

Sadayakko: image of woman

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The social status of the theatrical arts in Japan is unfortunately still very low, compared with most other countries in the world. This has a historical background, and the decisive move that alienated theater from the main arts came about 300 years ago, when women were forbidden to appear on the stage alongside men, and Kabuki theaters were expelled to the <marginal> quarters related to prostitution. I am currently writing a book on Sadayakko¹⁾, considered the first actress ever to reappear on the stage in Japan after 300 years, following her triumphant return from the *tournées* overseas(1898-1902) in America and Europe. Her dancing figure<Fig. 1> is one of the most recurrent images that appeared at the climax of *Japonisme* during the epoch of Art Nouveau.

In this paper I would like to examine the iconography of the body that the Japanese dancer and actress Sadayakko transmitted within the context and visual imagination of *fin-de-siècle* Europe; and examine how, prejudice and preconceptions notwithstanding, she contributed to the reordering and recoding of the aesthetic norms in the West.

Let us begin with this ink-drawing entitled *Sadayakko* by Picasso<Fig. 2>, which is definitely not a portrait drawn from real life, but Picasso's re-interpretation of the *topos* <Sadayakko>, or an attempt to copy and blend sentimentally his impressions of various *ukiyo-e* prints of courtesans.

The drawing resembles stereotype *ukiyo-e*<Fig. 3> compositions depicting scenes from the daily life of the courtesans, relaxing in their boudoirs; showing off their resplendent *kimonos* ; in the sexually inviting squatting positions, with one or both of



<Fig. 1> Le Théâtre, cover of issue from Oct. 11th, 1900

their thighs and knees raised and the front laps of the *kimono* opening to reveal their undergarments; the lower hem encircling in quite a statuesque manner the hips and thighs.



<Fig. 2> Josep, Palau i Fabre: Picasso vivo(1881-1907), Barcelona, Poligrafa, 1980, Nr.657 ; Christian Zervos, Pablo Picasso 1892-1949: Vol. XXI: Supplément aux années 1892-1902, Paris, Édition Cahiers d'Art 1969, Cat. Nr.139 'Projet d'Affiche. Gouache et encre de Chine. 1900.40x31cm"



<Fig. 3> Ukiyo-e of courtesan, "Ougiyantai Hanaougi", dated 1804-1818, preserved in Hiraki Ukiyoe Museum; Fig. 31 in Hiraki Ukiyo-e Foundation, edit., *Bijinga-no-Keifu: Kitagawa Utamaro · Kikugawa Eisen · Itou Shinsui*, Tokyo, Shougakukan, 1998

I take the view that Picasso used a *ukiyo-e* such as Utamaro's famous *Tamayanaï Shizuka*, the drawing of the courtesan Shizuka of Tamaya, preserved in Musée Guimée or Eisen's *Ougiyantai Hanaougi*, a drawing of the courtesan Hanaougi, as models.²⁾ He imitated the spatial convention peculiar to *ukiyo-e* drawing, the oblique perspective; gave a bad imitation of Japanese calligraphy: as to the costume, notice the sleeves and the lower hem of the garment ending in strange swirls: you can see here that 1) he could not understand from the stylized rendering of the *kimono* in the original *ukiyo-e*, what structure the lower part of the garment had. 2) He thought the *obi*, the sash, was a type of overskirt. 3) He also omitted the woman's complex Japanese hairdo. 4) He was also at a loss what sort of a silhouette to give the figure. 5) He did not know exactly what type of sleeve her arms came from, where her legs

had gone to, he only knew approximately where he had to place the woman's face, arms, her torso. - In short, he was not acquainted with the iconography of the Japanese woman's body image.

