

Chapter 1 : - Sesshus Long Scroll by Reiko Chiba

Perhaps the most important surviving work by the master is the so-called Long Scroll of Landscapes (Sansui Chokan): a feet (15 meters) scroll depicting the four seasons in the sequence springâ€”summerâ€”autumnâ€”winter.

If you have any other ideas, message us first. Shipping We ship within 5 business days of your payment appearing in our bank account. Please keep this in mind. We package to a very high standard. Return Policy No returns, unless misrepresented in description or photographs. About Us Everything old and new, tools, collectables, memorabilia, garagenalia. Everything unique and eclectic. Items are regularly listed, so add us to your favourite sellers list! Depicting the four seasons, beginning with spring and ending with winter, it extends more than 50 feet 15 metres. Though based in both theme and style on Chinese models, it nevertheless is Japanese in character. It has heavier lines, sharper contrasts of dark and light tones, and a flatter effect of space than are customary in Song painting. This estimate is based not only on the excellence of his work but also on his eminence as a Zen monk and man of learning. The tradition of the Zen Buddhist-inspired style of ink painting sumi-e finds its ultimate expression in his art. He transformed an artistic style imported from China in the 14th century into something characteristically Japanese. An entire school of Japanese painting, the Unkoku school, devoted itself to continuing his artistic heritage. The contents of the book are in excellent condition. The outside bears some water damage to the folder and the cover of the book. That aside, it is a nice, rare book. Please see photos to see the condition. Any questions please ask. Please look at the photos, they form part of the description, and describe it better than words. The photos form part of the description. Postage may vary for your location. Please allow a little variation. All import customs duties, import taxes and fees are the sole responsibility of the buyer. This may or may not apply to your country. An un-paid item dispute will be automatically be opened after 7 days. For all other purchases, we accept Paypal and EFT.

Chapter 2 : History of Art: The Art of Asia - JAPANESE PRINTS - Sesshu's Long Scroll

SESSHU'S LONG SCROLL is the masterwork of the 15th-century artist whom Japan honors as her greatest. Famed not only as a painter but also as a Zen priest and a great traveler, Sesshu found inspiration for his wonderful landscapes both in China and Japan.

In considering Sesshu and his work, it is well to remember his concurrent role as a Zen priest. Tradition says he was a rather unruly boy. His mother therefore must have felt a measure of relief in turning him over to the local Zen temple for training and discipline when he was about ten years old. Even the priests found him a bit hard to handle. The most famous myth concerning his youth records that after a particularly trying day his instructor was forced to punish him by tying him to a temple post. At the end of a few hours, Sesshu cried so bitterly that tears fell to his feet. Thereupon, with the tears as ink, he drew such a realistic rat in the dust that the rat came to life, gnawed the ropes, and set him free. Sesshu, however, matured early and at the age of twenty advanced to the famous Sokoku-ji, a temple in Kyoto where he made rapid progress both as an artist and as a popular figure in the Zen denomination. A most important thing to remember about Sesshu is his versatility. He was a whole man in the sense that we in the West frequently associate with great Renaissance figures. Although a devout Zen Buddhist, he was in no sense a recluse or hermit. In addition to being a painter he was an accomplished poet and landscape gardener. While at the great Sokoku-ji he was selected to act as host and entertainer for visiting dignitaries. He was also a businessman, trusted with the purchase and evaluation of art objects and given considerable authority on one of the great contemporary trading expeditions to China. Sesshu enjoyed company and parties. He was an inveterate traveler, most famous in his day for his long journey to China but always restlessly on the move in Japan until the end of his long, full life at the age of eighty-six. Although he admired, studied, and acknowledged his debt to Chinese masters, Sesshu was not a strict traditionalist. As he himself once said, not men, but mountains and rivers, were his teachers. Even in his own day he became a legend and was the founder of an extensive school. His fame today is secure, and a major portion of Japanese painters have acknowledged him as master. Shin is distinguished by an angular quality, firm and decisive strokes, and attention to linear detail; gyo, by curving lines and rounded forms resulting from more rapid use of the brush; and so, by a cursive, comparatively indistinct quality that achieves its effects through suggestion rather than literal interpretation. The Long landscape Scroll was completed in , roughly six years before Columbus discovered America. Essentially, however, there is little difference as far as enjoyment of the painting is concerned. Each part seems to fall of itself into a natural composition, requiring no strict sequence for proper appreciation. The only actual element of continuity is a gentle and gradual change of seasons from spring to winter. The original, done in ink and faint color washes on paper, is approximately 51 by 1,25 feet in size. For those who desire to learn more about Sesshu and his art, the following books are recommended: *Under the Seal of Sesshu. Catalogue of Special Exhibition at the 10th Anniversary.* As we start our journey through the Long Landscape Scroll, the season is winter. Actually, however, he had assumed this name several years before his trip to China. In Japanese the word "Sesshu" suggests the landscapes of which he was so fond. Its syllables recall the names of former artists he admired. The Long Landscape Scroll is done almost entirely in the shin technique, the style most associated with Sesshu. The lines are firm, strong, and frequently angular, as we can see in the mountains that form the background of the village through which we are passing and in the rocks and cliffs that we shall soon observe. There is considerable linear detail. We must keep in mind, while traveling through the scroll, that most of its inspiration comes from Chinese rather than Japanese landscapes. The stone wall, the temple, and the arched bridge in the opening section are all typically Chinese. Probably because it is winter, we do not encounter anyone on the road. The first people we meet are the group of three resting comfortably inside the temple just above the arched bridge, where they themselves are in a position to see much of the same view that we admire. It is possible that Sesshu intended this group to represent a Zen priest with two of his disciples. Behind the temple, pine trees climb a snowy hill, and beyond them a few angular strokes suggest other buildings farther up. Large rocks rise in the foreground. Having left the temple behind, we enter a somewhat desolate area of

