

Introduction of the Japanese Art Collection at the University of Pittsburgh Library

Hiroyuki Nagahashi Good*

Good morning, everyone. First, I would like to thank the JAL Project for inviting me to Japan and giving me the opportunity to learn about databases and resources on Japanese art.

My name is Hiroyuki Nagahashi Good and I am working as a Japanese Studies librarian at the University of Pittsburgh (Pitt) in Pennsylvania. Although my last name is Good, I am a Japanese who was born and raised in Tokyo. My first name, Hiroyuki means “act widely” in *kanji* and I think this name influences the way I live and work. Since I attended a Chinese summer school in Beijing when I was 20 years old, I have visited many countries and cities around the world. I studied two years at the Chinese University of Hong Kong as an exchange student when I was senior. During my stay in Hong Kong, I traveled to Mainland China, Taiwan and Southeast Asian countries. When I worked for a trading company, I was stationed in its Beijing office for one and half years. In those years in Asian countries, I realized strong influences of the United States, which nurtured my desire to see the United States with my own eyes in order to understand more about Asia. Therefore, I went to the United States when I was 28.

After I received a master’s degree in Asian Studies, I got a job at the Japanese American National Museum, where I learned American history from the minority point of view. I translated exhibition panels of Japanese American Internment Camp during World War II and I conducted a PR campaign toward the Japanese mass media. I attended international conferences in Peru,

Brazil and Canada to represent the museum because the common language among North and South American countries is Japanese. I also helped to develop a new collection at the Museum Resource Center and I became interested in librarianship as a professional job. Therefore, I went back to UCLA to get MLIS and became a Japanese Studies librarian. During this long journey of several schools and couple jobs, I have visited 13 countries and 114 cities except Japan. When I became a librarian at Pitt, I drove from Los Angeles all the way to Pittsburgh. With my wife and a dog, I drove 3,900 kilometers for one week, passing through 10 states.

Pitt was established as the Pittsburgh Academy in 1787 when Matsudaira Sadanobu became *rōjū*, or councilor, and initiated reforms of the Edo government in the *Kansei* period. Pitt began its life in a log cabin on the American frontier. In 1819, it became the Western University of Pennsylvania and it will celebrate its 230th year anniversary in 2017. Pittsburgh is one of a few American universities from the 18th century.

PowerPoint #6 are pictures of buildings on campus. At the center is our main library, the Hillman Library. The one on the upper left is the Frick Fine Art Building. The one on the upper center is the fountain at the entrance of the Cathedral of Learning. The one on the upper right is the Heinz Chapel donated by Mr. Heinz who is famous for ketchup. The one on the lower right is the music department and lastly, the one on the lower left is the Stephen Foster Memorial. Stephen Foster, a Pittsburgh native, is a famous composer who wrote such famous

* Hiroyuki Nagahashi Good (Japanese Studies Librarian, University of Pittsburgh Library)

songs as “Oh, Susanna” and “Gwine to Run All Night.” In the memorial, there is a small collection of books, musical scores, and instruments.

PowerPoint #7 is the interior of the Frick Fine Art Library. While the Frick Collection is housed in the New York residence of Henry Clay Frick, the Frick Fine Art Library at Pitt owns artworks donated by his wife, Hellen Clay Frick.

Carolyn Jane Wargula, our PhD student, was invited by the JAL Project last year and introduced basic information of the Frick Fine Art library and the East Asian library within the Hillman Library at Pitt. Therefore, I will focus on the Japanese art collection in the East Asian library at Pitt.

First, *Nôgaku zue* and *Kyôgen gojûban* by Tsukioka Kôgyo. He was born in 1869 and trained under several Japanese-style painters, including Tsukioka Hônen. He was one of the famous Japanese-style painters who specialized in Noh paintings and his artworks include *Nôgaku hyakuban* and *Nôgaku taikan*. Our collection of *Nôgaku zue* was established around 1926 by the first chair of the Department of Art History thanks to Hellen Clay Frick’s donation. Bound in the traditional folding-album format, the series comprises five volumes of 261 prints inspired by the Japanese Noh theatre. *Kyôgen gojûban* is a series of 50 Japanese color woodblock prints by Tsukioka Kôgyo and his daughter, Tsukioka Gyokusai. Our library acquired this set thanks to the support of the Asian Studies Center at Pitt. The Barry Rosensteel Japanese Print Collection refers to 126 *ukiyo-e* donated by a Pitt alumnus. More than half of the collection are prints of *Yakusha-e*, or actors and theatrical scene. There are also 12 prints of *Genji gojûyon chô*, or Genji series.

