousand Christians. In 1585 the princes of Bungo and Arima sent their sons to Rome where great solemnities were celebrated by the Jesuits. In 1596 the first Catholic bishop of Japan was solemnly received by Hideyoshi. At the time of the unfortunate expedition to Korea the command was divided between two generals, one of whom was a Christian and commanded the southern troops who represented the most Christian part of the realm.

There was no intrinsic connection between church and commerce, but only a more external, mutual support. Matters were different when Portugal became united to Spain. The Spaniards conquered the Philippines in 1564, and organized a regular maritime commerce with Spanish Central America and with China. The country around Manila was plundered and entirely impoverished according to the custom of the Conquistadores of that day, but the trade with Macao which the Portuguese established in 1557 as well as that with the Moluccas and Mexico brought great returns. At first Augustinian monks accompanied the Spaniards, soon afterwards Dominicans and Franciscans, and later still the Jesuits.

Necessities of life were brought from Japan to the Philippine Islands but otherwise the maritime commerce belonged solely to Portugal.

Hideyoshi desired to safeguard his dominion from internal dissension by foreign expeditions and planned the conquest of Korea

and China. A Christian apostate, Faranda Kiyemon, directed his attention to the natural wealth of the Philippine Islands and pointed out that they were defended by a very small force, so that their conquest would be easily achieved. Thereupon in 1592, through the agency of the above-mentioned Faranda, Hideyoshi ordered the Spanish governor-general Gomez Perez de la Marinas to recognize him as sovereign or he would take the Philippines by force of arms. The governor sent Franciscan monks to Japan to negotiate, and they were successful in concluding a treaty. Commerce from Japan to the Philippines as well as free navigation to Japan was preserved, and a military offensive and defensive alliance was guaranteed in case of war with a third party. At the same time the Franciscans built a Christian church in the capital city Meaco, the Kyoto of to-day, and in 1594 this church was dedicated. A second cloister followed soon in Okasa.

The Portuguese carried on a profitable trade as peaceful commercial people, and the clever Jesuits taught and made converts on their own responsibility with tactful deference to the customs and traditions of the Japanese, whereas on the other hand the Spaniards stood for political power and opened the first official intercourse of Japan with a European country.

The Franciscan monks were tolerated as ambassadors of the king. Overestimating the safety of their position, they preached in public places under the very walls of the imperial palace and instituted great religious processions, whereas the Jesuits had shown much greater foresight and prudence and had exercised their greatest activity in the several counties but not in the imperial capital which was the center of the Shinto and Buddhist sects.

In 1596 the Spanish brig San Felipe,<sup>2</sup> heavily laden with merchandise and passengers on the way from the Philippines to America, was driven out of its course by a storm. Its rudder was lost and the captain Don Mathia de Landecho was compelled to decide upon a landing in Japan in order to make the necessary repairs in his boat. In the harbor of Hirado the repairs were authorized by the local officials, but the water was not deep enough and the boat ran

<sup>2</sup> De Morga, *Sucesos de las Islas Philipinas dirigidos a Don Christoval Gomez de Sandoval y Rogas, Duque de Cea*, por el Doctor Antonio de Morga, Alcalde del Crimende la Real Audiencia de la Uneva Espana, Consultor del Santo Officio de la Inquisicion, Mexici ad Indos, Anno 1609.

This exceedingly rare book was published in 1886 in an English translation by the Hakluyt Society in London: A. de Morga, *The Philippine Islands, Moluccas, Siam, Cambodia, Japan and China at the Close of the Sixteenth Century*, translated from the Spanish by the Hon. H. E. J. Stanley.—A new edition of the Spanish text was published by José Rizal in 1890 at Paris. I have used the English edition, pp. 75 ff.

aground. The merchandise had to be unloaded and brought to shore. The Spaniards were kindly received, but the permission of the central authorities had to be obtained before the ship could be repaired. The captain at once sent an embassy with rich gifts to Hideyoshi. A Franciscan and an Augustinian who had dwelt in that country for some time and had come on board the ship to offer assistance accompanied the embassy as mediators. The monks who had formerly come as ambassadors from the King of Spain were living in Meaco, the present Kyoto. In opposition to the Jesuits, who claimed a monopoly in Japan on the basis of a papal edict of the year 1585, these monks had limited themselves to the erection of a monastery and hospital in the capital.

