

The world of the Japanese Woodblock Print

Week 5 Introducing Paul Jacoulet

U3A 11 August 2025 Michael Harrington

Week 5 outline

Week 4 review

Week 5 topic Paul Jacoulet: his early life (1896-1920)

Coming to Japan

Early family life

Acquaintances

Education & art training

Western woodblock artists in Japan

1 st generation Pioneers	<ul style="list-style-type: none"> • Emil Orlik (1870-1832) • Helen Hyde (1869-1912) • Bertha Lum (1869-1954)
2 nd generation Emergence of shin hanga	<ul style="list-style-type: none"> • Fritz Capelari (1884-1950) • Charles W. Bartlett (1860-1940) • Elizabeth Keith (1887-1956)
3 rd generation Individual directions	<ul style="list-style-type: none"> • Lillian May Miller (1895-1943) • Pieter Irwin Brown (1903-?) • Paul Jacoulet (1896-1960)

*Eyes Toward Asia: Ukiyo-e Artists
from Abroad*
Yokohama Museum of Art, 1996





1st generation



Emil Orlik



Bertha Lum

Helen Hyde



Hyde in 1890

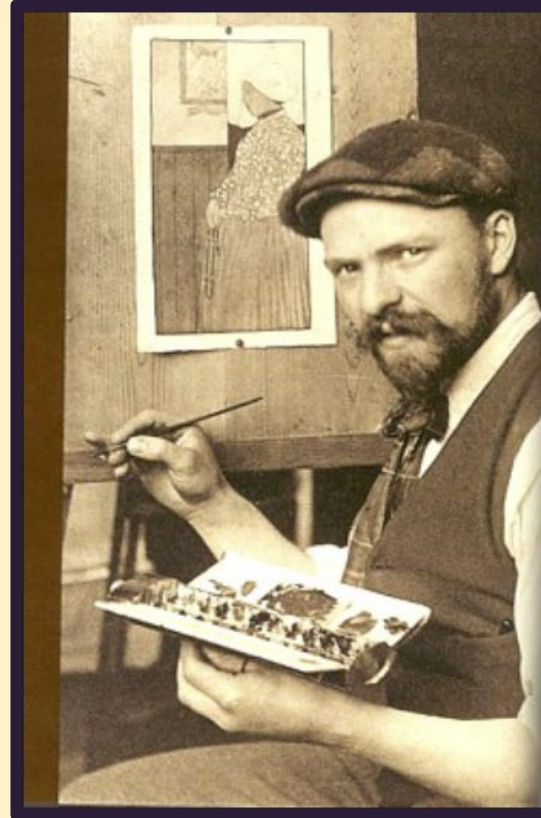
2nd generation

“Watanabe generation”



Fritz Capelari (1884-1950)

Charles W. Bartlett (1860-1940)



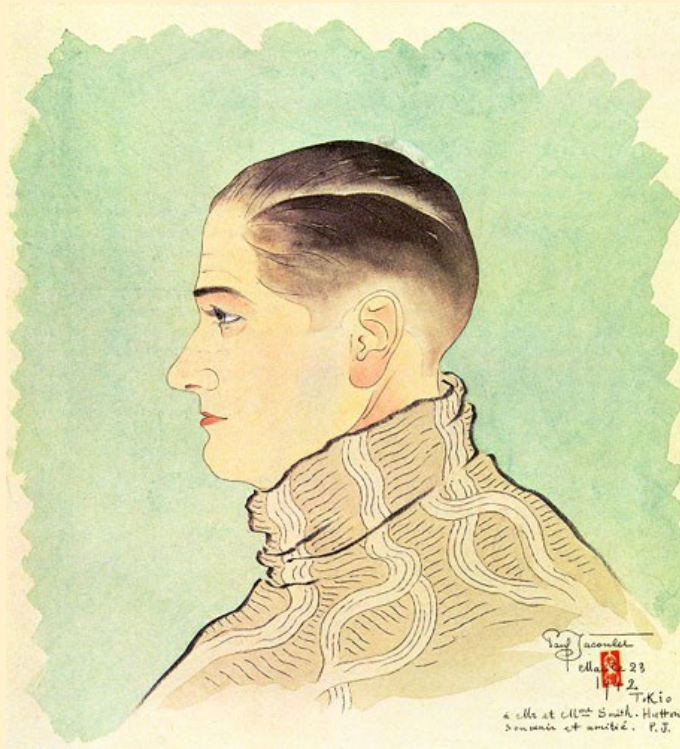
Elizabeth Keith (1887-1956)



Watanabe Shōzaburō (undated photo)

Watanabe Shōzaburō (1885-1962)

3rd generation



Paul Jacoulet (1896-1960)



Pieter Irwin Brown (1903-?)

