

Chapter 1 : Literati Style (Bunjin) | ofBonsai Magazine

Japanese painting in the literati style, (The Heibonsha survey of Japanese art) by Yoshiho Yonezawa; Chu Yoshizawa and a great selection of similar Used, New and Collectible Books available now at www.nxgvision.com

And that is even visible in Japanese painting practices. Nihonga paintings, for example, are one of the main products of the Japanese painting practice. It is based on traditions over a thousand years old and the paintings are usually executed on washi Japanese paper or eginu silk, using brushes. First, it was Chinese art in the 16th Century and Chinese painting and Chinese arts tradition which was especially influential at a number of points. As of the 17th Century, Japanese painting was also influenced by Western traditions. Particularly, in the Pre-War period that lasted from until, Japanese painting was heavily influenced by Impressionism and European romanticism. At the same time, new European art movements were also significantly influenced by Japanese art practices. This influence is called Japonism in history of art, and it was particularly influential for Impressionists, Cubists and those artists related with Art Nouveau. The long history of Japanese painting can be understood as a synthesis of several traditions that make parts of the recognizable Japanese aesthetics. First of all, Buddhist art and painting techniques, as well as religious painting, left significant mark to the aesthetics of Japanese paintings; ink-wash painting of landscapes in the Chinese literati painting tradition is another important element recognizable in many famous Japanese paintings; the painting of animals and plants, especially birds and flowers is something that is usually related to Japanese compositions, but also landscape and scenes from every-day life as well. Finally, a large influence on Japanese painting has had ancient ideas of beauty from philosophy and culture of Ancient Japan. Finally, if we focus on picking the ten most famous Japanese masterpieces, we have to mention ukiyo-e, which is one of the most popular art genres in Japan, even though it refers to printmaking. It dominated Japanese art from the 17th through 19th centuries, while the artists belonging to this genre produced woodblock prints and paintings of such subjects as female beauties, kabuki actors and sumo wrestlers, but also scenes from history and folk tales, travel scenes and landscapes, flora and fauna, and even erotica. Many amazing artworks will be excluded; however, this list presents ten most recognizable Japanese paintings in the world. In this article, only those paintings created from 19th Century until today will be presented. Japanese ink painting as taught by Ukaou Uchiyama Japanese painting has extremely rich history. Throughout the centuries, Japanese artists developed a large number of unique techniques and styles that represent the most valuable Japanese contribution to the world of art. One of these techniques is sumi-e. This beauty is paradoxical-ancient but modern, simple but complex, bold but subdued-no doubt reflecting the arts spiritual basis in Zen Buddhism. Buddhist priests brought the ink stick and the bamboo-handled brush to Japan from China in the sixth century, and over the past fourteen centuries Japan has developed a rich heritage of ink-painting. It was executed in by famous artist Hokusai. The composition depicts a young ama diver entwined sexually with a pair of octopuses. This image was quite influential in the 19th and 20th Century. He is regarded as the last major artist in the Bunjinga tradition and one of the first major artists of the Nihonga style. Bunjinga tradition was a school of Japanese painting which flourished in the late Edo period among artists who considered themselves literati, or intellectuals. Each of these artists, including Tessai developed their own style and technique, but all of them were great admirers of Chinese art and culture. In, he traveled to France, where he was influenced by French movements of that time, particularly by Impressionism, which can be seen in his painting Sunrise over the Eastern Sea that was executed in. He is one of the most important artists who belonging to the ukiyo-e genre of woodblock prints. His art was influenced by the work of Tohaku, a Kano artist of the sixteenth century who was the only artist of his period to paint screens entirely in ink on a delicate background of powdered gold. Although Kyosai is best-known as caricaturist, he created some of the most notable paintings in the Japanese history of art of the 19th Century. Tiger is one of these paintings where Kyosai used watercolor and ink to create this picture. He was trained in the Western oil painting tradition, which was adopted in Japan during the Meiji period. Takashi Murakami - Takashi Murakami is probably the most popular Japanese artists today. His works are being sold for astronomical prices at big auctions, while his art has been already inspiring the whole new generations of