But on the other hand, the misunderstandings indicated above are proof of the fact that Picasso had placed Sadayakko's image in the tradition of the *ukiyo-e*, to which he had been favorably exposed; *ukiyo-e* being continually exported to Europe during the *Edo* and *Meiji* eras. Here we not only see the influences of *Japonisme*, but also the specific and vivid fascination of the *geisha*, or young attractive Japanese women called in French *moussmée*, first introduced among others by Pierre Loti in *Mlle Chrysanthème*; the *moussmée* was symbolized in the exotic and sexy woman creature Sadayakko: who, in turn, was reputed to be the most famous *geisha* of Japan. This avid curiosity and fascination for Japanese women appears in many works of the period, such as Puccini's opera *Madame Butterfly*, Sidney Jones's operetta *Geisha*, and Gilbert and Sullivan's operetta *Mikado*: and here one more reason for the success of Sadayakko's *tournée*.

If we change our viewpoint and take a look at the Japanese *ukiyo-e* of approximately the same period depicting European women and Japanese women in western dress, we see a similar situation of bewilderment reciprocated (Fig. 4, 5). First of all, the drawings of the faces betray that 1) the artist found the noses and eyes on western faces redundant in dimension, 2) noted with interest the curly hair and eye color, 3) found the lace, trimmings, gathers in women's skirts of all things curiously disproportionate in its volume.³⁾

The Japanese artist was of course not acquainted with the concealed allegory of the flower for the garment and skirt which protected the women's tender limbs and her reproductive organs; the bosom being the fruit, the waist, offering another focal point, was the gracious stem from which the blossom came forth. If the woman was not pregnant and was ready for the advances of the male, her waist was small and inviting.

Picasso, the Westerner, on the other hand could not be aware of the fact that for Japanese women, from the waist down, the aesthetic ideal of the era was the supple trunk of the willow tree, called *yanagigoshi*. Here we see that ignorance of cultural backgrounds has the consequence that certain allegorical values assigned to parts and silhouette of costumes are not understood, that is, the iconographic mapping of the body. But nevertheless the ideal silhouette of an era tells us many things about the ideals associated with the symbolic functions of the body in a certain culture.



<Fig. 4> Utagawa Sadahide's depictions of western men and women in *ukiyo-e* and *nishiki-e*: *Ukiyo-e* artist: Utagawa Sadahide's *nishiki-e*, <Scene of banquet at a English house in Yokohama>, dated 1861, in the Yokohama-Kaikou-Shiryokan-Archives in Yokohama, cf. Fig. 4 of this article, in Seiji Nagata edit., *Nihon-no-Ukiyo-e-Bijutukan* Vol. II, Tokyo, Kadokawa-Shoten, 1996, Fig. 41.



<Fig. 5> <American merchant with his bonsai cherry tree>, dated 1861, preserved in the Honma-Museum, cf. Fig. 5 of this article in Seiji Nagata edit., *Nihon-no-Ukiyo-e-Bijutukan* Vol. II, Tokyo, Kadokawa-Shoten, 1996, Fig. 21

We shall regard two further pastel drawings attributed to Picasso, very likely drawn from real life, whose present whereabouts we do not know. Their existence is known to us through the monochrome reproductions in the catalogues of Christian Zervos 1957 and Palau i Fabre 1980,⁴⁾ and the reproduction of a detail in Kingo Misou's article, another detail reproduction is preserved by the adoptive family of Sadayakko, the Kawakamis.⁵⁾ Zervos and Palau i Fabre tell us that according to Picasso's own testimony, these drawings were done on the request of Sadayakko, who had wanted to make a pamphlet.⁶⁾

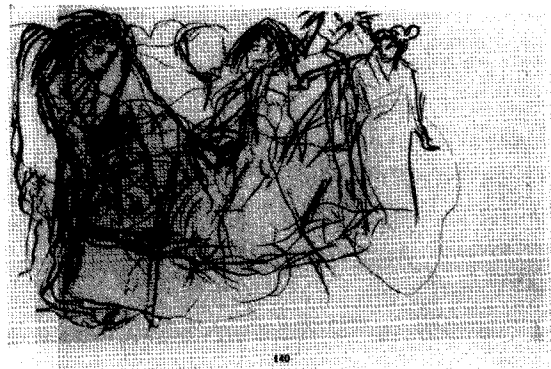
First of all, this powerful pastel drawing seems to have an atmospheric billow, or a part of a tree branch in the upper part of the drawing. Unfortunately we do not see the drawing reproduced in its entirety. Sadayakko's torso and upper thighs under the *kimono* are very strongly defined as a compact bundle by vigorous diagonal strokes of

pastel. Picasso seems to have been uncertain as to how the arms came out of the sleeves; and he did not know how to define her limbs well, and we see much unsureness in the strokes which try to circumscribe her limbs<Fig. 6>.

