illustrated objects shown in a separate section of monochrome illustrations that followed the color plates section but were referred to in the text as "color plates." On occasions, this made figure references a little obscure.

Potters and Patrons is clearly and engagingly written, the author's enthusiasm for his subject shining through on every page. Quite apart from its scholarly contribution to the knowledge of Takatori wares, this book provides excellent insights into many aspects relating to the wider history of Japanese ceramics. Maske has a gift for presenting complex chapters of Japanese ceramic history with great succinctness and clarity, whether it be the developing role of Japanese ceramics within the tea ceremony, the role of Korean potters within Japan, or the functions of the different types of official *han* kilns during the Edo period. With its detailed discussion of stylistic characteristics and dating, the book will also be of great value to collectors.

Edwardian London through Japanese Eyes: The Art and Writings of Yoshio Markino, 1897–1915. By William S. Rodner. Brill, Leiden, 2012. xvi, 219 pages. €93.00.

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Edwardian London through Japanese Eyes by William S. Rodner is an insightful study of Japanese artist and writer Yoshio Markino (1869–1956), who was a prominent figure in the early twentieth century in London.

Markino was born in Komoro, now Toyota City, as a son of a samurai. In 1893, at the age of 24, he took a ship from Yokohama to San Francisco. This was the start of his life abroad which lasted for about half a century until his return to Japan in 1942. (Although his original surname was Makino, he changed the spelling to Markino so that English speakers could pronounce it more easily.) It also marked the beginning of his professional artistic career. Although Markino, in his childhood, practiced *bunjinga* (literati painting) under local painter Tamegaki Chikkō and also Western-style drawing technique with Nozaki Kanekiyo and Mizuno Manji, the training was not for the purpose of becoming an artist but for becoming accomplished in art. It was only after his arrival in San Francisco that he started to study art seriously. This was one of the reasons that he did not have close contact with the contemporary Japanese art world and remained an unknown artist in his native country in spite of his success in early twentieth-century London. In addition, many of his original paintings were destroyed during World War II in London, making it difficult to evaluate his works. As Rodner points out,

Sammy Ikuo Tsunematsu is a pioneer in the revaluation of Markino's career. Tsunematsu has not only collected Markino's surviving works but has also published books on Markino and republished Markino's writings. His native city, Toyota, is engaged in collecting works and cataloguing Markino documents. The Toyota Municipal Museum of Art holds the largest collection of his original paintings and drawings: 42 oil paintings, 38 watercolors, and 4 prints. Exhibitions on Markino were held in 1984 at the Toyota City Local Museum and in 2008 at the Toyota Municipal Museum of Art.

Edwardian London through Japanese Eyes is a new achievement in Markino studies. This book is important as a comprehensive study of Markino; the author examines both Markino's writings and his paintings and details Markino's career during the Edwardian period. In addition, Rodner places Markino in the context of the historical development of British interest in Japan and in its culture and art. In the middle of the nineteenth century, Japanese art greatly influenced European art and was an important stimulus to many artists. They assimilated elements of Japanese art, and from these they formed their own style. This is now widely recognized as a phenomenon or movement called Japonisme. Rodner examines British interest in Japanese art and shows how Markino's popularity nearly parallels the rise and decline of British interest in Japan. It is also noteworthy that Rodner analyzes the Japanese view of Edwardian London and reveals complex crosscultural artistic exchange. From Rodner's study, Markino emerges as a figure who understood both British and Japanese culture and survived playing the role of a spokesman of Japan, blending cultural and artistic characteristics.