artists, not only in Japan, but internationally. His work has been noted for its use of color, incorporation of motifs from Japanese traditional and popular culture. She creates in a variety of different media, including painting, collage, scat sculpture, performance, environmental and installation art , most of which exhibit her thematic interest in psychedelic colors, repetition and pattern. One of the most renowned series by this great artist is Pumpkin series. Covered in polka dots in a rich yellow color, the iconic pumpkin is presented against a background of nets. Tenmyouya Hisashi - Japanese Spirit No. He participated in the revival of the old Japanese painting tradition, and it represents an antithesis to a modern Japanese-style painting. It depicts an enormous wave threatening boats off the coast of the prefecture of Kanagawa. The painting is executed in the tradition of ukiyo-e. All Images used for illustrative purposes only.

Chapter 2 : Japanese Painting: Nanga and Bunjinga School | Asian Art Museum | Education

Nanga (南画, "Southern painting"), also known as Bunjinga (文景画, "literati painting"), was a school of Japanese painting which flourished in the late Edo period among artists who considered themselves literati, or intellectuals.

To create good literati bonsai, one needs to understand the philosophy, the aesthetic knowledge of lines and the skill to create harmony. Literati is something different from other bonsai styles which basically portray the tree styles in nature. Literati is more symbolic, philosophic and very strong in artistry and aesthetic rather than just style in real life. If you go through my book, you will find that I talk a lot on lines as one of the instruments to create good bonsai. Below is the history background and criteria of literati bonsai: The literati style is called bunjin in Japanese or wen-ren in Chinese. The literati style was first described in one of the penjing texts from China. It is an aesthetic that was influenced by the political and academic conditions in the Tang Dynasty period, when penjing was once widely practiced by the elites. The Tang Dynasty was a glorious and prosperous period for the arts, including painting, calligraphy, and the well-known Tang-xe Tang poetry. During this time, talented scholars were considered to be the social equals of those in government. Penjing became very popular during that time, as it had strong ties to Chinese painting, poetry and calligraphy. Also during this time the literati style, called Xu hua xe, became popular, modeled after the character and philosophy of Chinese calligraphy. In one of his penjing texts, Chinese penjing master, Shao Hai Zhong, defined the following principals of the literati style: There should be a firm anchor point of balance in the dynamic movement. The energetic and dramatic physical flow of this style should present a harmonious balance in optical sense. The top is structured and the bare trunk descends, celebrating the elegance of simplicity and slenderness. Such simplicity and slenderness character in literati is sometimes misunderstood as poor, weak, suffering and helpless. The heavy areas should be counter balanced by empty spaces evoking the abstract beauty of Chinese calligraphy. Normally in other bonsai style, we should always keep the consistence of line starting from the base to the apex in all physical features; but in literati, the more we can play with different lines, the better result we will obtain. Even the delicate lines should contain a vigorous energy, much like the practice of Tai-chi. This same principal is important in Chinese calligraphy. So in literati bonsai, a combination of two or more contrasting lines is necessary; the delicate flow with the vigorous stroke or radical curves in subtle harmony. The power of a strong thrust is countered by the delicate release; displaying tension against compression as if describing the natural equilibrium of the universe Yin and Yang. Literati is a very contemplative style in bonsai, reflecting the spirit of nature, a lyrical beauty, yet a testament to intellectual talent. Following are few of literati from my collection. This Pemphis flows in dramatic line; we can feel the initial vigorous stroke, follow by the sensual twist and finished by the delicate release. Although this Pemphis looks charming in simplicity, I do not consider it as good literati because it lacks a dramatic line.

Chapter 3 : The Art of Bonsai Project - A Brief Exploration of the Literati Style

a good if not great book on japanese literati painting. filled with pictures this is one of the great books from a great series. Read more. Helpful. Not Helpful.

