
Rethinking Nandalal: Asian Modernism and Nationalist Discourse

Okakura Kakuzô, Tenshin

Rabindranath Tagore (1861-1941)

Yokoyama Taikan

Swami Vivekananda (1863-1902)

Ministry of Swami Vivekananda in Belur, near Colombo, founded in 1999
Yokoyama Taikan 《老君出關》 明治34(1901)年
Left: Yokoyama Taikan
Old Master leaving the Gate

Populer Imagery of the Kali Goddess
Calcuta, ca. end of 19th Century.

Yokoyama Taikan 《山路の月》 明治34(1901)年
Right: Yokoyama Taikan
Moon in the Mountain Path

James McNeil Whistler (1835-1903)
Crepuscule in Flesh Colour and Green
1866

Lotus, Dec., 1903
Ernest F. Fenollosa «The Place in History of Mr. Whistler's Art »

Ernest F. Fenollosa, «The Place in History of Mr. Whistler's Art »

Sister Nivedita, Kali the mother, 1901

Calligraphy by R.Tagore
"Om to the Steel of honor! Om to the strong! Om to the Invincible!"
Okakura «We are One » (1902) published as The Awakening of the East in 1938 (Japanese Trans.) and 1940 (in English Original.)
One example of Zazen-e or Transcendent Figure of the Heian period (12th Century) (fig. 21) was also reproduced by woodblock color print in the Kokka Magazine in 1908, showing contemporary Japanese art historical interest in images of Esoteric Buddhism. The piece is currently conserved at the Miho Museum in Shiga Prefecture.
Abanindranath Tagore, The Music Party
Reproduced in Kokka No.226 (1909) detail
"The utmost plaisure touches on a sense of sorrow. Doesn't the piece reveal the feeling of sadness reflecting the current situation in India?"
Explanation of the plate (Kokka, No.226)
Abanindranath Tagore, Journey's End
"It is truly remarkable how closely drawn he is to Indian essence of spiritual subtle profundity and melancholy of the earthly sufferings."
Abanindranath Tagore, House of Lac
Second version: 1943
Abanindranath Tagore, Tissa, Aśoka’s Queen
Sanci Stupa 2nd and 1st Century B.C. Stone
Interest in archaeology reflecting on contemporary paintings
寺崎廣業 《大佛開眼》 明治40年 (1907年) 東京藝術大学藝術資料館蔵
Terasaki Kōgyō Ceremony of the Opening Eye: Inauguration of the Great Buddha in Nara
東大寺 Todaiji Temple
Article and reproduction of the Beauty under the Peach Tree (756)
Kokka, Nr.226(1908) The same issue contains a reproduction of the painting by N. Bose
横山大観 《流灯》 明治42(1909)年
第3回文部省美術展覧会出品 バナーラス

Yokoyama Taikan
Lantern Offering on the Water
(1909) (detail)

横山大観
釈迦十六羅漢Shiddhartha and Sixteen Arhats
1911年

Tagore Hara
Sankeien

Rabindranath Tagore
(1861-1941)
Photo taken during his stay in Japan in 1916
Photo by Ajayoshi Studio

Mukul C. Dey
Sankeien

Mukul C. Dey
Sankeien
Stray Birds

Stray birds of summer come to my window, to sing and fly away.

And yellow leaves of autumn, which have no songs, flutter and fall there with a sigh.

R. Tagore, at Sanko-en, 1916

Hara Tomitaro (1868-1939)

Yashiro Yukio (1890-1975)
Yoroboshi
A Glimpse into Momoyama Style Painting

- The Byobu titled Yoroboshi or "The Beggar Monk" was created in 1915 by the Japanese artist Shimomura Kanzan. It is housed in the Tokyo National Museum.
- The story behind its creation is an interesting one. The screen is meant as a depiction of a famous No play of the same name. In the play, a blind monk is falsely accused of a crime. Disowned by his family, he wanders about and lives a vagrant life. The monk, Shuntokumaru, can see all that surrounds him, though he is blind.
- The Byobu itself harks back to the Momoyama and Edo periods in its style and composition. During these times genre painting was quite popular and the theatre continued to gain importance in Japanese culture. It was common for artists to paint No characters or illustrate the scenes. Like former artists, Kanzan imitated this style.
- The use of gold leaf was also increasingly popular during the Momoyama and Edo periods, and many antique screens use this technique, just as Yoroboshi does. Kanzan's theme of nature is not surprising. Plum trees in particular can be seen in countless other screens and have always been a favorite to paint.
- All in all, Shimomura Kanzan's work, Yoroboshi, is a wonderful example of work done in earlier centuries and shows a strong Rimpa influence.