Lilian May Miller



Lilian May Miller, passport photo, 1918

Lillian May Miller (1895-1943)

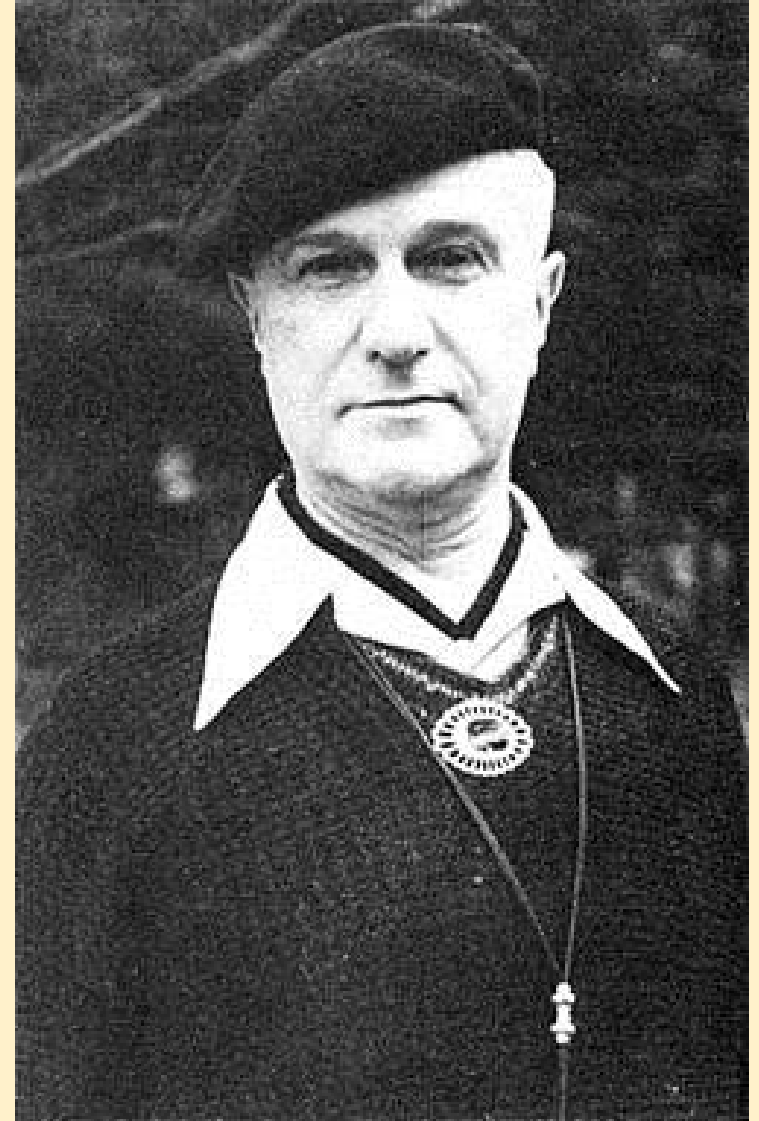
Western Artists as Cultural Intermediaries

- Western artists shaped how Japan was seen abroad
- Acted as cultural translators or interpreters of 'the East'
- Their lens filtered Japanese and colonial realities
- Lum, Keith, Miller and depicted Korea/China under Japanese rule
- Prints often romanticized or aestheticized empire, esp for tourist market
- Gender shaped themes, access, and reception

Week 5

Paul Jacoulet

**A portrait of the artist as a young man
(From 1896 to 1920)**



From Paris to Tokyo



- Born Paul Édouard Jacoulet in Paris on January 23, 1896.
- Frail health from birth
- Father takes a French-teaching post in Tōkyō (1897).
- Paul and mother arrive in 1899 (age 3).