By Will Heath Five Needle Pine by Qingquan Zhao Like the style itself, the name used to describe it takes on many forms and the usage changes from region to region. The word Literati is used by many practitioners and is a Latin name originally attributed to the Japanese Bunjin due to the lack of an exact English equivalent. Bunjin is in turn a translation of the Chinese Wenjen, the word used in Chinese to denote those scholars who were practiced in the arts. I will not dive deeply into the long and varied history of the Wenjen or Bunjin style of bonsai or the history surrounding the scholars who created such after their break from traditional methods. I will also not explore in depth the style of painting which preceded the bonsai development into the style commonly called Literati. There are already many detailed histories of the Literati, the Wenjen, Literati painting and Literati bonsai in publication, some which are listed as references and in the further reading notes at the end of this article. For the purposes of this article, I will briefly touch upon some important points to consider when thinking about this style. It should be noted however that the Bunjin and Wenjen, although belonging to an elite class of scholars and artists, were not always looked upon with awe by the community as a whole at that time. Their break from standardized tradition upset many and their works were seldom understood, indeed the Literati style of painting was often referred to as the "scrawls of drunken monks. We can see this in the arts to this day, in this aspect, not much has changed. What is Literati Style? Of all the terms used to describe a Literati style bonsai, the words "refined elegance" have no doubt been used the most. While the words are indeed fitting for this style, they can also be used in conjunction with many other styles of bonsai. Literati style bonsai do have an air of refined elegance that lends greatly to their subtle beauty and while many claim that appreciating Literati bonsai is an acquired taste, I differ in this opinion and instead feel that quality Literati bonsai appeals to experienced, inexperienced, and non-bonsaist artistic sensibilities immediately. I have had many opportunities to observe and listen to the comments of the inexperienced and the beginners of the art while they viewed bonsai at shows and events. Most were awe struck at Literati style bonsai and seem to "get it" almost immediately. Traditionally Literati bonsai have trunks that twist and turn in multiple, often dramatic curves, usually have slender trunks which have no lower branches to speak of, and have an obvious lack of Nebari in most cases. Closer to an informal upright than any other style, it escapes from classification as such because of the lack of Nebari and lower branches. But there is something else, the foliage of a Literati often is purposely sparse, just enough to sustain the tree and keep it healthy. John Naka once said of this style, "It is a dream, an abstract. It is an extremely advanced, significant bonsai design. In this article about Literati, John made some other interesting definitions of the style, some of which I have listed below. It has shape or form but there is no definite pattern. It has no pattern, it is irregular and seems disfigured. It is like food that has no taste at the beginning but the more you chew the more flavor comes out. When you first look at Bunjin style there is nothing exciting about it, it is so skimpy and lonely. But the more you observe it the more the tree quality and natural traits will come out. You will feel something from inside of your mind, and not only through the surface eyes. It looks like it is struggling for its survival, or a form of agony. The tree itself should not be in this condition, in reality it should be healthy. The shape or form may indicate struggle but not health. It seems to be a very cruel method but it is only concept. Its appearance should not be too serious nor easy, it should be free, unconstrained, witty, clever, humorous and unconventional. To avoid uselessness, the ultimate final form or shape is a very important technique. It should portray a simple abstract painting, Senryu, Haiku, poem, music and song. Shape or form is from wind, weather, not too rugged but more graceful. Pinus pentaphyla by Steve Tolley Literati Origins and Inspiration Here we have the origins of the style influencing the form. Literati painting was born of minimalism philosophy and the attempts to duplicate these painted trees with real trees in the form of bonsai stayed true to its parent, Literati bonsai were tree forms reduced to the bare elements. Like quick strokes of a calligraphy brush, the literati bonsai portrays the fullness of a tree with few, precise stokes. Chinese and later the Japanese