There is another drawing<Fig. 7>, a very hasty and jumbled one, attributed to Picasso by both Zervos and Palau I Fabre. If we regard the sketch carefully, you can find at least four figures of women clad in *kimono*, of whom the one at the extreme left holds what seems to be like a sword, and stares with tragic eyes, and mouth set : two women in the middle have spiky dishevelled manes.



<Fig. 6> Zervos Pablo Picasso 1892-1949, Vol. I: 'Euvres de 1895 a 1905, Paris, É dition Cahiers d'Art, 1957, Cat. Nr.44, 'La Danseuse Sada Yacco Pastel. Paris, 1900 35.5x24.5 Galerie Percier, Paris'



<Fig. 7> Zervos, Pablo Picasso 1892-1949: Vol. XXI: Supplément aux années 1892-1902, Paris, Édition Cahiers d'Art 1969, 'Cat. Nr.140. La danseuse Sada Yacco Dessin au Crayon Conté 1900 25.5x37.5cm'; cf. Palau i Fabre, Picasso vivo(1881-1907), Fig. 656-658; translation of the same by Kenneth Lyon, Picasso:Life and work of the early years 1881-1907, New York, Rizzoli, 1981

It is highly likely that these figures are sketches of Sadayakko from the same scenes in <Geisha and the Knight> of which we can find illustrations in major French magazines such as *Femina*, *L'Illustration* of the era.⁷⁾

One another woman, at the extreme right, seems to have her hair dressed in typical courtesan *keisei-shimada*, and has a demure poise, gestures with her arms: we recognize the typical overlapping front laps of the *kimono*. This lady appears in other versions as caricature and photographic images.⁸⁾

To see the other lady in the picture, we have to turn it clockwise by ninety degrees. Then we see a woman kneeling, and holding what seems to be either a sword or a piece of cloth, or a tambourine in her hands, and gesturing and flaunting her *kimono* sleeves.

Perhaps we can conclude that this drawing was a series of rough sketches done in haste in the dark during a performance of *<Geisha and the Knight >*; that would explain the hasty and overlapping lines and figures in diverging directions, perhaps as a preparation for the other pastel drawing known to us.

One of the reasons for the extraordinary success of Sadayakko must have been the particularly lucky appeal of her idiosyncratic beauty, which was not typically Japanese. She seemed to have been considered sufficiently 'caucasoid' in her features so that the Europeans could appreciate her type of beauty: this explains also why she foremost of all the troupe became the object of so much acclamation. In other words, foreign, but not too foreign, therefore to be appreciated.

If we look at the printed media of the period, at least one article refers to her facial features as belonging to the "italian type of beauty",⁹⁾ in another typical article, with a picture of Sadayakko given distinctively caucasoid features, her beauty is described as "representative of the most beautiful women in Japan"; her features are very closely described as having 'oblique eyes, drooping eyelids, pointed chin.'¹⁰⁾ I must point out that even much later, years after her return from the tournée in Europe, the media persists in referring to her as a mixed-blood specimen, this of course implying not only admiration but also disparagement.¹¹⁾

But on the other hand, we also find descriptions of Kawakami's troupe, such as the title of the article in *San Francisco Chronicle* heralding man and wife as 'the little brown actor and actress,'¹²⁾ showing pictures that prove they did not flinch from making all sorts of faces and grimaces to please the curiosity of the public; we see here that Sadayakko and Otojirou played up to certain prejudices, and manipulated with miscomprehension in order to pursue a higher goal.

