



2023.8.2 World of Arts Series, Set 5

This is the fifth set of the stamp series titled “World of Arts”. Each set in this ongoing series features different works of art pertaining to a color theme. The theme of the current set is “The World of White”.

The issue comprises two sheets of self-adhesive stamps, consisting respectively of ten ¥63 designs and ten ¥84 designs by Kusuda Yūji, with editorial advice and supervision provided by Takagishi Akira.⁽¹⁾ The individual sheet measurements are 187.0 x 86.0 mm (¥63 sheet) and 187.0 x 127.0 mm (¥84 sheet). The design dimensions are listed in the table below. The arrangement of the designs can be seen from the sheet format diagrams. 800,000 copies of the ¥63 sheet and 2,000,000 copies of the ¥84 sheet were printed in 5 offset inks plus varnish by the Toppan Printing Company.

¥63 sheet			¥84 sheet	
Shape	Design area, mm	Design	Shape	Design area, mm
rectangle	20.5 x 23.5	1	rectangle	25.5 x 34.0
rectangle	25.5 x 25.0	2	rectangle	33.5 x 27.0
rectangle	20.5 x 26.5	3	square	29.0 x 29.0
rectangle	19.5 x 25.0	4	rectangle	24.5 x 37.0
square	23.5 x 23.5	5	rectangle	22.0 x 42.0
rectangle	18.5 x 29.0	6	rectangle	27.0 x 30.5
rectangle	19.5 x 26.5	7	square	31.5 x 31.5
rectangle	22.5 x 25.5	8	rectangle	31.5 x 31.0
rectangle	24.0 x 25.5	9	rectangle	29.0 x 30.0
rectangle	20.5 x 27.5	10	rectangle	31.5 x 28.5

¹ Professor at the Tōkyō University Graduate School of Humanities and Social Services.

美術の世界

—白の世界—

シリーズ 第5集

World of Arts Series No.5

83833

令和5年8月2日

凸版印刷株式会社

63 NIPPON

初代赤川香山
'唐桜花図巻' (部分)
国立工芸館蔵

63 NIPPON

奥村川久雄 '桜図' (部分)
熊本山智徳院蔵

63 NIPPON

奥村土牛 '静寂'
山縣美術館蔵

63 NIPPON

北野世嘉 '舞' (部分)
大阪市立美術館蔵

63 NIPPON

清井惟一
'十二月花鳥図' (部分)
松元美術館蔵

63 NIPPON

克島成文 '働く坊主モリス'
大宮美術館蔵

63 NIPPON

円山応挙
'親類獅子図' (部分)
東京国立博物館蔵

63 NIPPON

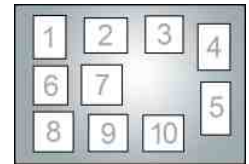
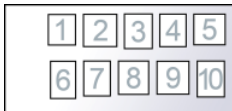
ビエール-オーギュスト・ルノワール
'レースの帽子の少女' (部分)
市一宮美術館蔵

63 NIPPON

クロード・モネ '雪のアルジャントワユ'
国立西洋美術館蔵

63 NIPPON

フランシワ・ボンボン
'シロクマ' (部分)
群馬県立館林美術館蔵



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84 NIPPON

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群馬県立館林美術館蔵

No descriptive inscriptions appear on the designs themselves, but adjacent to each stamp is a detailed description of the work it portrays and the name of its creator. The descriptive notes below are based on a number of sources, including but not limited to Wikipedia and the descriptions included in the Japan Post announcement for this issue.

Designs 1, 2, 4, 5, 7 and 10 in both sheets are taken from the same respective artwork. Design 8 in the ¥63 sheet corresponds to Design 9 in the ¥84 sheet. The descriptions for each of these seven works are jointly described within the ¥63 sheet listing. The ¥84 sheet descriptions, beginning on page 168, are therefore limited to the three works (Designs 3, 6, and 8) that are unique to that sheet.