put great value on the art of calligraphy and the techniques used in calligraphy naturally carried over into the ink and brush paintings, in fact, the same strokes used for one were often used in the other. Coupling calligraphy techniques with minimalism philosophies produced trees, in these paintings, that expressed everything about a tree in a few simple strokes of the brush. Many people are quick to link Literati style bonsai with these ancient ink paintings by the Chinese but what is not as well known is that cascading trees were just as prominent as subjects as the trees we recognize as Literati, if not more so, but that and the discussion as to why the more common cascade in these paintings took a backseat to what we now call Literati Bonsai is another article. Early Japanese bonsaists begun to use the trees from popular paintings as portrayed in famous art books of the time such as Kaishien-Gaden as inspiration in designing bonsai and the Nansoga or painting style of bonsai begun. Nansoga was the term used to describe the Southern Song Sung Painting style or Southern Chinese Folk Painting style and so the first literati bonsai were called Nansoga. John Naka once wrote that most bonsai styles and words describing them have been based on this book as well. The question of the origin of Literati bonsai is a little like the question of what came first, the chicken or the egg. We know that many of the first attempts at creating bonsai in this style were attempts to duplicate the trees featured in the paintings as mentioned above, but were the paintings simple minimalistic impressions of trees in nature or more so, inspired copies of such? An interesting discussion on Literati trees in nature took place here at AoB [http:](http://) If one thinks of people reaching as high as they can and tearing or breaking off branches for firewood, it is not difficult to imagine the trees appearance afterward. Certainly there are other examples of natural Literati such as the trees by seashores, those that struggled at one time against competitors that long since disappeared, or many of the naturally growing Scots Pines in Europe, however it may very well be that the shortage of fuel in ancient China led man to unwittingly create trees that resembled the style, maybe more so than the environment did at the time. There are some that would say that Literati represents an Expressionism art form rather than a minimalistic, stating that such trees strive to express subjective feelings and emotions rather than to depict reality or nature objectively, however I lean more toward the minimalistic school of thought, as with all bonsai, realism is a must for success. It would seem that minimalistic trees in paintings were used along with those examples in nature as inspiration to create a style of bonsai that has endured for many centuries. A style that is considered by many to be the pinnacle of bonsai design, the elite style that represents all the grace and beauty that is possible in the art of bonsai. From the brush of one artist into the pot of another, it is truly a style that speaks of the history of our art form. Five Needle Pine by Qingquan Zhao Design Considerations It is often said that when a piece of stock offers no other alternatives that a Literati should be made with it. This is what "listen to the tree" means, the tree knows what it can become and to try and force it into a mold usually leads to mediocre results at the best. To say that stock that you can not figure out what do do with is suited for Literati is like saying that stock that you can not make a formal upright with should automatically be good for a cascade. John, in his "Characteristics of Bunjin Style" article does list out some very useful considerations for designing a Literati, some of which are: Remove the useless part and excess branch drastically. Leave the least amount and indicate or exaggerate its natural beauty and characteristic trait. No matter how casual the methods, the tree still should be well conformed. Bunjin style is the art of space. Significant space should offer tremendous imagination. There are other considerations when creating a Literati, such as: It is often said that taper is not an important consideration in Literati, but this is untrue in most cases. As with all trees taper plays an important role in the overall visual effect and in perspective. Although Nebari can add to a Literati in some cases, the style can be successful without Nebari of any sort. Emphasis should always be on the trunk, the viewer must see the trunk and the trunk must be the center of the design. Feminine in nature, the Literati should have the appearance of a slim, graceful trunk, but yet still speak of refined age. Foliage on a Literati should be sparse, speaking of a life of etching out survival against the elements. Lush, overabundant foliage should be avoided. The foliage should be enough to support the tree, but with plenty of empty space. There are no rules or even guidelines for the overall form, no branch placement rules, and no formula on how to twist and bend the trunk. It is the final image only that will tell if the design is successful. The design should be three-dimensional, Literati bonsai need the depth given by a good "in the round" design. The pots we use for Literati are usually small, somewhat shallow, and often round, all of which work very well for a bonsai