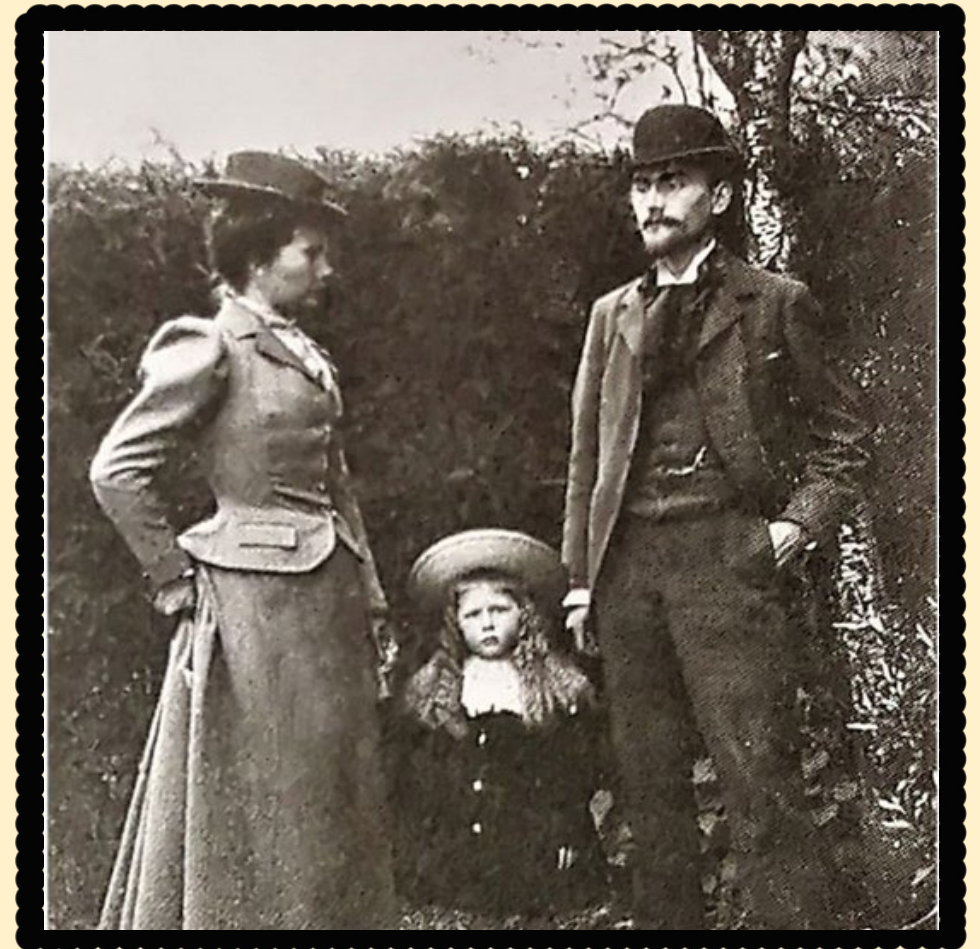


Why Japan?

- Jacoulet's father was a professor of French and German hired by the Japanese government as a "foreign expert" (お雇い外国人) to teach French to elite students who would take up careers in diplomacy and the military.
- His father (Jacoulet's grandfather) was a noted educationist and the family claimed aristocratic ancestry.
- Jacoulet's mother was from the Basque region and his parents met as students in Paris.
- Père Jacoulet did not approve of the marriage; Japan provided an attractive career option.



The artist's grandfather, Paris, 1900



Growing up multilingual

- The Jacoulet family lived in an elite neighborhood in Tokyo.
- Cared for by Japanese household staff
- Interacted from early age with Japanese and international elite in Tokyo



Miles, R. (1983) The Prints of Paul Jacoulet. Pacific Asia Museum: Pasadena CA, p7

A cosmopolitan education

- Jacoulet was one of the few Westerners in his school.
- But he was in fragile health, meaning extensive tutoring at home as well. Included calligraphy, drawing and music.
- Fluent in Japanese, French, and English by the age of 16.



The Noguchi Connection

Isamu Noguchi, Sculptor & Designer (1904-1988)

American Léonie Gilmour (1873-1933)
editor, mother of Isamu Noguchi

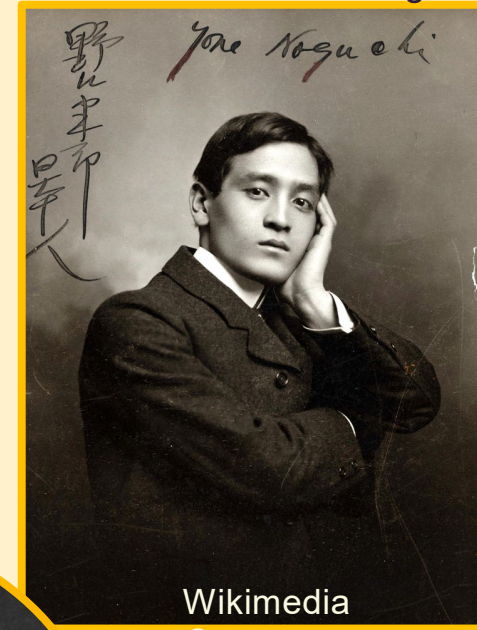
Taught
Jacoulet
English



Playmate
of Jacoulet?



Yone Noguchi (1875-1947) writer and critic
father of Isamu Noguchi



Early supporter of
Jacoulet's
woodblock art



Leonie Gilmour



Léonie Gilmour in Japan practicing archery with an instructor as Isamu and Ailes watch, 1916.
The Noguchi Museum Archives. 06001. ©INFGM / ARS



Isamu Noguchi as a child in Japan, with his mother Léonie Gilmour and her pupils, November 1910.
The Noguchi Museum Archives, 06036. ©INFGM / ARS

<https://www.noguchi.org/isamu-noguchi/digital-features/the-incomplete-chronicle-of-leonie-gilmour/>

THE "KAWAII KOTA"

White Wife of Author
Presents Husband
With Son

"Kawaii Kota," meaning dear baby, are the words which Yone Noguchi, the author of "The American Diary of a Japanese Girl," begins his book, and out at the county hospital the story of another little life has been begun, and the little son which has been born to the wife of the author and poet, is just such another baby as the one described by him in the first pages of his book.