Hideyoshi refused at first to admit the embassy, and because of the Japanese official report of the great treasures of the ship demanded the confiscation of the goods and the imprisonment of all the foreigners until the necessary investigations could be made. All the efforts of the Franciscan prelates only strengthened Hideyoshi's distrust. Moreover, Francisco de Landa, the pilot of the ship, wished to impress the Japanese with the power of the Spanish king and pointed out on the ship's chart how the dominion of Spain extended over the whole world. To the question how such results could be possible with so few warriors he gave the very naive explanation that first monks were sent into foreign lands and then the Spanish soldiers gained support from the baptized natives.

This information was conveyed to Hideyoshi with the result that all the monks of the embassy were condemned to death as spies without further investigation. Six Spanish Franciscan monks and seventeen native assistants, including also from some misunderstanding three Japanese Jesuits, were taken prisoners and crucified on February 5, 1597, on a hill near Nagasaki.<sup>3</sup>

<sup>3</sup> *Auss befehl Herrn Francisci Teglij Gubernators, und general Obristens der Philippinischen Inseln, um welcher kürztlich angezeigt wird, welcher Gestalt sechs geistliche Brüder auss Hispania, dess Ordens S. Francisci von der Observantz sambt andern 20 newlich von ihnen bekehrten Japonesen im Königreich Japon den 14 Martij dess verschinen 1597 Jars umb dess christlichen Glaubens willen seyn gecreuziget worden und durch die Gnaden Gottes die seligste Marter Cron erlangt haben. Auss Spanischer in die Welsch, jetzund aber auch in die Teutsch Sprach verwendet. Gedruckt zu München, bey Adam Berg. Cum licentia Superiorum; Anno 1599 (2 Holzschnitte).*

In this account March 14 is given as the day of the crucifixion, while Morga (published 1609, see note 2) places it on February 5. This last date seems to be more correct, for Morga (Hakluyt edition, p. 81-82) prints a letter which was written as a farewell greeting to him from some monks, and in this we read: "On the way to crucifixion January 28, 1597." In the church of St. Michael in Munich in the middle isle to the left there is an oil painting representing the martyrdom of three Japanese Jesuits beatified in 1627, and

The rest of the Spaniards were allowed to return unmolested to Manila on Portuguese and Japanese trade vessels where they brought the first news of the affair in May. The fear that a general persecution of Christians would follow was not confirmed. The wrath of Hideyoshi was directed only against the political mission of the monks and not against the Europeans as such so long as they simply carried on trade or practised their religion. We can not speak of an actual persecution of Christians at that time. This view is further confirmed by later developments.

The Spaniards never thought of seeking revenge for those who were slain nor of breaking their relations with Japan. On the contrary the governor Francisco Tello de Guzmán strove to save as much as possible of the ship and its cargo, in value about a million. He determined to send an embassy with a letter to Hideyoshi in which he gave him some idea of his method of procedure and besought him to allow the repair of the ship and to give him back the ship's freight, its armament and rigging and the bodies of the crucified monks.

Captain Don Luis Navarrete Fajardo was selected to be the ambassador. Rich treasures of gold and silver, of swords and precious materials were sent along as gifts for Hideyoshi. An elephant too, "the like of which had not been seen before in Japan," accompanied the embassy. The fate of the elephant is not known. Rizal, the editor of the French reprint, adds in a note that it probably refers to one of the two elephants which had come to Manila a short time before as a gift of the king of Kambodja.

The Spanish ship landed at Nagasaki. Hideyoshi declared himself ready to receive the Spanish embassy and to accept the gifts, among which he was particularly desirous of seeing the elephant. The answer was absolutely satisfactory. All the property still in existence was given back, although, according to the coast regulations of Japan which also prevailed in Europe at that time, the shipwrecked vessel and its cargo became the property of the king of that district of the coast. At the same time Hideyoshi requested them not to send monks again but assured a friendly reception to any trade vessel. The embassy was sent back with gifts of lances and arms.