designed in the round. Literati drawing by John Naka, from the Jim Smith collection. Challenges Be it called Literati, Bunjin, Scholar Style, Wenjen, Nansoga, or the Southern Song Painting Style, there is little doubt that it is one of the most fascinating of all styles and also one of the hardest to successfully create. Hanging in the realm between nature and vision, realism and impressionism, dream and reality, it captures our imagination and in doing so, encompasses all that bonsai is and was meant to be. Not a style to create with discarded stock, but instead a style that calls for a specific tree, a tree that has buried in it the soul of those ancient scholars, those who went outside of the traditional norm and strived to release the inner beauty of a tree with as few strokes as possible. The artist today, working with live trees instead of paper, with cutters and pliers instead of brushes must also release the soul within a tree, using as few strokes as possible. We do this by removing all of the unnecessary elements, leaving only those that can be molded into the dream John Naka once talked about, the dream, the abstract vision that is Literati. Three Thousand Years of Chinese Painting. Yale University Press, Chinese Art at the Crossroads: New Art Media, Chartwell Books, Barnhart, Richard M. Yale University Press, Tomlinson, Harry. The Complete Book of Bonsai.

Chapter 4 : Literati or Bunjin Bonsai - Bonsai Learning Center

Be it called Literati, Bunjin, Scholar Style, Wenjen, Nansoga, or the Southern Song Painting Style, there is little doubt that it is one of the most fascinating of all styles and also one of the hardest to successfully create.

Japanese art and Bunjinga Nanga: However, the differences between the Japanese literati and Chinese literati, is notable because of the opposite side of the coin applying. The school was based on the literati movement that developed in China over a long period of time as a reaction against the formal academic painting of the Northern Song dynasty. Rather than technical proficiency, literati artists cultivated a lack of affectation in an attempt to tune in to the rhythms of nature. In Japan, this was only partially understood: Unlike their Chinese counterparts, the Japanese bunjin were not necessarily carefree artists and scholars from wealthy, bureaucratic backgrounds, and many had to sell their work to make a living. For example, in modern day Saudi Arabia all converts from Islam face death, just like all converts to Christianity faced death during the Edo period. Meanwhile, in North Korea this nation wants to maintain severe restrictions on the outside world based on political motives. In both Saudi Arabia and North Korea many windows are open in the field of trade. The bunjinga, the literati according to their mode of thinking, all had one binding feature and this applies to their deep admiration of traditional Chinese culture. This enabled their individuality to be linked together within the ideas and art work of bunjinga concepts. The Tokugawa family of military rulers shogun was firmly ensconced in the new eastern capital of Edo as the de facto political power, while the emperor reigned as spiritual and cultural sovereign in the ancient imperial capital of Kyoto in western Japan. Regional schools were established to spread the Chinese studies that the central government espoused along with the Confucian-based political system. The study of fields such as Chinese literature, music, and medicine became specializations among the educated elite of the newly rich merchant class as well. This makes sense given the fact that the political system was Confucian based. Influence of Korea The role of Korea in this art movement is often neglected despite cultural interaction and influence which went in both directions. However, because Japanese and American art historians have focused on Japanese-Chinese ties, the fact that Japan also maintained important diplomatic and aesthetic relations with Korea during the same period has long been neglected. This richly illustrated, cogently argued book examines the role of Korean embassies in shaping the new Japanese literati style, known as Nanga in Japan. Since diplomatic relations were conducted on both sides by scholars with a classical Chinese education, Korean envoys and their Japanese hosts shared a deep interest in Chinese philosophy, literature, calligraphy, and painting. Further, the paintings done by Korean painters during their sojourns in Japan attest to the transmission of a distinctly Korean literati style, called Namjonghwa. By comparing Korean, Japanese, and Chinese paintings, the author shows how the Korean interpretation of Chinese styles influenced Japanese literati painters and helped inspire the creation of their new style. However, cultural interaction within the richness of Chinese, Korean, and Japanese culture, went in all directions. Therefore, irrespective of the alterations which developed because of different cultural concepts within each different society and within regions of all societies which had different energies and thought patterns the Korean dimension is a reality and needs to be studied and highlighted more. In elegant prose and with excellent scholarship, Burglind Jungmann proposes that Korean amateur painting had a large impact in Japan. This point has never been so closely argued before, in any language. The author has been diligent in finding little-known works in many collections around the world to support her claims. This is the first book on the subject, but it is much more than an introductory work. Also, the Korean dimension further hints at deep cultural interactions despite policies by the Tokugawa ruling elites.