Now let us examine other aspects of reception in the printed media regarding facial expressions and mimicry of Sadayakko's troupe. Although they had great difficulties at the beginning of their *tournées* in Europe and America, ecstatic reception began as the foreigners saw the human truth expressed in their plays: *<Geisha and the Knight>* became their absolute hit. Scenes from the play were reproduced and spread in the media; we see examples of photographs, caricatures and drawings; for example Ernest Haskell's caricature of Sadayakko in *New York's Dramatic Mirror* (<Fig. 8> cf. footnote ix); also blunt and easily understandable very crude caricatures by Cappiello in the pamphlet *Kawakami and Sadayakko* (1901) attributed to Louis Fournier (<Fig. 9>: a curiosity most likely commissioned by Otojirou Kawakami for the promotion of their own activities, and published in English ; Fournier's



<Fig. 8> *New York Dramatic Mirror*, July 21, 1900, Pg 2 engraving of Sada Yacco



<Fig. 9> Capiello's caricature from 'Cri de Paris, drawing of Tsusaka as Banza', from Louis Fournier's pamphlet, *Kawakami and Sadayakko*, Paris, Brentano's, 1900

pamphlet is an album of caricatures, photographs, of their main stages in Paris, it includes the nostalgic photo of their financial failure, the theater *Kawakami-za* in Japan, and *japonaiserie*: framing Otojirou's manifesto and open letter to Fournier! exhorting support for his idea of the new Japanese theater in Japanese calligraphy(!). In this manipulation of the printed media through the adroit use of stereotypes we can see a shrewd knowledge of their audience, either western, or Japanese.

Here I reemphasize that Otojirou did not stop short of letting Fournier use those

cute but crude caricatures of themselves by Capiello for the purpose of promotion, nor did he reject their American producer Loïe Fuller's proposal to enact *harakiri*, the death ritual of the samurai on the stage.

One other caricature which underlines the affinity of the S-silhouette with Sadayakko's *kimono*, appears in Caran d'Ache's <*Veste Sada*> in an issue of *Femina* from these years<Fig. 10, 11>. Examples from advertisements from *Femina* and *Mode illustrée* also show that for candies and cosmetics, logos having associations with Sadayakko or with Japan, the land of her origin was considered favorable.¹³⁾



<Fig. 10, 11> Caran d'Ache's caricature of Sadayakko, <*Veste Sada*> in <*Modèles Nouveaux*> in *Femina* 15 Nov.1901, Pg.366

Judging from the articles in the printed media, the appreciation of Sadayakko's artistic merits came about in an éclatant climax after their arrival in Paris. The French were able to recognize the aesthetics of composition that they had already discovered and appreciated in the Asian and Japanese arts and crafts, well known to them through import for centuries.

In Paris, the artists were highly receptive to, and already experimenting with the aesthetics of composition common to Asian and Japanese arts and crafts, and which became an integral part of the aesthetics of modern design: such as the use of asymmetry, emphasis, exaggeration, the effective use of blanks or omissions, the

diagonal composition, the use of the abstract and decorative, the use of images perceived in flat outlined picture planes of strong, vivid colors as by Lautrec; the balance between the use of amorphous forms and the regular forms(Mitsui :1999).¹⁴⁾

We also have many references to Sadayakko's art among European artists and critics of the era, let us consider only one among many, the swiss artist Paul Klee's entries in his diaries. ¹⁵⁾

<...In the evening we visited the noble Teatro Pergola, where the Japanese actress Sadayakko was giving a guest performance, with Loje Fuller. Sadayakko does not try to be the Diva of her Ensemble, it is not as if she were the only remarkable member of the Ensemble; rather, it is the group as a whole which has a phenomenal effect. One senses a sort of primitive consciousness, in its entirety, pieces and theatrical expression. The actors always take poses in broken, abrupt rhythm, and then freeze still, without movement, for quite a while. Dance and battle are important elements of dramaturgy. For dance they use quite barbaric music. In battle the actors let forth the sounds Kh Kh Th Th, and this acoustic accentuation lends a rhythmical and plastic element to the entire process. The grotesque humor of it! and their acrobatic skill! Sadayakko seems to resemble a Tanagra figurine. Everything about her is lovely like the way she makes conversation. Nothing is a coincidence about her, not even the tiniest pleat in her garment. The way she cries shows the high refinement of her taste; how much distasteful tears have I already seen on our stages! Is she an elf or a woman? Anyway she seems to be more elf than woman. And all that is stylized about their acting is based directly on reality...>¹⁶⁾