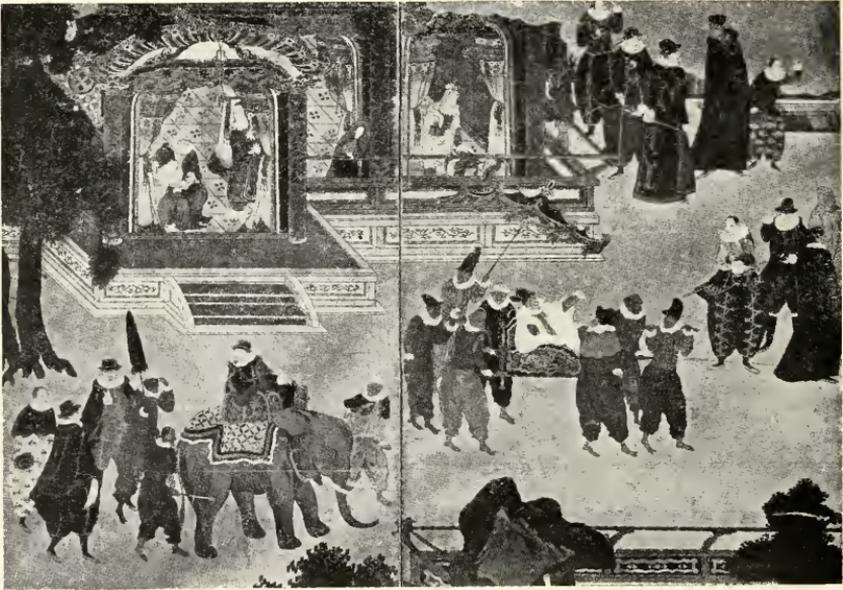
In this account the mention of the elephant is particularly interesting. There is a painting on a screen which represents an elephant among some Europeans and from this we can conclude with cer-

canonized in 1863. Besides this in the second chapel to the left there are three busts of the same men.

tainty (and Nachod was the first to point it out) that the scene represents the reception of the Spanish captain Don Luis Navarrete Fajardo by Hideyoshi in the year 1597. . . .

After the death of Hideyoshi there arose new civil wars lasting until 1600, when after a bloody battle Jesayu of the Tokugawa tribe obtained complete control as imperial Shogun. To be sure the boy Hideyori was a ward of Jeyasu, but he had him besieged in his fortified castle in 1614 and slain.

Meanwhile commerce had greatly increased. The Dutch and the English, the Protestant enemies of the Catholic Spaniards and



THE SPANISH EMBASSY BEFORE HIDEYOSHI.

Painting on screen in the possession of Prince Ruprecht of Bavaria.

Portuguese, had entered into strong competition with them in eastern Asiatic cities. The former landed in Japan in 1609 and the latter three years later. They found strong support in William Adams, the English pilot of a stranded Dutch ship who had been driven to Japan with thirteen men and had become ship-builder in the service of the Japanese court.

Christians were treated very differently in different places. Religion was the private affair of the ruling *daimio*. It therefore happened that one thing would be permitted in certain districts which was forbidden in others. Matters became especially confused when

a new ruler came into power who represented different views from those of his predecessors. In general it was a favorable time for the spread of Christianity. In 1604 the Jesuits numbered 123 members, two colleges, two chief houses, one novitiate, and twenty communities. There were Dominicans in Satsuma, Augustinians in Bungo and Franciscans in the capital. There are said to have been as many as seven hundred and fifty thousand Christians at that time.

Date Masamune, a single *daimio* and not a representative of the central government, sent the ambassador Hasekura Rokuyemon by way of Mexico to Rome in 1613 under the guidance of the Franciscan Sotelus. His portrait painted in oil hangs in the Palazzo Borghese at Rome. There is a copper engraving of this picture as a frontispiece of a book by Sotelus entitled *Relation und gründlicher Bericht von des Königreichs Foxu im Japonischen Keyserthumb Gottseliger Bekchrung und dessentwegen aussgefertigter Ambasciada an Pabstliche Heiligkeit gen Rom usw.*, 1615. While in the west the Asiatics were treated with ceremonial pomp and pride as signs of the victory of the holy faith in the east, matters had at the same time assumed a very different appearance in Japan. In 1614 appeared the first edict against the Christians.

There was little question of deep religious feeling among the few Asiatic Christians. In many local districts the missionaries were tolerated as brethren of the merchants, and the more so since Japan was always tolerant and looked upon religion as a private matter. The Jesuit Pasius in 1605 quoted a very pertinent remark of the Prince of Fingo, Higo of Kyushu: "It makes very little difference whether or not the common people have any faith and law or what it may be."