That the wife of the man who has achieved so much success in the literary world should be lying sick in the hospital, surrounded only by strangers, seems strangely sad, but Noguchi, the father, is far away in Japan and knows nothing of the little son who bears his name, and the American mother in the day of her trial and triumph waits patiently for a time when things will be better for them. The little dark bundle at her side who she declares "Looks exactly like his father," smiles his happy little smile, all unconscious of the conditions under which he was ushered into the world eight days ago.

a better one. He is exhibited on all occasions and there is nothing that the son of the illustrious poet can not have for the asking.

The story of the love which brought Laeone Gilmore and Yone Noguchi together begins five years ago in New York. Miss Gilmore was teaching and the young Japanese was writing and studying in the same place. They met and became friends. She helped him with his work, editing manuscript and reading copy and a year ago became his wife.

Noguchi's work carried him to different parts of the country. He was in San Francisco for some time and was very popular with some of the foremost authors and poets of the day. He has been connected in his literary work with such men as Jack London and Gelett Burgess, and is regarded by all of them as a man with a brilliant future.

He has already achieved a marked degree of success in this country and in London where he published one of his books of poems. "The American Diary of a Japanese Girl" was one of the most popular of his works. "The

Yone Noguchi's Babe Pride of Hospital



The young man gives promise of being in every way a fine specimen of the kind that is holding the attention of the whole civilized world. In spite of the fact that baby was born under the flag of Uncle Sam and that his mother is an American woman, of the blue eyed type, he has not a single trace of anything but Japanese and the hair and eyes are as black as his father's ever were. Out at the hospital he is quite the center of attraction and the nurses have endowed him with the name of "Bobbie" for lack of

voice of the valley" and "Seen and Unseen" also received much praise from the critics and the public.

Noguchi left for Japan in August to act as war correspondent for a New York syndicate. His wife came to Los Angeles the same time that he left for Japan, and has been here ever since.

In the meantime the son of an illustrious father lies in his cot in the hospital, and with his mother will wait for the day when peace shall again be restored and Noguchi will return to his adopted home.