Klee praises the abstract qualities of stylization found in their acting and visual imagery, but as to the elements he found incomprehensible he seems to use such epithets as *barbaric, primitive*(italics my own).¹⁷⁾

The novelist and critic Camille Mauclair¹⁸⁾ also points out in very elaborate passages in the *Revue Blanche*(1900) the expressivity and abstract decorative element evident in the body language of the Ensemble and the progression of scenes; he comments on the demureness of Sadayakko's body language, her immobile mask; he states that understatement, refinement, and where necessary exaggeration, are the extraordinary qualities of Sadayakko : although he was unacquainted with their type of mimicry, he considers the highly sensitive explication of human emotions as the most noticeable element of Sadayakko's art; but this art, although fascinating, is to be considered as merely explicative, and therefore merely realist.

At the very end of his essay he pays the compliment long due to the American producer and dancer, Fuller, whom he considers to be superior in art to Sadayakko, then Loje Fuller's dance after all represents something absolute, a transcendental state of consciousness.

We must remember that this was an age when anthropology in its colonial phase

first came to be applied as a science; one of the methods used in classification was through comparison; this was made possible through the new invention of the technique of photographs; and photographs came to substitute lithographs and engravings in the printed media. The invention of the photograph coincided with the birth of these new popular sciences : for instance there was phrenology and anthropometry, which served to fortify the American and European view of the supremacy of the white race regarding the intellect and physiognomy and stature. It is also very important to recognize that both anthropology and phrenology were employed as a means of self-justifying aesthetic norms for classification. At the great international exhibitions, which came to be held with increasing frequency, the races and nationalities both from the colonies, as well as from other 'peripheral' countries were represented in certain enclosures or 'villages' within the Exhibition grounds: for instance the teahouse at the Japanese Village had been a great attraction of the Exhibition in 1885 in London.

Carl Hagenbeck(1844-1913)¹⁹⁾ was one of the most active entrepreneurs, who were engaged with this new business of displays of exotic animals and races in this period. He was active first of all as a merchant and transporter of wild animals, working with his father. After 1870 he began to organize what is called <Völkerschauen>, that is to say, the 'display of races'. The first people that he brought over to Germany were a family of Lapps, with their reindeer and sleigh. He always succeeded in obtaining whole groups of people, with all their domestic belongings, even the animals they kept, in order to let the public scrutinize the '*ethnographic*' (italics mine) paraphernalia. Hagenbeck himself was quite convinced of the benevolent effects of these race displays both for the visitor and the exhibited people.

He recounts an anecdote of a German officer being saved in Patagonia by a former Patagonian Indian Hagenbeck had exhibited; he emphasizes how happy the exhibited people were with the remunerations they received, as they finally went homewards after the show was over; he could not imagine of any ill effects on the self-esteem of those exhibited. In short, in his pragmatic way, he considered it as a sort of cultural exchange, with advantages for both sides.

This type of cultural exchange however, could not avoid representing a world proffered for the satisfaction of the Western consumer's new-found passion for exotica. Much has been discussed about the discerning and discriminating perspective or viewpoint hidden in such a display of races; these type of villages, ranging from regions in Africa, America, Asia and to some regions in Europe, have sometimes rightly been compared to a zoo or a menagerie; it certainly shows a condescending world-view regarding non-Western cultures. What was different or beyond comprehension could be instantly considered puzzling or irritating, inferior, incorrect,

bizarre, primitive, worthless. However, it must be remembered that simultaneously this was also a time in which many collections of material culture were being amassed by missionaries, business men, the military, and explorers.