Christendom utilized many dissatisfied elements as spiritual and religious arms in the battle against the existing government. Thus it came that many Christians joined the side of Hideyori and fought against Jeyasu in the above-mentioned struggle for Osaka. On the other hand a patriotic party arose at court that intrigued against all Europeans. Fear was felt lest with their knowledge of warfare and of the construction of fortifications, and with their use of fire-arms, they might be of service to the revolutionary foes. The result of these political conditions was a law which banished all European priests from the island. There were many who really emigrated, but a large number remained hidden in the country. This law, however, did not have reference to all Christians, for merchants continued to be tolerated as before.

The successors of Jeyasu took energetic measures against the Christians in order to strengthen the dominion and perfect the unified condition of the country on the basis of the traditional world-conception. About this time began the real persecution of the Christians and with it the limitation of foreign commerce to certain localities. A Spanish embassy was refused a hearing in 1624 and intercourse was abruptly broken off. The Portuguese were compelled to confine their commerce to the little island of Dezima until they were finally driven out in 1639. The English gave up their colony of their own accord in 1623, and only the Dutch were able to pursue a limited trade under very undignified conditions upon the little island of Dezima. They were forbidden to set foot in the interior or to land at any other harbor. Only the governor was allowed to attend court with the greatest pomp but under strict surveillance in order to deliver the customary gifts. This state of things lasted until within the nineteenth century.

The persecution of the Christians was at first carried on mildly enough and was directed only against the natives, but in spite of the prohibition European monks continued to be smuggled into the country, and even the Jesuits admitted that the excessive zeal of individual monks increased the persecution. Finally the government interdicted the entrance of European books, and the notorious edict of 1636 forbade even a Japanese to leave his country under pain of death and placed a reward of from 200 to 500 silver pieces for information against a priest. Even the transmission of letters of Europeans was made punishable by death.

In Arima, once governed by a Christian prince who had occasioned the embassy to Rome, the new ruler renounced the faith of his fathers and took energetic action against the many adherents of the Christian doctrine. His successor oppressed the people so that they arose in rebellion against his tyranny. Without any participation on the part of European priests Masudo Shiro, the leader of the peasants' revolt, became converted to Christianity. It was not a struggle on behalf of the Christian religion, but the leaders employed that faith, which had continued to thrive in silence, as a slogan against the central power. The cross was the symbol used in opposition to the sun of the Mikado.

Conquest was a difficult matter since the rebels entrenched themselves skilfully in the mountain fastness of Hara. The peculiar conditions brought it about that even the Dutch with their warships were compelled to give aid to the imperial army against the Christians until the Japanese barons themselves looked upon the

assistance of the foreign barbarians as a disgrace and disclaimed it. Finally starvation forced the fortress to surrender and then there followed a frightful slaughter. About thirty thousand Christians are reported to have been slain in this uprising of Shimabara.

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European soldiers and merchants with their doublets and hose, pointed daggers and round hats, the monks in their long robes, the gigantic ships with their firearms and other wonderful objects aroused the curiosity of people and princes in Japan in the sixteenth century just as the Asiatics in their gorgeous wide-skirted garments did in Europe. Artists in Japan as in Europe took pleasure in portraying the interesting foreign figures.

The pictures of Europeans which the Japanese made in the days when foreigners were welcome, were for the most part either destroyed in the persecution of the Christians which followed, or else fell into ruin unheeded in the following centuries of political exclusiveness and contempt. Only a few contemporary paintings bear witness to that great time when Japan played its part in the intercourse of the world.

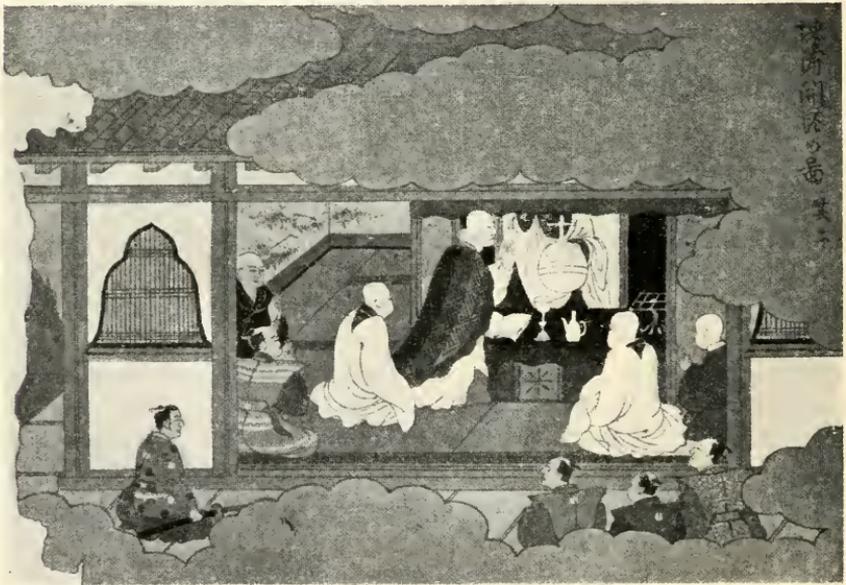
Most of the pictures which have come down to us are painted on large screens which the Japanese were fond of using in their spacious rooms to form secluded niches or for protection from curious eyes. The screen (*biyobu*) is an essentially Japanese article of furniture. Its decoration supplies a background in appropriate vein for family and court scenes, for joyous and sad experiences. The choice of the screens in a house was adapted to the occasion through the language of symbolism. When not in use they were folded up and stored away in commodious art rooms.