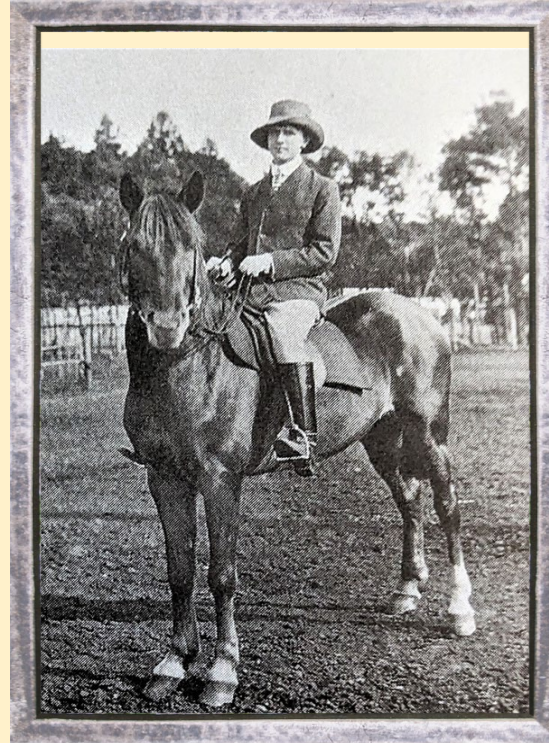
Schoolboy friends

Major General Kōhei Yus
(1883–1966),
遊佐幸平少将



Wikimedia Commons

Jacoulet
14 yrs



Archives of musée du quai Branly, Paris

Baron Takeuchi Nishi
(1902-1942)
西 竹一/バロン西



Wikimedia Commons

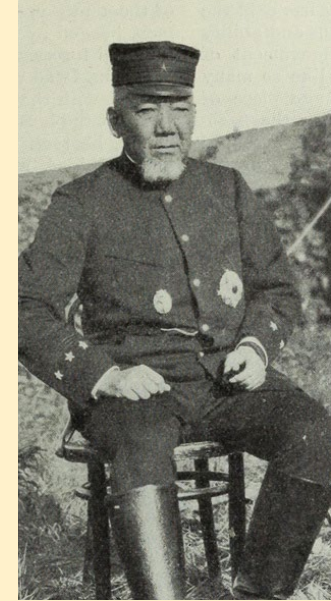


Tokyo riding club buddies



A second home in Izu

伊豆



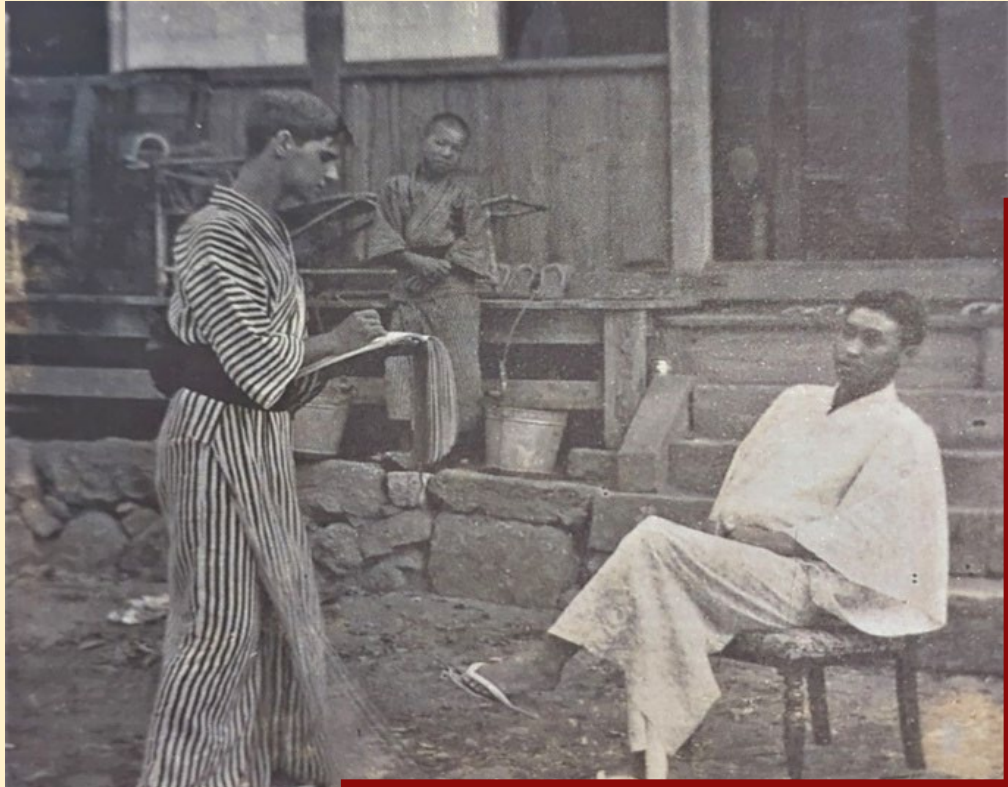
Field Marshal Iwao Ōyama
(1842-1916)
大山岩元帥



Izu/Uchiura/Mitohama



Summer in Izu



1997 local art exhibition: "Paul Jacoulet: The French Ukiyo-e Artist Who Loved Uchiura"



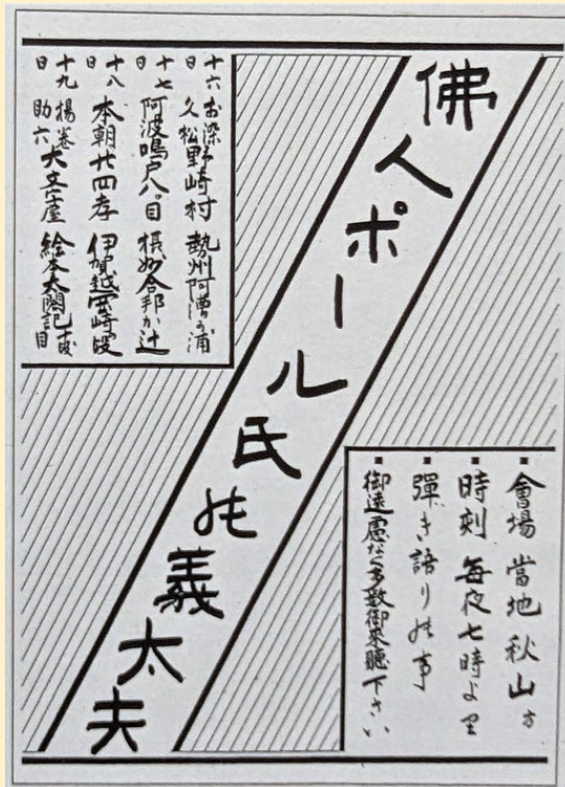
The Akiyama Family (秋山家): Hosts and Mentors

Close relationship with the Akiyama family at Mitohama.

Household hospitality and cultural guidance were formative.

Zenshuu notes their importance in Jacoulet's early years (pp. 14–15).





Gidayu

義太夫



Mastering Japanese classical music

At Mitohama, Jacoulet developed an interest in gidayū - narrative chanting used in Bunraku puppet theater.

Early art experience

芸術への早期の興味



Interest in art nurtured early

- Early training in calligraphy, drawing and music
- Both parents encouraged artistic expression, especially his mother
- Father collected Japanese and Korean ceramics
- Active social circle included artists and academics
- In 1907 father took him to Paris to visit his family. It was his first and last visit to France since arriving in Japan.