Japanese artists often developed an interest in the literati style through their study of various aspects of Chinese culture, including poetry, calligraphy, painting, Confucianism and Chinese history.

Ink wash painting developed further during the Tang dynasty. In Japan, ink was introduced during the Nara period where it soon became popular among the upper class. At first, the Japanese only used it for calligraphy, but eventually, they started painting with ink. Philosophy[edit] Mountain landscapes are by far the most common scenes depicted in ink wash landscape paintings. To paint a horse, the ink wash painting artist must understand its temperament better than its muscles and bones. To paint a flower, there is no need to perfectly match its petals and colors, but it is essential to convey its liveliness and fragrance. East Asian ink wash painting may be regarded as a form of expressionistic art that captures the unseen. In landscape painting the scenes depicted are typically imaginary, or very loose adaptations of actual views. Mountain landscapes are by far the most common, often evoking particular areas traditionally famous for their beauty, from which the artist may have been very distant. Water is very often included. East Asian ink wash painting has long inspired modern artists in the West. In his classic book *Composition*, American artist and educator Arthur Wesley Dow wrote this about ink wash painting: Every brush-touch must be full-charged with meaning, and useless detail eliminated. Put together all the good points in such a method, and you have the qualities of the highest art". Dow strived for harmonic compositions through three elements: He advocated practicing with East Asian brushes and ink to develop aesthetic acuity with line and shading. Nanshuga , also called "Literati Painting" Wenrenhua J: Ink wash painting artists spend years practicing basic brush strokes to refine their brush movement and ink flow. In the hand of a master, a single stroke can produce astonishing variations in tonality, from deep black to silvery gray. Thus, in its original context, shading means more than just dark-light arrangement: It is the basis for the beautiful nuance in tonality found in East Asian ink wash painting and brush-and-ink calligraphy. Materials and tools[edit] Brush rest in the shape of a praying mantis Ink wash painting is usually done on xuan paper Chinese or washi Japanese paper both of which are highly absorbent and unsized. Silk is also used in some forms of ink painting. Many types of xuan paper and washi do not lend themselves readily to a smooth wash the way watercolor paper does. Each brush stroke is visible, so any "wash" in the sense of Western style painting requires partially sized paper. If one uses traditional paper, the idea of an "ink wash" refers to a wet-on-wet technique, applying black ink to paper where a lighter ink has already been applied, or by quickly manipulating watery diluted ink once it has been applied to the paper by using a very large brush. Most inksticks are made of soot from pine or oil combined with animal glue. An artist puts a few drops of water on an inkstone and grinds the inkstick in a circular motion until a smooth, black ink of the desired concentration is made. Prepared liquid inks vary in viscosity, solubility, concentration, etc. Ink wash painting brushes are similar to the brushes used for calligraphy and are traditionally made from bamboo with goat , cattle , horse , sheep , rabbit , marten , badger , deer , boar and wolf hair. The brush hairs are tapered to a fine point, a feature vital to the style of wash paintings. Different brushes have different qualities. A small wolf-hair brush that is tapered to a fine point can deliver an even thin line of ink much like a pen. A large wool brush one variation called the big cloud can hold a large volume of water and ink. When the big cloud brush rains down upon the paper, it delivers a graded swath of ink encompassing myriad shades of gray to black. Once a stroke is painted, it cannot be changed or erased. This makes ink and wash painting a technically demanding art-form requiring great skill, concentration, and years of training.

Chapter 6 : japanese literati in Edo period | Japanese Art, Tokyo News and Japan News

First of all, Buddhist art and painting techniques, as well as religious painting, left significant mark to the aesthetics of Japanese paintings; ink-wash painting of landscapes in the Chinese literati painting tradition is another important element recognizable in many famous Japanese paintings; the painting of animals and plants, especially.