In the Musée Guimet there are photographs from the Tokyo museum which represent a series still extant in Japan of this sort of screens adorned with figures of Europeans. Japanese publications show copies of some of those in the imperial collection.

The Musée Guimet possesses an original piece of art, a duplicate of which in the form of a screen is to be found in the Victoria and Albert Museum in Room 75, and a third genuine copy was acquired in Japan by his royal highness Prince Ruprecht of Bavaria. These three paintings now in Europe are shown by dates or coats of arms to belong to the end of the sixteenth century.

All these pictures are examples of the style of the Tosa school. The historical setting is painted in water colors on silk or paper in narrative style with strong emphasis on the outlined silhouettes and with color surfaces. It corresponds to the eastern Asiatic concep-

tion that accidental secondary objects should not be regarded in their petty realistic details, but the fundamental thought should be expressed in the most concise form possible, omitting all unessential by-play in which they included even shadows and all light and shadow effects. Therefore the Asiatic can often entirely disregard foreground and all accessories, placing the silhouettes of the figures directly upon a background of neutral gold or some solid color. Nevertheless when there are to be spectators besides the leading personages or when a background is needed, these can be included either because it seems necessary for the meaning of the picture



CHRISTIAN TEMPLE.

that some indication of the locality be given, or because esthetic requirements demand that the empty spaces be filled out in color.

Much has been written on the perspective of the Japanese. This is not the place to enter into it more fully, but in order to understand their style of painting it is necessary to have some knowledge of the law which applies to it. The eastern Asiatic observes objects in three ways. The Tosa artist does not give the picture as an excerpt from life with unified lighting and perspective, but groups together the separate motives he observes and thus constructs a picture which, without reference to the entire truth in nature, gives expression

clearly and concisely to the meaning perceived in the whole. His aim is always to present the significance of the form of expression in rhythmic series of lines.

The environment in which an action takes place—in so far as it is given at all—is represented in a bird's-eye view. Thus we look down from above upon the roofs of houses, but at the same time see far into the temple or the shops. Hence a second point of sight is also chosen which is much lower in position. Likewise the persons in the picture are not seen from above, because then they would appear foreshortened *à la* Tiepolo, but from in front, as the painter



DEPARTURE OF THE SPANIARDS FOR THE COAST.

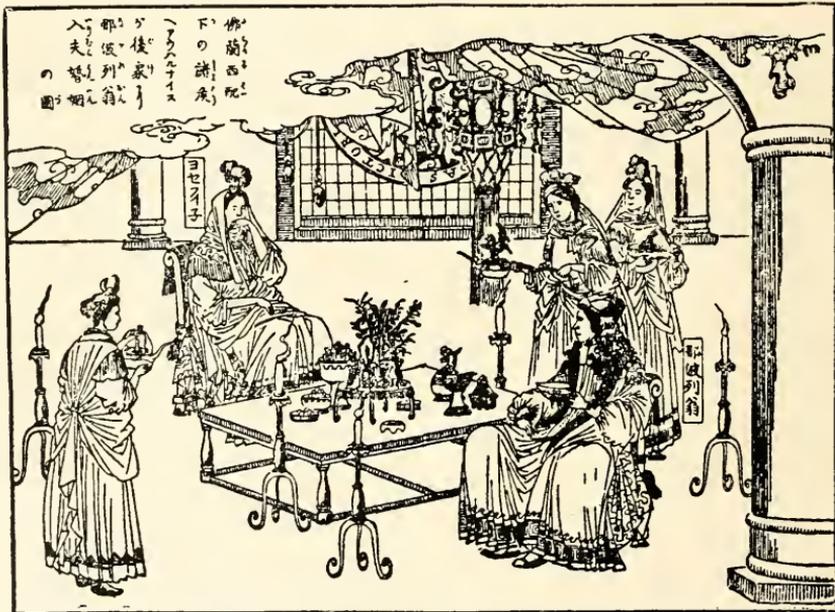
saw them daily on the street and as they were impressed upon his mind in an established formula. The human figures taken from nature are set like separate pictures into the environment which has been painted from the perspective of a bird's-eye view.