These two collections were digitized with the help of the Special Collection and the

Digital Library. Thanks to their collaboration, the resolution of digitized materials is very high and enlarged pictures are very clear. Yet, duplicate check was not conducted properly because the East Asian library was not involved in the projects. We found that *Nôgaku zue* and *Kyôgen gojûban* were already digitalized by the Japan Art Council and rendered open to the public through the Bunka Digital Library. Most of *Ukiyo-e* prints of the Barry Rosensteel Japanese Print Collection are also available on the websites of Waseda University and Ritsumeikan University. Building a Japanese arts collection is important for oversea researchers, but I think more cooperation is needed between institutions in the U.S. and Japan to prevent unnecessary duplicate digital projects.

The third collection I would like to mention are the replicas of 71 Japanese scrolls that include many national treasures and important cultural properties. Those replicas were produced between the 1910s and the 1930s. They were also donated by Hellen Clay Frick. Each scroll was cataloged in our local OPAC, but no art historian or art librarian knew the whole picture. We thus created an excel sheet with additional information that includes the names of the institutions holding originals and the URLs of the online images, such as *e-kokuhô*, and made it available online.

Last, I would like to introduce a hanging scroll discovered in the Special Collection recently while we inventoried donations from General Matthew B. Ridgway. It is a 95 x 88 cm Japanese-style painting with the sign, “*Taisho Hinoe-uma Natsu Rokugatsu Seiho*,” and the seal, “*Kachûan*”. There is a title *Kinshi shosui* on the box. *Taisho Hinoe-uma* means 1926. There is a painting with the same title by Takeuchi Seihô at Sen-oku Hakukokan Bunkan, but this one was painted in 1928. General Ridgway replaced General MacArthur in April 1951 and served

as the Military Governor of Japan and the Supreme Commander for the Allied Forces to the very end of Japanese occupation in April 1952. After retirement, he became the Chairman of the Board of Trustees of the Mellon Institute and lived with his family in the suburbs of Pittsburgh. In 1995, his family donated some of his belongings to Pitt. We don't know how the hanging scroll became his collection. Nor do we know if it is the original or a replica. I am planning to look further into this hanging scroll as part of my research on the drain of Japanese fine arts into foreign countries. If you have any information on this, please contact me at hng2@pitt.edu.

At Pitt, there are several PhD students studying Japanese art between the Kamakura and the Edo period in conjunction with history, culture, and politics. Their research spans a wide range of topics including *Shitsurai* of General Ashikaga Yoshinori, rituals of *Ishiyamadera engi emaki*, *shishûbutsu* and *mandara*, and portraits of Azai three sisters. By attending the JAL Project, I learned that while many museums and institutions have developed new databases and online resources, many resources are still not available online for our students. I greatly appreciated the JAL Project gave us the opportunity to see first class art resources and build networks with art librarians and information specialists at museums. I pledge to support Japanese art researchers at Pitt and beyond with what I learned through this project. Thank you.



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日本美術コレクション

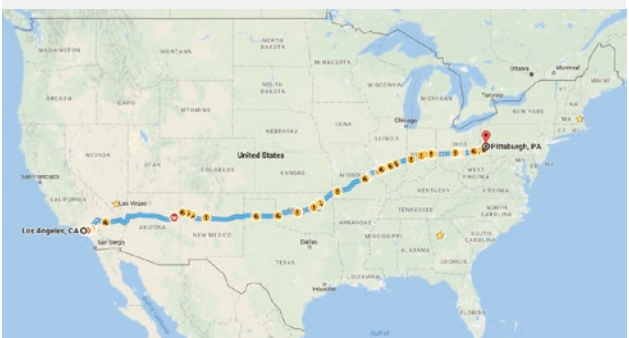
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hng2@pitt.edu