massive rocks and windswept trees whose background appears to be hidden by curtains of cloud. The varying types of brush-stroke skillfully depict differences in foliage. When we next encounter humanity, the season has changed from winter to autumn. Two priests are lost in contemplation of the foliage. The lively scene showing people congregated in front of the inn, with its suggestion of harvest or festival time, is one of the most admired in the scroll. Sesshu was not an ascetic. He liked sake and often included wineshops or inns in his paintings. The twisted flag, looking something like a figure eight, is actually a windblown banner advertising wine for sale. In the pine tree at the right of the village inn we see for the first time the use of the chrysanthemum pattern to create pine foliage: Later in our journey we shall pass other pine trees painted in this style. Moving along to the right, we meet a porter carrying a box and a cloth sack on a pole over his shoulder. Such human figures, however, are treated as types rather than individuals. Zen art in general treats human beings as part of the natural scenery itself and with no more emphasis than it gives to rocks, trees, or rivers. The scene directly behind the porter, showing a pagoda at the top of a steep mountain, is much more Chinese than Japanese, as is the half-circle arched bridge which we next cross and where we meet two more Zen priests with a disciple. This autumn portion of the scroll is much the longest, and in the scene after the arched bridge a number of things appear that are typical of Sesshu: If we look carefully, we can see at least seven varieties of foliage in this section, each done with a different but extremely ingenious brush technique. To the Chinese the word "landscape" implies mountains and water. The water involved is often a torrential or cascading mountain stream. After crossing the inlet, we meet two more Zen priests, possibly from the temple in the background. This is a most engaging scene since we, as the beholders, are so obviously asked to come inside, rest, and admire the splendid view from the little covered shelter in the left foreground. This journey to China, which had such a great influence on Sesshu, was made in He was in China approximately a year, and at the time that he painted this scroll he had to search back eighteen years into his memory. Coming now to boats in full sail, we have reached the summer season. In the foreground, quiet waves lap the rugged shore, while a tranquil expanse of water stretches away into a background of sharp-peaked mountains suggested by simple brush-strokes and masterly shading. We are now traveling through another quiet interval in the scroll. We appear to be crossing a deep bay beyond which lies the open sea. With an amazing economy of brush-strokes, Sesshu suggests the quiet movement of the water and the panorama of distant mountains. The figures of people at work on the boats suggest the busy activity of a bright summer morning, while the rolling waves in the background create a counter-rhythm of their own. As we pass these resting sampans, we can admire the astonishing detail with which Sesshu has portrayed their structure. Now we reach a duster of tile-roofed buildings with graceful willow trees rising behind them. Windows are open to the summer air, and once again we see shop banners fluttering in the breeze. The people in the two-story building are perhaps travelers resting at an inn. Rather abruptly, we find ourselves again in an area of angular rocks and sharp cliffs. Pine trees struggle to maintain a precarious foothold on a rock shelf that projects above a valley. The summer season is rather a short one. At the moment we overtake another Zen priest and a student crossing a bridge, we are into the spring of the year. Throughout the scroll it is well to keep in mind that this is essentially religious painting with an atmosphere of Zen Buddhism. Nature, and not man, is dominant. The rocks, the trees, the mountains, and the rivers preach the sermon that Sesshu intends the beholder to hear. As we approach the end of the scroll, the spring season is indicated by the mist that hangs over the valley and the remote mountains. A pine tree leans over a precipice, and temples rise in the foreground below. In the distance other temples appear to float in the mist, and a road winds under overhanging cliffs. The final figures that we meet are again a Buddhist priest in spiritual contemplation and a workaday porter carrying his burden. The spring scene commences as the winter season ended: It would seem more reasonable, however, to assume that this was simply forgivable poetic license. This exquisite scroll alone has served as a complete text of instruction for generations of Japanese artists. It is possible to come back to it again and again and with a fresh eye observe fascinating new details of composition previously overlooked.

DOWNLOAD PDF SESSHU'S LONG SCROLL

Sesshu's long scroll is an undeniable masterpiece. It is painted in black-and-white using Japanese ink techniques of the time. The problem is that the paintings are very subtle in shading and structure.

Chapter 4 : Sesshu's Long Scroll: A Zen Landscape Journey Sesshu; Chiba " Current sales " blog.quintoapp.com

Sesshu born in was mentioned in several references and this is an examination of his famous Long Landscape Scroll. I digitized a copy of the full picture if anyone wants it, let me know. I had difficulty processing it with my western mind.

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Chapter 7 : VINTAGE SESSHU 'LONG SCROLL OF LANDSCAPE' ORIHON SUMI-E INK PAINTING BOOK

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Sesshu's Long Scroll is the masterwork of the 15th-century Japanese artist, Sesshu "considered by many Japanese to be their greatest. Famed not only as a painter but also as a Zen priest and a great traveler, Sesshu found inspiration for his wonderful landscapes both in China and Japan.