It follows from this sort of composition that there would be no perspective diminution of figures at short distances. On the contrary we even find that in the temple the Jesuit at the altar is painted as the largest figure, the priest is smaller, and the congregation in the foreground are the smallest of all.

In this circumstance we learn the third point of view, the subordination of figures by difference in size. The eye of the beholder

is intended to fall first upon the central figure, and not until afterwards upon the important secondary figures drawn in correspondingly diminished size, and finally upon the least important figures in the picture. Line and color contribute to this successive perception in place of the artistic grasp of the whole picture at one time.

Separate scenes which in our books we separate by different pages are separated on the long scrolls by neutral pieces for which clouds in gold or colors as well as rocks or neutral landscapes are preferably chosen. In paintings on large surfaces and on screens this juxtaposition led to that peculiar arrangement of group pic-



WEDDING OF NAPOLEON AND JOSEPHINE.\*

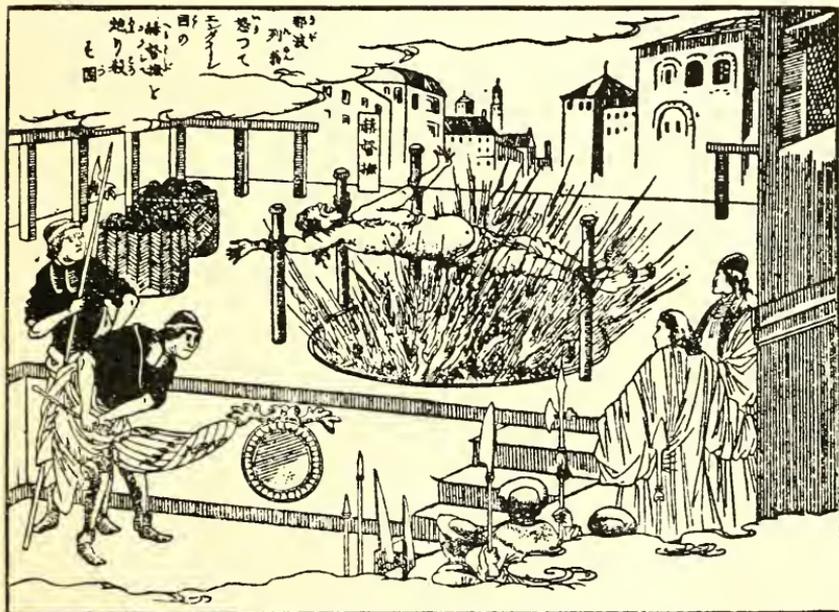
tures which, as we have described, must be looked upon one at a time. This mode of representation was extensively practised in the days of antiquity, and may have been an artistic continuation of the technique of rock reliefs. Pompeian pictures of Roman art show a similar division of space. "Every picture is arranged in a so-called continuous presentation, that is to say, we are not given at one time only one moment in the story on a stage arranged for it exclusively, but the same continuous scenery serves for the arrangement of different incidents."<sup>4</sup>

\* This and the following illustrations are taken from Sladen and Lorimer, *More Queer Things About Japan*.

<sup>4</sup> W. Weisbach, *Impressionismus*, 1910, p. 16.

It is important for us to realize that under the influence of the Jesuits about 1600 a European school of oil painting originated which gave due consideration to the values of light and shade in plastic roundness of objects, and that the persecution of Christians in 1637 so completely exterminated this new artistic tendency that it has exerted no influence whatever upon Japanese schools of art.

A kind of oil painting,<sup>5</sup> called *midaso* by the Japanese and restorable by the use of oxide of zinc, was employed as early as the sixth century following Chinese models. In the next century



BURNING THE ENGLISH AMBASSADOR.

nothing more is said of this technique: it was entirely superseded by fluid water colors. The same fate befell the technique of the Jesuits.

