

Regarding Hishida Shunsō's Travels to the West

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This research describes the consciousness of Hishida Shunsō (1874-1911) after traveling to Europe and the United States. In particular, after the trip, Shunsō examined how to consciousness Western painting and what schools (painting until the Edo period) were traditional Japanese.

Shunsō, along with Yokoyama Taikan (1868-1958) and others, aimed to create a modern Japanese-style painting at the Nihon Bijutsuin headed by Okakura Tenshin (Kakuzō) (1863-1913). Their first attempt was *morotai*, a term coined by a critic of the style. However, *morotai* was not accepted by people at that time because it was regarded as a vague artistic expression. After being criticized, Shunsō, Taikan, Tenshin, and another colleague went off to the United States and Europe from 1904 to 1905. They subsequently held exhibitions in the United States, United Kingdom, and France, where the *morotai* style was highly evaluated. The following are some of the works that Shunsō saw in the United States and Europe: The Barbizon school, impressionism, Neo-Impressionism, Turner, Whistler, etc. It can be said that these works emphasized expressions of color and light. As a result of Shunsō's and Taikan's publication of *About Painting*, the Rinpa school acquired a unique position in the Japanese art world, and continued to advocate research of color. They did not indicate a desire to learn from the west. However, this research confirms that there was an influence from Western art in *Spring Hills* and *Azaleas* as a result of color research.

In conclusion, if Shunsō was not influenced by the color expression of Western painting, artistry of the Rinpa sect was peculiar to Japan, and it is sure that it has not been able to get recognition at the high level worldwide. While confronting the West, Shunsō attained knowledge that enabled him to create modern Japanese-style painting from an international perspective.