After Japan was opened to the rest of the world in 1854, diplomats, travelers, traders, artists, and others visited Japan and brought back a broad knowledge of Japanese life and culture to their native countries. After their return home, they published books and articles to describe Japanese customs, the social system, culture, and art and to introduce a different view of the world from that of Europe. Numerous books and articles were published from the middle of the nineteenth century to satisfy people's curiosity of the unknown country. Quoting various discourses, Rodner discusses British interest in Japan and its culture and art, and he analyzes how the British understood and viewed Japanese art and culture. He examines numerous articles written by Markino's contemporaries and emphasizes the increase in demand for information about the "real Japan." Then he goes on to Markino's writings. Rodner demonstrates that the appearance of Markino and his success was a historical inevitability. Rodner places Markino as a speaker of everyday life. By the time Markino spoke about Japan, several luminaries such as Okakura Tenshin (1863–1913) and Taki Sei'ichi (1873–1945) were also addressing the theoretical concept of Japanese art. However, Markino's view is distinguished from such abstract approaches. Compared to these intellectual luminaries, Markino's views and comments were down to earth,

and this aspect would be the key to understanding Markino's popularity in Britain. This down-to-earth approach also influenced Markino's choice of subjects. As Rodner says, "pictures from the hand of a Japanese artist, recently arrived from the land of those colorful *ukiyo-e* prints which so charmingly recorded the mundane incidents of daily life, promised new insights" (p. 93). Rodner also refers to M. H. Spielmann's preface to *The Colour of London* (Chatto and Windus, 1907) in which he explained the three aspects of his interest in London. According to Spielmann, the third aspect was the social aspect, "the class of the Life around him, the life of the people, high and low," in other words, the "many-faceted microcosm of London" (quoted by Rodner, p. 96).

Although "authenticity" was an important factor for Markino in his role as a spokesman for Japanese culture, the success of Markino's illustrations was based on his style of blending East and West rather than presenting a traditional Japanese artistic style. As described in Rodner's second chapter, "Heiji of London Fog," Markino loved the mist of London. Silk-veil-like atmospheric expression is typical of Markino's style although it was not original to him. Rodner mentions *Turner Whistler Monet* (Tate Britain, 2005) and points out that Markino's predecessors in atmospheric expression were William Turner (1775–1851), James McNeill Whistler (1834–1903), and Claude Monet (1840–1926). Turner especially became Markino's hero after he visited the Tate Gallery with his friend Hara Busho (1866–1912). In the nineteenth century, although pollution in London caused an aesthetic dilemma, artists sought beauty in the contemporary environment and industrialism. As Whistler said in his "Ten O'Clock Lecture" delivered in the Prince's Hall in London in 1885, "the evening mist clothes the riverside with poetry, as with a veil" (quoted p. 39). Whistler aestheticized the mist of London in his series of "nocturne" paintings that were profoundly inspired by Japanese art.

Tracing Markino's predecessors among non-Western artists, Rodner finds that "Markino's hybrid style reflects something of this late-*Meiji* environment and the Japanese need to find a comfortable balance between the demands of east and the west" (p. 88). He further comments that "Markino's creation of his own manner of depicting London's ever-present fogs, born from a variety of western influences, shows a parallel development to what was going on in Japan" (p. 88). Markino must have been aware of *mōrōtai,* which was developed by Yokoyama Taikan (1868–1958) and Hishida Shunsō (1874–1911). *Mōrōtai,* a misty, hazy style of painting, was founded as a result of an attempt to bring Western techniques into Japanese-style painting. Encouraged by Ernest Fenollosa (1853–1908) and Okakura Tenshin, Shunsō and Taikan experimented with space, atmosphere, and natural light in their paintings and de-emphasized the outlining that had been an important formal element in traditional Japanese paintings. *Mōrōtai* had been criticized and dismissed in Japan; however, the paintings of these two artists were well

received in the United States and Europe when they visited there in 1904 and 1905. The *Boston Evening Transcript* reviewed Taikan's work in 1904, noting that "there is a superb atmospheric effect, and the gray principle dominates, but the tonality is as choice and rich as it is sober."[1] The description could also apply to Markino's work. It is true that Markino blended East and West and his style was "hybrid." However, it would have been more helpful had Rodner provided further information or examples of the specific influences on the establishment of Makino's style in connection with his predecessors and his contemporaries both in Britain and in Japan.