The astonishing fact is that in this whole context of great condescension regarding the non-Western cultures, Sadayakko managed to be acknowledged at all as an actress or an artist, something more than just an exotic specimen. One reason for this receptivity would be the extraordinary fortunate timing with which Sadayakko arrived on the scene, just as Europe experienced a surge of *Japonisme* after the Great Exhibition 1864 in London; another reason would be, as I hope to have showed, that Sadayakko managed to manipulate the preconceptions of the Westerners so well that she managed to offer flashes of insight and truths in a haze of desirable misconceptions, exploiting mainly the following three points:

- 1) the Kawakamis exploited the barely concealed sexual curiosity regarding *mousmée* and *Geisha*, Sadayakko's former profession; also the avid interest to witness the Japanese rituals regarding death and ritual ; let us say, in a broader sense, the human preoccupation with love and death.
- 2) her facial type suggested conformity to Western aesthetic norms
- 3) the Kawakamis exploited the preconceived respect for the antiquity of oriental cultures, the receptiveness to some oriental aesthetic values

Last but not least, I hope that my paper has produced yet another proof that aesthetic values can be recognized as attributes of absolute impact in exchange of cultural goods, transcending many others in momentum. Aesthetic values always succeed in bringing about a certain reordering of the *status quo*: even if art should only be for art's sake, aesthetic norm and value always have a political content, and would 'mirror' or control the social norm: and the social norm *vice versa*: the affinity of some aspects of modern design with *Japonisme* and the African arts and crafts seems to prove it, and not very remotely, the globalization of the tribal through the punks, which has revolutionalized the iconography of the Western body image at the end of the 20th century.

References & Notes

- 1) Born 1871 in Tokyo, died 1947 in Atami, in Japan. There are many legendary publications on this legendary figure, but the most authoritative biography seems to be Reiko Yamaguchi' s *Joyu Sadayakko*, Tokyo, Shinchousha, 1982
- 2) Kitagawa Utamaro's ukiyo-e <Tamaya-nai-Shizuka >in Murashige Narasaki edit., *Ukiyo-e Masterpieces in European Collections*, Vol. VII, Tokyo, Kodansha, 1990, Pl.14; Musee Guimee, EO.1855; Kikugawa Eisen's ukiyo-e titled< Ougiya-nai-Hanaougi> representing a courtesan of the same name, dated 1804-18, preserved in Hiraki Ukiyoe Museum;

Fig. 31 in Hiraki Ukiyo-e Foundation, edit., *Bijinga-no-Keifu: Kitagawa Utamaro Kikugawa Eisen Itou Shinsui*, Tokyo, Shougakukan, 1998