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Home Biography Kōgyo in His Own Words Nōgaku zue Kyōgen gojūhan Nōgyō tsukuru

月岡耕漁 Tsukioka Kōgyo
The Art of Noh, 1869-1927

Nōgaku zue 能楽書種, or Pictures of Noh, is a spectacular series of Japanese color woodblock prints by the artist Tsukioka Kōgyo (1869-1927). The University of Pittsburgh owns a rare, complete set of this series, published at Tokyo between the Meiji years 30-35, or 1897-1902. Bound in traditional folding album format, the series comprises five volumes of 241 prints inspired by the plays of classical Japanese noh theatre. The complete set of prints, held by the ULS Special Collections Department, is digitally reproduced here along with a descriptive catalog and contextual essays.

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Barry Rosensteel Japanese Print Collection, ca. 1760-1899

Description
Woodblock prints from 1760-1899 by over 40 artists depict Japanese culture through detailed depictions of portraits, landscapes and theatrical performances, taking into account some of Japan's rich history.

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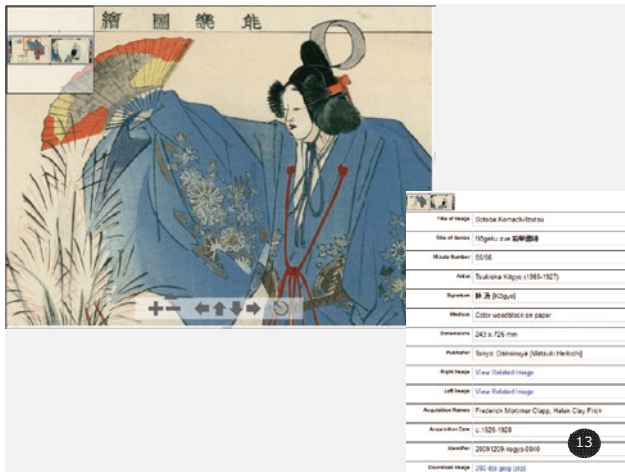
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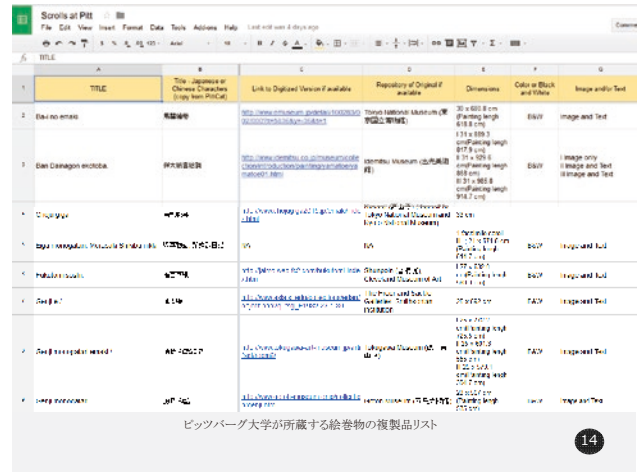
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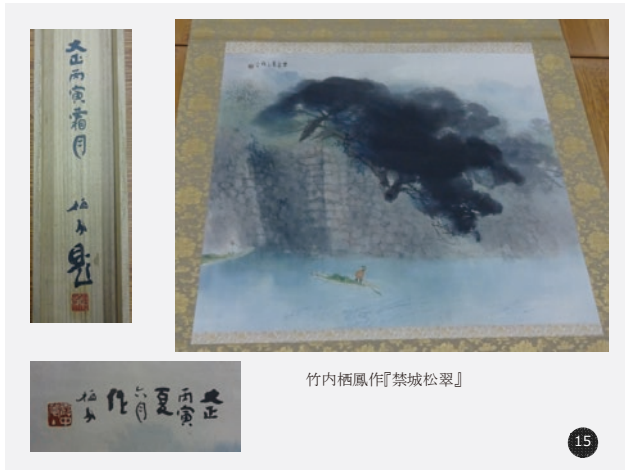
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竹内栖風作『禁城松翠』

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