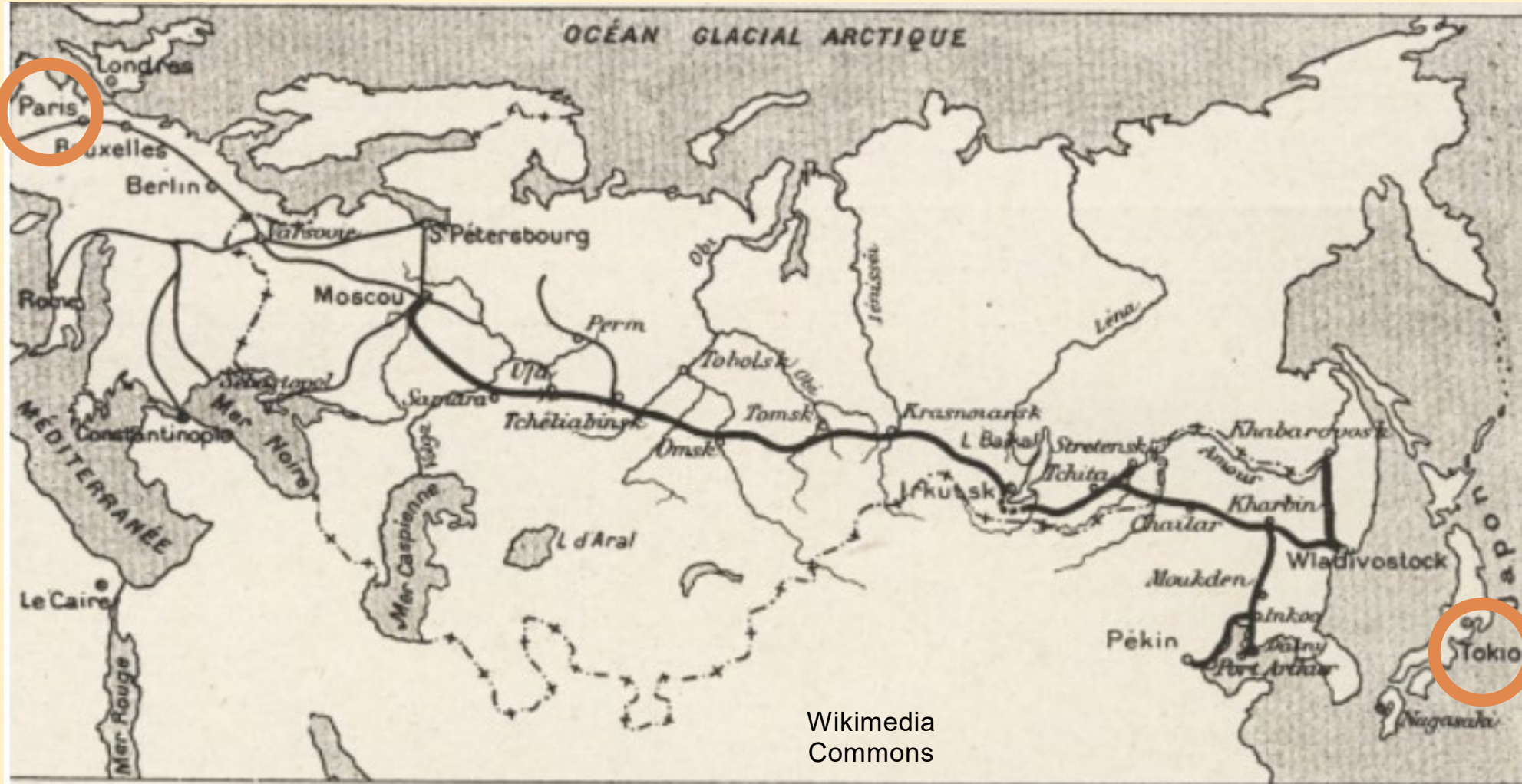


Trans Siberian Railway, early 1900's



1907 family pic, 11 yrs-old

A visit back to Paris 1907 母国への訪問 明治 40



Jacoulet's exposure to Western art

On the Paris visit in the summer of 1907, the 11 year-old Jacoulet was said to have “discovered” works by Courbet, Millet, Gauguin, Matisse and Picasso.

“Details of the trip are not clear, but it should be noted that he saw works by Courbet, Millet, Gauguin, Matisse, and Picasso, who were active in the latter half of the 19th century and early 20th century.”

Kiyoko Sawatari, leading Jacoulet art historian and curator, in Jacoulet, P. (2020) The Complete Woodblock Prints. Abe Publishing:Tokyo. P 15.