- 3) Ukiyo-e artist Utagawa Sadahide's *nishiki-e*, <Scene of banquet at a English house in Yokohama>, dated 1861, in the Yokohama-Kaikou-Shiryokan-Archives in Yokohama, cf. Fig. 4 of this article, in Seiji Nagata edit., *Nihon-no-Ukiyo-e-Bijutukan Vol. II*, Tokyo, Kadokawa-shoten, 1996, Fig. 41; <American merchant with his bonsai cherry tree>, dated 1861, preserved in the Honma-Museum, cf. Fig. 5 of this article in Seiji Nagata edit., *Nihon-no-Ukiyo-e-Bijutukan Vol.II*, Tokyo, Kadokawa-shoten, 1996, Fig. 21
- 4) Christian Zervos *Pablo Picasso 1892-1949, Vol. I: Œuvres de 1895 a 1905, Paris, Edition Cahiers d' Art, 1957, Cat.Nr.44, "La Danseuse Sada Yacco Pastel.Paris, 1900 35.5x24.5 Galerie Percier, Paris"* ; Zervos, *Pablo Picasso 1892-1949: Vol. XXI: Supplement aux annees 1892-1902, Paris, Edition Cahiers d' Art 1969, Cat.Nr.139"Projet d' Affiche. Gouache et encre de Chine. 1900.40x31cm"* "Cat. Nr.140.La danseuse Sada Yacco Dessin au Crayon Conte 1900 25.5x37.5cm"; Josep Palau i Fabre, *Picasso vivo (1881-1907), Barcelona, Poligrafa, 1980, Fig. 656-658; cf.Palau i Fabre, Picasso: Life and work of the early years 1881-1907, English translation by Kenneth Lyon, New York, Rizzoli, 1981*
- 5) Kingo Misou, *Mainichi Shimbun*, 28 Feb. 1979, "Picasso's Drawing of Kawakami Sadayakko" The Family Kawakami showed me a reproduction of the drawing, preserved in a glass frame at the occasion of my visit, in May 2000.
- 6) Cf. Note iv above.
- 7) Illustrations in the magazine *L' Illustration Vol. 3002(8 Sept. 1900): Pg153-156 "A travers l'exposition: le theatre japonais ..."*Likewise in the magazine *Femina*, Jeanniot's illustration appearing in Judith Gautier's article 'Sada Yacco: Le Theatre et la Femme' 1 Oct. 1901, Pg 324-325
- 8) *New York Dramatic Mirror*, 21 July 1900, Pg 2 engraving of Sada Yacco; photographic images in articles by Arsene Alexandre and Henri Fouquier appearing successively in the 1900 september and october issues of *Le Theatre*
- 9) Comments about the Italianate type in the *Morning Oregonian*, 28 Sept. 1899, Pg 5, "Japanese Drama...(Sada Yakko is) of the best type of Japanese beauty, bearing a strong resemblance in beauty, bearing a strong resemblance in contour of face and coloring to the Italian style of beauty..."
- 10) Article in *New York Journal & American*, 5 Jan. 1902: "Japan's Duse, Sada Yacco,, charms Berlin ...It is said she is one of the most beautiful women of Japan. She has an oval face, with prominent, clear cut features. Her oblique eyes are shielded by long, drooping eyelids. Her eyebrows are arched and elevated; her forehead high and narrow. She has a delicate mouth, a pointed chin and extremely small hands and feet..."
- 11) Cf. article in *Chugai-Shogyo-Shinpou*, 4 April 1912: "Hyogeki: Kawakami-Tsuizen-geki", referring to Sadayakko's "caucasoid" features.
- 12) *The Sunday Examiner Magazine*, 25 June 1899, Pg 27: "Henry Irving Japanese Ellen Terry: the little brown Actor and Actress from Mikado's Realm Come to Show San Franciscans How Emotions should be Expressed"
- 13) Examples abound: "Doll Sada Yacco", advertisement in *Supplement au numero de Femina* 15 Dec. 1901; cosmetic product "Corylopsis du Japon" "Produits Nypona" in various numbers of the year 1904 *La Mode Illustree, Journal de famille, Journal hebdomadaire*, 45# annee, dimanche, 18 Dec. 1904, Pg. 623
- 14) Hideki Mitsui, *Bi-no-Japonisme*, Tokyo, Bungeishunjusha, 1999
- 15) Born 1879 *Munchenbuchsee bei Bern*, died 1940 *Locarno-Muralto*, Klee is famous for his

abstract style and theories on design and composition, as well as his work at the Bauhaus in Weimar and Dessau. Diary entry from Paul-Klee-Stiftung, edit., Paul Klee Tagebuecher 1989-1918, Stuttgart, G. Hatje, ca 1988, pp136-7, entry Nr. 403 for April 18th, 1902, during his stay in Florence

- 16) Translation mine
- 17) Klee speaks of "... Eine Art primitiver Bewusstheit... Zum Tanz eine barbarische Musik..."
- 18) Camille Mauclair, in "Sada Yacco et Loie Fuller" La Revue Blanche 23(oct. 15 1900), Pg 277-283.
- 19) Carl Hagenbeck, Von Tieren und Menschen, Munchen, Paul List Verlag, 1927(1955)