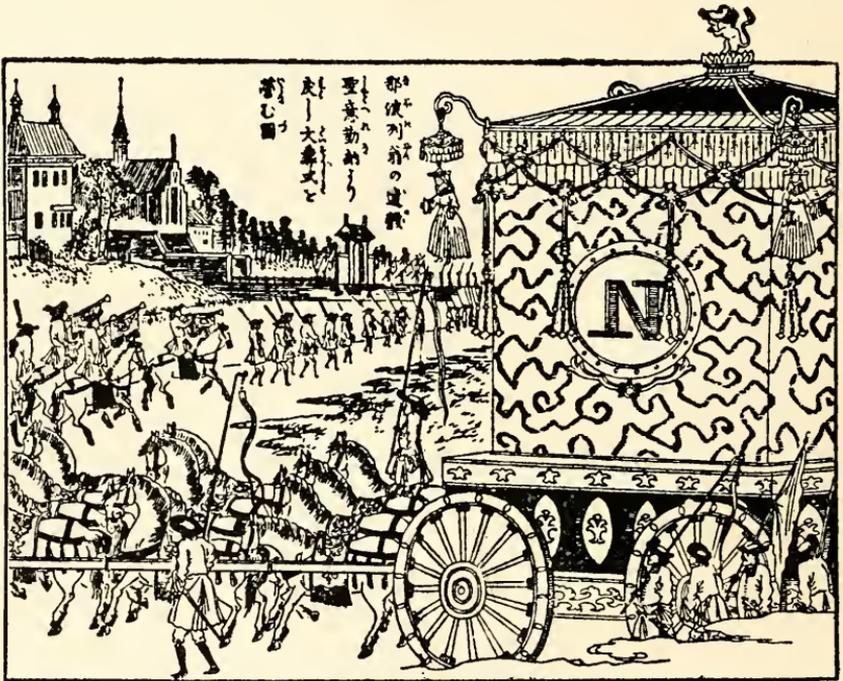
Not until two hundred years later was European oil painting introduced again through the medium of the Dutch by Shibam Kokan who died in 1818.<sup>6</sup> It is generally known that at the beginning of the nineteenth century European perspective appeared in color prints in Japanese compositions as well as in copies of European prints. A very free mingling of the Japanese and European style in repre-

<sup>5</sup> Kokka, No. 182. Münsterberg, *Chinesische Kunstgeschichte*, Vol. I, p. 155, Figs. 114-118.

<sup>6</sup> Two landscapes, with low horizons and diminishing perspectives are reproduced in *Kokka*, No. 219.

senting Europeans was attained in this period which was not second in absurdity to the representation of Asiatics in Europe at the time of the Chinese vogue. As an example I have chosen some illustrations of the life of Napoleon and Alexander the Great.<sup>7</sup>

Ever since the middle of the eighteenth century there have been in Japan isolated ambitious scholars who managed under the greatest difficulties secretly to attain some information of the European world through the medium of the Dutch language. Until modern



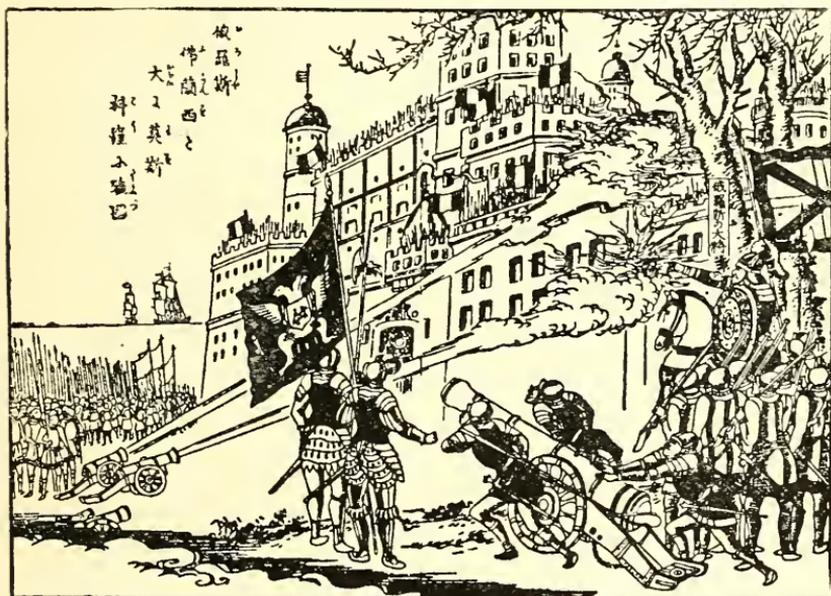
NAPOLEON'S FUNERAL CORTEGE IN PARIS.