ナンダラル・ボース 荒井寛方 SDMA 2008.04.05

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Rabindranath Tagore
Kacha and Devajãni
1906
( from P. Mitter 2007 p. 181)

荒井寛方《来迎阿弥陀》
1913

Arai, Under the Linden, 1908

荒井寛方《乳糜供養》
1915

Abanindranath Tagore
Buddha and Sujãtã

Abanindranath Tagore
Buddha and Sujãtã

Hishida Shunsô,
Sujãta offering the Pudding to Siddhartha, 1903

Asia Modern, 60

Asia Modern 白黒

Abanindranath Tagore
Buddha and Sujãtã

Nandalal Bose,
Sujata

Nandalal Bose,
Sujata

Nandalal Bose
Buddha and Sujãtã

Mitter 1994 p.360
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荒井寛方《ボース君の写す処、生の肖像》
タゴール家の一隅にて(タゴール一族)

荒井寛方《大正6年1月21日於てカルカッタに写之》
Arai Kanpô sketch in Calcutta, Jan.21, 1917

荒井寛方《タゴール家曽祖記念祭(大正6年1月24日)》
Ancestral Celebrartion at the Tagore Family, Jan.24, 1917

荒井寛方《古代式の食事(大正6年3月17日)》
Dinner at the Tagore Family in Ancient Manner

荒井寛方《タ翁歓迎式の夜(大正6年3月17日)》
Reception of R. Tagore on his return from the USA. May 17, 1917

荒井寛方《菩提樹下》
Under the Linden (Bodhi) Tree (Sketch)

Indian Itinerary of Arai Kanpô Dec.1916-May 1918

N. Bose, Portrait of Arai Kanpô
April, 23, 1917

N. Bose, Portrait of Arai Kanpô
Self-portrait (1924年タゴール再訪日の際随行したナンダラル・ボースによる肖像)

N. Bose, Portrait of Arai Kanpô
April, 23, 1917

N. Bose, Portrait of Arai Kanpô
Second from the right: N. Bose
The ancient ritual as Arai had imagined in his painting of the Life of Buddha was practiced in reality by the Tagore family in 1917.

Arai, Ceremony of the Tagore Family, sketch, Jan.24, 1917

Arai's itinerary in South India
And Cylon Blue: Oct. 8, - Nov. 28, 1917
Red: Dec. 5, 1917 - April 3, 1918

Arai Kampô, Lankatilaka, Oct 31, 1917

The ancient Druids had imagined a big temple and this belief, that a Buddha was practiced in reality by the Chinese family in 1917.

Arai Kampô, Ceremony of the Tagore Family, sketch, Jan.24, 1917

At Mt. Mihintale with Oka Kyotsui

Anuradhapura Isurumuniya Vihara

"The Arhat Prince Mihintale temple and so on."

Sigiriya, World Art 83 9-84

Sigiriya, World Art 83 9-84

Sigiriya, World Art 83 9-84

Sigiriya, World Art 83 9-84
ナンダラル・ボース 荒井寛方 SDMA 2008.04.05
Ajanta, Interior of the 7th Cave.
Photo taken in Ajanta by Swamura Sentarô, reproduced in Kokka, in 1919

Relief of Buddha. 11th Cave. Left side of the antechamber.
Photo taken in Ajanta by Swamura Sentarô, reproduced in Kokka, in 1919

Ajanta, Cave No.1 (photo taken ca. 1975)

Ajanta, Cave 1, Copy, 1918

Dhyani Buddha Avalokiteshavara

Copy by Arai Kampô (1918)
Lost by the Great Kantô Earthquake On Sep. 01, 1923

Ajanta Cave I

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Ajanta, Cave I Padmapni Buddha