This book is a thorough study of Markino's career in Edwardian London, and Rodner's research reveals Markino's extensive contacts with various people including Japanese artists. However, Urushibara Mokuchū (1888–1953) should be added to the list of Markino's contacts. Urushibara collaborated with Markino, producing prints of Markino's works. In the collections of the British Museum and the Toyota Municipal Museum of Art, there are Markino prints engraved and printed by Urushibara. Although, like Markino, little is known about Urushibara, we do know that he was born in Tokyo in 1888 and learned the technique of woodblock printing there. He went to Europe in 1908 and arrived in Britain in 1910, staying until 1940. He demonstrated the method of making woodblock prints at the Japan-British Exhibition in 1910. After the exhibition, Urushibara worked for the British Museum to make reproductions of the museum's collection between 1910 and 1917. Urushibara also made prints of works by artists such as George Clausen (1852–1944), Kurihara Chūji (1886–1936), and Frank Brangwyn (1867–1956). These prints are in the collection of the British Museum. Although Markino and Urushibara worked together, there is no mention of this printer in Markino's writings. As Rodner reveals, Markino was the person who provided authentic information about Japan. Similarly, Urushibara was the person who taught the Japanese methods of woodblock prints that much fevered Western artists from the middle of the nineteenth century. Therefore, it would be interesting to know about the relation between Markino and Urushibara, the preachers of "real Japan," and about how these authentic Japanese artists collaborated. In addition, it might be significant to discover why Markino did not speak of Urushibara. Revealing Markino's intention to exclude Urushibara might indicate his strategy to promote himself.

Related to Markino's strategy to become popular for financial reasons, there are interesting arguments about his writings. Japanese scholars Miyazawa Shin'ichi and Nakachi Sachi pointed out contradictions in Markino's writings. Miyazawa found inconsistencies in *When I Was a Child* (Constable, 1912) and suggested there could be some kind of intentional exaggeration

1. "Exhibition by Japanese Artists in Cambridge," *Boston Evening Transcript,* November 18, 1904.

or dramatization of his memory, which might have come from Markino's psychological effect as a writer.[2] Nakachi pointed out that Markino was "double-tongued" for there are some contradictions in his writings.[3] For instance, he wrote in *Taieki yonjūnen konjaku monogatari* (Forty years in Britain), published in Japan in 1940, that in Japan, in contrast to in Britain, there were neither extremely beautiful nor surprisingly ugly women. Rodner spends a chapter, "My Idealed John Bullesse," on Markino's expressed admiration for Edwardian women. However, a statement Markino made 30 years later contradicts what he wrote in *My Idealed John Bullesses* (Constable, 1912). The play *The Darling of the Gods* (1903) was produced by Sir Herbert Beerbohm Tree, inspired by Japan, and played at His Majesty's Theatre. Markino was asked to supervise Japanese manners and customs for authenticity. He even took Tree and other theatrical friends to a Japanese restaurant to experience "real Japan." Although Markino admitted "[i]t is not a Japanese play," he wrote, "[t]hose who love Japan will go to Mr. Tree's theatre and will recognize with some satisfaction many features that belong to my beloved country" (quoted p. 27). However, in his *Taieki yonjūnen konjaku monogatari,* Markino recalled *The Darling of the Gods* was "entirely foreign—70 percent of western and 30 percent of Japanese."

Edwardian London through Japanese Eyes provides a fascinating analysis of a neglected Japanese artist in Edwardian London. Rodner's study of Markino's writings and pictures offers readers a complex look at Markino's two-sided position both as an outsider and an "authentic" Japanese. At the same time, however, further international collaborative work is needed to shed full light on Markino's career throughout his life because of the complexity of his identity.

A Beggar's Art: Scripting Modernity in Japanese Drama, 1900–1930. By M. Cody Poulton. University of Hawai'i Press, Honolulu, 2010. xv, 280 pages. $56.00, cloth; $29.00, paper.

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Above all else, the publication of this fine volume deserves celebration, for it considers the rarely discussed, whether in English or in Japanese, history

2. Miyazawa Shin'ichi, "A Biographical Study of Yoshio Markino's Family Backgrounds and Native Town," *Journal of the International University of Kagoshima,* Vol. 7, No. 2 (1988), pp. 85–105.

3. Nakachi Sachi, "Yoshio Markino's Short Essays in English Magazines 1901–1904," *Tsuru University Review,* No. 67 (2008), pp. 222–207 (25–40).