Work by Gustave Courbet (1819–1877) on display in the Louvre, summer of 1907 Salle VIII, East wall

L'Homme blessé (The Wounded Man, 1844-54)



Enterrement à Ornans (A Burial at Ornans (1849-50))



La Vague (The Wave, 1870)



Remise de chevreuils au ruisseau de Plaisir-Fontaine (Delivery of Deer at the Plaisir-Fontaine Stream, 1866)



Chevreuil et chevrette sous bois (roe deer and doe in the woods, 1864)



Work by Gustave Courbet (1819–1877) on display in the Louvre, summer of 1907 Salle VIII, West wall

Le Rut du printemps. Combat de cerfs (Spring Rut. The Battle of the Stags, 1860)



Le Ruisseau du Puits noir (The Shaded Stream, 1844-54)



Works by Jean-François Millet (1814–1875) on display in the Louvre, Salle VIII, West wall in summer, 1907



Les Glaneuses (The Gleaners) 1857



Le Printemps (Spring) 1868–73

Works by Jean-François Millet (1814–1875) on display in the Louvre, Salle XXXVIII (the “Salle Thomy Thiéry”)



Madame Eugène Félix
Lecourtois, 1841



La Précaution maternelle
(Motherly care) 1862



Baigneuses (*Bathers*) 1853



Les Botteleurs de foin
(*The Haymakers*) c 1851-



L'église de Gréville (*The Church at Gréville*)
1871–74



La Couseuse (*The
Seamstress*) c1855



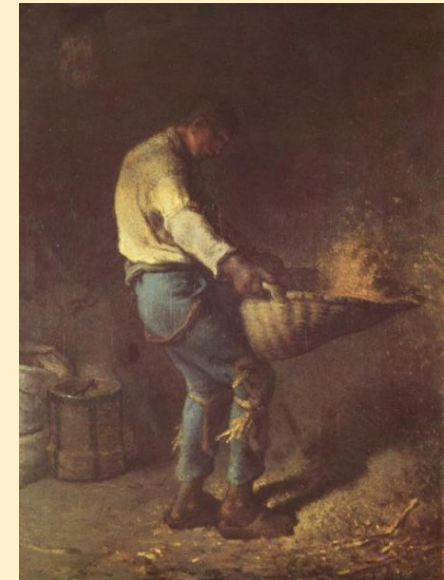
Le Fendeur de bois
(*The Wood-Splitter*)



La Lessiveuse (*The
Washerwoman*)



La Brûleuse d'herbes (*Burning
Weeds*) c 1860



Le Vanneur (*The Winnower*)

Works by Paul Gauguin (1848–1903) possibly viewed in the summer of 1907 at his dealer Ambroise Vollard, 6 rue Laffitte. The gallery was open to the public and listed the works as unsold inventory at the time.

**La Femme portant un fruit (Te ihei ava)
– *Woman Holding a Fruit* (1893))**

IListed in Vollard’s 1905–07 stock books as “Femme au fruit, grand format.”



**Manao tupapau (L’esprit des morts veille)
– *Spirit of the Dead Watching* (1892)**

Remainder from 1903 memorial show.



Autoportrait au Christ jaune – *Self-Portrait with Yellow Christ* (1890-91)

Shown in the 1906 *Salon d’Automne*, returned unsold to Vollard and still unsold in mid-1907.



Works by Henri Matisse (1869–1954) possibly viewed in the summer of 1907 at his dealer Bernheim-Jeune frères, 25 bd de la Madeleine. The gallery was open to the public and listed the works as unsold inventory at the time.

Jeune marin II – *Young Sailor II* (1906)

Shown at the Indépendants, July 1907) notes they “still have the ‘Jeune Marin’.”



Nature morte aux géraniums – *Still Life with Geraniums* (1906)

Left on view as a “sample” between exhibitions



Nu bleu (Souvenir de Biskra) – *Blue Nude (Souvenir of Biskra)* (1907)

Exhibited at the March 1907 *Salon des Indépendants*; taken on consignment by Bernheim-Jeune immediately after and hung in their window show 24 June – 6 July 1907



Works by Pablo Picasso (1881–1973) possibly viewed at his dealer Berthe Weill, 25 rue Victor-Massé in the summer of 1907. The gallery was open to the public and listed the works as unsold inventory at the time.

La Vie – *La Vie* / *Life* (1903)

Never found a buyer in the Blue-period years; kept it in stock through at least 1908.



Fillette à la chemise – *Girl in a Chemise* (1905)

Noted in a *Le Journal des Arts* blurb 30 July 1907 as “encore visible.”



Femme aux pains – *Woman with Loaves* (1906)

Never found a buyer in the Blue-period years; in stock through at least 1908



Did the Paris trip have an effect on
Jacoulet's art?

パリの影響?



Where Do We Come From? What Are We? Where Are We Going? 1897 by Paul Gauguin

Early formal art training: Yōga (洋画) Western art

White Horse Society (1866-1911) 白馬会

- On his return to from France, Jacoulet's father arranged for him to begin oil painting with the White Horse Society, a seminal group in the development of Western art in Japan.
- He received instruction from the eminent figures Kume Keiichiro, Kuroda Seiki and Okada Saburosuke.