Ajanta, Cave I, Fragments of copies from Ajanta

Part of 'Jâtaka' Piece in Cave No.9, Ajanta, copied by Asai Kanpa (?)
Reproduced in Kokka, No.355, Dec., 1919

Asai Kanpa,
"The Banquet of the Persians," a Ceiling Picture in Cave No.1 in Ajantâ
桐谷洗鱗 (1877-1932) Kiritani Senrin
Statue of his collection (above) Photo taken in Tagore's guest house

桐谷洗鱗 《涼園》 1917年 Kiritani Senrin, Taking a fresh air in the garden

野生司香雪 《ガンジスの沐浴》大正中期 Nousu Kôsetsu, copy from Ajanta《印度唖者》大正中期

野生司香雪 《印度詩聖タゴール像》 Portrait of R. Tagore, Indian Poet and Sage (with R. Tagore's poem in autography) 1936年（昭和11年）

Arai Kampô, 荒井寛方
Copy of the Amida Paradise of the Hôryû-ji Temple《法隆寺金堂壁画薬師浄土図 模写》 1940-44, 1951年 法隆寺蔵

桜井香雲 Sakurai Kaun, 桜井香雲
Copy of the Amida Paradise of the Hôryû-ji Temple (1890s) 法隆寺壁画阿弥陀浄土図模写

荒井寛方 Arai at work in the Golden Pavilion in Hôryû-ji, around 1942
Araki Kanpô, *R. Tagore as a Comet*, 1929

Arai Kanpô, *R. Tagore as a Chinese Divinity of Longevity*, ca. 1930

荒井寛方《寿老》部分

c.1930(昭和5年頃) 西導寺

インドと荒井寛方

p.65

R. Tagore’s manuscript for a public lecture: *The Philosophy of Idleness*

Given to Araki Kanpô 対タゴール翁「有閑哲学」の原稿

1929年 朝日講堂にて

荒井寛方《天地和平》 昭和13(1938)年

北野美術館 再興第25回院展

Arai Kanpô, *Peace under Heaven and On Earth*, 1938

荒井寛方 《観音摩利耶》 昭和14(1939)年

Arai Kanpô, *Diptic of Kwanin and Maria* (1939)

東京国立近代美術館 再興第26回院展

Kishibojin, Hariti

1936

Arai Kanpô

Merici (1922)

Arai Kanpô, *Merici* (1922)

(聖母彫像) Merici (1941) 輪王寺博物館

横山大観（日総）昭和14(1939)年 宮内庁三の丸尚蔵館 紀元二千六百年奉讃展

Yokoyama Taikan
ナンダラル・ボース 荒井寛方 SDMA 2008.04.05

ナンダラル・ボース 《女神アンナプルナ》

荒井寛方 《竜頭観音》 昭和17(1942)年
東京国立近代美術館 日本画家報国会軍用機献納画展覧会

Arai Kampô,
Kwan'In on the head of a Dragon,
1942

ナンダラル・ボース《燃える松》1944年

Yokoyama Taikan
Two Dragons, Isabella S.Gardner Museum
横山大観 《双龍の図》1904年 イザベラ・ガードナー美術館

横山大観 《双龍の図》1904年 イザベラ・ガードナー美術館

張大千在敦煌洞窟中描摩壁畫的情形

張大千與協同工作的門人子侄心智、心王、
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Dunhuang, Cave 112, 敦煌墓高窟112窟 北壁西側

張大千《煙雲暁靄》1969年 台北私人収蔵

竹内栖鳳 《揚州城外》大正11(1922年) 静岡県立美術館

Nandalal Bose 《雨にけむる家》1955年

菱田春草（1874-1911年 明治7-44年）《夕の森》1904年(明治37年)

ワタリウム美術館編 『岡倉天心 日本文化と世界戦略』116頁 2005年6月 平凡社

荒井寛方 《浄の池》昭和9(1934年) さくら市ミュージアム荒井寛方記念館蔵

荒井寛方肖像写真 さくら市ミュージアム荒井寛方記念館編『荒井寛方作品集』さくら市ミュージアム荒井寛方記念館 2007年10月 72頁


Nandalal Bose. Houses blued in the rain, National Gallery of Modern Art, New Delhi