It is somewhat difficult to describe. However, we shall try. Consider the following comments by bonsai artist Harry Tomlinson: Also called bunjin, this style of tree is often seen at the seashore or in areas where trees have grown up reaching for the light in competition with other trees that have since died or been felled. Characteristically, the trunk line flows or twists through several curves. Some trees grow this way with old age – the Scots pine naturally assumes this style in maturity. Most conifers can be recommended for growing as literati, and rugged deciduous trees such as flowering apricot and hawthorn. Difficult to define precisely, this style breaks many rules but nevertheless the trees have an air of refined elegance. The slender trees in their paintings had an abstract, calligraphic quality that was the inspiration behind cultivating bonsai in this style. Now consider the comments of American bonsai master, John Y. The bunjin style of bonsai is so free that it seems to violate all the principles of bonsai form. The indefinite style has no specific form and is difficult to describe, however, its confirmation is simple, yet very expressive. No doubt its most obvious characteristic are those shapes formed by old age and extreme weather conditions. Trees pictured in old master sumi paintings with crossed trunks and branches would be messy and confusing in any other bonsai style, but is acceptable in a bunjin style. On a formal upright style, a branch that returns back to the trunk and crosses it would be unacceptable, and such a violating arrangement would grate against the senses. However, on a bunjin style such a reversal can give an exciting dramatic tension and a freedom to the tree. In most cases all would be acceptable. A literati may assume the style of a cascade, semi-cascade, formal upright, informal upright or indeed any of the five basic styles. Its approach can likewise be expanded to include variations on the basic styles such as twin trunk, forest planting, multiple trunk, etc. The very essence of good literati necessitates a departure or modification if not a total break with the traditional bonsai values regarding line, balance and form. It then becomes necessary for the student to have a clear understanding of these concepts and how they work through all bonsai styles in order to find, identify and exaggerate the elements in their material which will best lend themselves to the literati approach. In a word – If it feel good – do it! But, be prepared to defend your choices on solid bonsai artistic grounds. Although bunjin sometimes reflects the bizarre and unusual, tying your tree in a knot is insufficient grounds for dubbing it a literati. Suitable Materials How then to proceed. Literati generally focus on the line of the tree and less upon concepts such as mass and trunk taper. A good many literati have very little taper at all, and most have few branches usually located near the top of the tree. Generally speaking, two thirds of the total height of the tree is free from branches. Movement of the trunk can be flowing or angular and you should look for some unusual aspect of the material to feature. Since a literati trunk usually features quite a bit of movement, Junipers because of their elasticity make excellent bonsai subjects. Pine also work well as do a large number of other evergreens. Deciduous species do not work as well because of their tendency to break and for foliage to always assume an upward growing path. You may be the one to open a new frontier in bonsai design. Remember that the true excitement in a literati design is in the innovative way that it contradicts traditional values. Find the unusual or exotic in your tree and use it to good advantage. Containers Because of the movement, single trunk literati usually are planted in a shallow round or oval container. Trays are also acceptable and can be used in conjunction with rock or stone. In the case of ovals or trays, the tree are usually something other than uprights and should be planted somewhat off center. Remembering the rule that literati design should be simple – overly ornate or heavy glazed containers are generally avoided. Care and Maintenance Literati bonsai require the same kinds of care as do all bonsai with two small additions. In a good wind they can easily blow off a bench. You may want to tie them in place. Second, foliage should be kept relatively sparse. The general elegance of literati design prohibits heavy top foliage on a slender trunk with little taper.

Chapter 7 : 10 Most Famous Japanese Painting Masterpieces | Widewalls

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Chapter 8 : Ink wash painting - Wikipedia

Nan-ga, (Japanese: "Southern Painting"), also called Bunjin-ga, ("Literati Painting"), style of painting practiced by numerous Japanese painters of the 18th and 19th centuries. Some of the most original and creative painters of the middle and late Edo period belonged to the Nan-ga school.

Chapter 9 : Japanese Painting Book | eBay

Ink wash painting, also known as literati painting (/ ˈlɪtəri ˈpæɪntɪŋ /), is an East Asian type of brush painting of Chinese origin that uses black ink—the same as used in East Asian calligraphy—in various concentrations.