Kume Keiichiro
(1866 - 1934)
久米 桂一郎

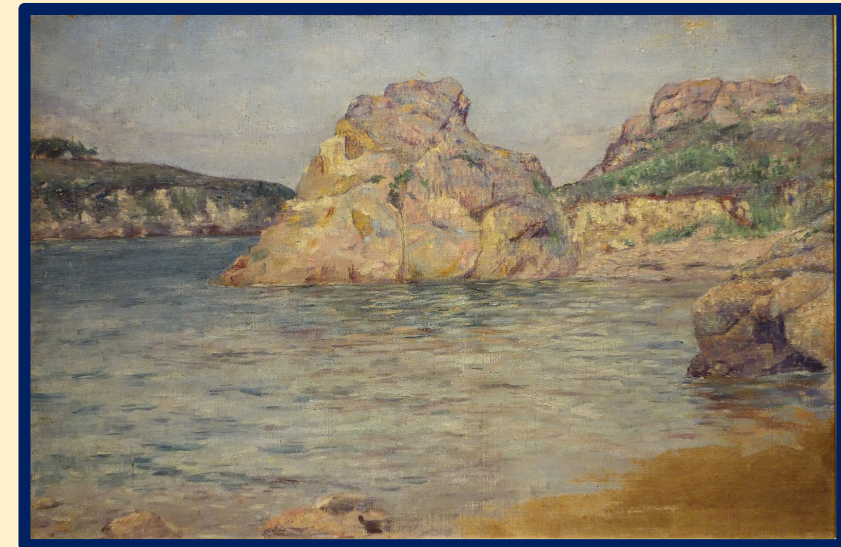
Kuroda Seiki
(1866-1924)
黒田清輝

Okada Saburosuke
(1869-1939)
岡田三郎助

Studio Discipline: Kuroda Seiki (黒田清輝) and Kume Keiichirō (久米桂一郎)

- **Jacoulet (11 yr-old) studied oil painting under renowned artists Kuroda Seiki and Kume Keiichiro.**
- **Received training in drawing, oil painting foundations and composition.**
- **He didn't like it.**

Kuroda Seiki 1890
Woman Sewing



Kume Keiichirō 1891
Île-de-Bréhat

Utamaro Shock

According to one account, Jacoulet's journey as an artist made a decisive turn when he was 16 years old. Wandering down an avenue in the Ginza one afternoon, he happened past an antique store:

"Through the window of the shop, a ukiyo-e print in a vivid vermilion frame caught my eye. Something pulled me into the store, and I remember getting goosebumps when I saw the print up close. The name on the print was Kitagawa Utamaro. I had "Utamaro Shock".

Kitagawa Utamaro

喜多川歌



Died
1806

Bijin-ga: pictures of
Beautiful women

美人画



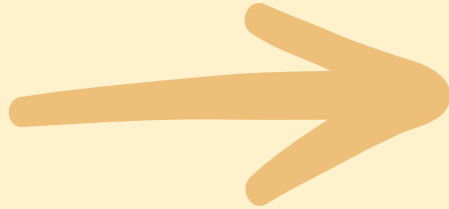
Images: Wikimedia Commons

From *yōga* (western painting) to *nihonga* (traditional Japanese painting)



Kuroda
Seiki
(1866-1924)
黒田清輝

Images: Wikimedia Commons



Ikeda Terukata
(1883-1921)
池田輝方



Ikeda
Shōen
(1886-1917)
池田蕉園

Nihonga Japanese (traditional painting)

Apprenticeship with Ikeda Terukata (池田輝方) & Ikeda Shōen (池田蕉園)

- Kuroda introduces an unhappy 13 yr-old Jacoulet to the Terukata couple.
- Worked on master the techniques of *bijin-ga*.
- Copying (e.g., Utamaro prints) emphasized as method and memory.
- Begins collecting ukiyo-e prints
- Adopts art-name Jakurei (若礼).





Ikeda Terukata (1883-1921)
美人図 (bijinzu)
Portrait of a Beauty 1912-1921



Ikeda Shōen (1888-1917)
大日本麦酒 ポスター
Dainippon Beer poster 1915

Images: Wikimedia



Ikeda Terukata and Shōen. 日本語: 泉鏡花 著『相合傘』口絵、鳳鳴社刊、木版画 English: Frontispiece illustration to "Sharing an umbrella (Ai ai gasa)" (by) Izumi Kyōka, woodblock print. 1914

Three *nikihitsu-ga* (肉筆画, handpainted)pictures painted by Jacoulet, dated 1915-1917. Featured in a publication for a 1997 art festival in Numazu (Izu/Uchidera) where Jacoulet's family summered. The paintings were given to friends in the area, including the Akiyama's (leftmost painting)



Jacoulet with nihonga painting, Tokyo Asahi Newspaper December 7, 1919



Pictured in the background of the photo:
“Sukeroku” (助六, 1915);
“Bridal Preparations” (嫁入り支度, 1916).

Week 5 last slide