times a journey into foreign countries was as strongly forbidden the Japanese as it was forbidden the Hollanders to leave Dezimas except at specified times to bear tribute to the Shogun. The medical knowledge which procured the monks their great following was especially admired. For the first time since the Jesuit period a European work, a Dutch anatomical atlas, was translated into Japanese in 1849.

The brief biographies of Napoleon, Peter the Great, Alexander

<sup>7</sup> Douglas Sladen and Norma Lorimer, *More Queer Things About Japan*, London, 1904, 133: A Japanese history of Napoleon with lives of Peter the Great, Alexander the Great and Aristotle. Written by a Japanese in the first half of the nineteenth century. With illustrations by a native artist.

the Great and Aristotle are a ridiculous confusion of truth, misinterpretation, and fiction in text and illustrations. The preface of the Japanese author on the other hand is genuinely Asiatic, showing the lack of any objective comparison with other nations. "Napoleon," says he, "repeatedly dominated the European countries, with the exception of England. He created new laws, supported all branches of science, and helped the poor, but at the same time allowed himself to be guilty of very cruel deeds. Perhaps he was the greatest hero who ever lived in occidental countries, but there is as great a difference between his deeds and his ethics in comparison with the heroes of our own history as between the hog and the lion."!



THE SIEGE OF MOSCOW.

The arms on the banners are interchanged.

The pictures are not copied from European models and are purely Japanese inventions, but as models for landscapes, costumes and armor they utilize old pictures of the Portuguese of the sixteenth and the seventeenth centuries which may have been hidden in some palace. Composition and landscape, style and technique, faces and movements are partly Japanese, and the meaning is interpreted as the Japanese imagination has portrayed it. The roasting of the ambassador over the open fire is characteristic of the ethical code of the "Asiatic lion," whereas European heroes would never have disposed of ambassadors in this way. The form of the hearse we

recognize from Japanese processions and the wedding ceremony also corresponds to Asiatic customs. In the siege of Moscow the standards are exchanged, so that the Russian general is outside the fortification and the French within. Napoleon with fettered hands at St. Helena is likewise genuinely Japanese and is apparently copied from a European drawing of some very different scene. Just as European painters characterize the Chinese of all periods by the queue although it was not introduced until 1764, so to the Japanese the armor of the seventeenth century is the distinguishing mark of the European of all lands and times.



ENGLISH SOLDIERS GUARDING NAPOLEON ON ST. HELENA.

Diogenes and Alexander wear costumes which correspond to the allegories with which we have become familiar in the Jesuit prints of about 1590. The manner of the conception is very amusing. A favorite artistic subject in eastern Asia is the philosopher on the mountain top who gazes down into the remote valley in meditation. The narrative style of eastern Asia demands that not only the landscape itself be represented but also the persons connected with it, who must therefore be drawn from behind or in profile since the landscape can not be in the foreground. Thus the back of Diogenes is seen as he looks out into the distance illumined by the beams of the sun. Since Alexander is supposed to step in between him and

the sun, we have Alexander in the nonsensical position behind Diogenes, where his shadow is not visible.

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We see that in the nineteenth century also the Japanese were familiar with European art and knew how to apply it when they wished. However, they regarded western art as of no more value than European ethics which they despised. Their highest ideal for the representation of human beings was a kind of line painting once universal throughout the world, which is in a certain sense two-dimensional and originated in frescoes, always emphasizing the rhythmic filling out of surfaces.



DIOGENES AND ALEXANDER.

The plastic three-dimensional painting of light and shade, whose realistic perfection is best characterized by the legend of the birds picking at the painted grapes of Apelles, never penetrated as far as Asia. In Europe this latter conception existed side by side with the earlier and after the Renaissance became the dominant one, but in Japan we find the other style exclusively down to the present day. Only in the representation of Europeans was European art given a partial consideration so that a mixed style existed which remained without any significance for all other artistic efforts of the island empire.