¥63 sheet

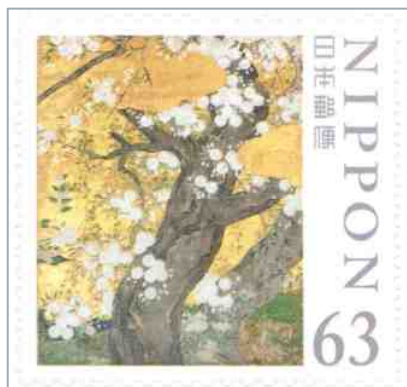
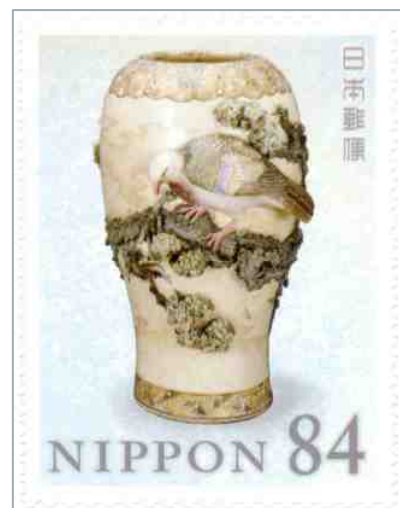


¥63 Design 1 (and ¥84 Design 1)

**Kyūōkazu takaukibori kabin (“Vase with dove and cherry blossoms in high relief”)
by Miyagawa Kōzan I**
(¥63: detail; ¥84: right side of a pair)

Miyagawa Kōzan I (1842-1916), also known as “Makuzu Kōzan” from the name of his workshop in Yokohama, was one of the major figures in Meiji period ceramic arts in Japan

and earned many honors in his lifetime for innovative and artistic merit. He developed a style known as *takaukibori* (high relief carving), which allowed the creation of strongly three-dimensional works without the costly and laborious methods involved in traditional Satsuma ware. The present piece is one of the early examples of this technique, in a subdued palette that sets it apart from the flamboyant export wares of the Meiji period. (Image source: National Crafts Museum / DNPartcom)



**¥63 Design 2
(and ¥84 Design 2)**

Sakura zu (“Cherry Blossoms”) by Hasegawa Kyūzō
(detail)

The son of Hasegawa Tōhaku, who is best known for his screen painting of pine trees in mist (featured on a



1969.7.21 ¥15 stamp in the first National Treasures series), Hasegawa Kyūzō (1568-1593) was also active as an artist during the Azuchi-Momoyama period (1573-1603). This painting of cherry trees was executed while working in collaboration with his father on the interior decoration of the Chishakuin Temple in Kyōto. It features the bold rendering of tree trunk and foliage against a golden background that is a hallmark of the period, but also picks up the delicate details of cherry blossoms in fine pastel tones. (Image source: Chishakuin)



¥63 Design 3

“Nachi” by Okumura Togyū

Okumura Togyū (1889-1990) was one of the representative artists of the Shōwa period (1926-1989). This painting of the Nachi waterfall in the Kumano region of southern Wakayama prefecture is a good example of his use of contrasting clear colors in orderly compositions, standing as both a landscape picture and as an iconic image of this sacred waterfall in the tradition of medieval religious paintings. (Image source: Yamatane Museum of Art)



¥63 Design 4 (and ¥84 Design 4)

“Stars” by Kitano Tsunetomi (¥63: detail)

Painter, teacher, and print artist Kitano Tsunetomi (1880-1947) was well known as a painter in the traditional Japanese ‘Nihonga’ style, but his original training was in the business of woodblock printing. Tsunetomi’s subject matter was usually beautiful women

from the world of entertainment and fashion in the Ōsaka area, and his work is important as a record of the contemporary urban way of life. (Image source: Ōsaka City Museum of Fine Arts)



¥63 Design 5 (and ¥84 Design 5)

Jūnikagetsu kachōzu haritsuke byōbu (“Folding screen with applied bird and flower pictures of the twelve months”) by Sakai Hōitsu (detail)

Sakai Hōitsu (1761-1828) was born into the family of a prominent feudal lord (daimyō) in western Japan. After studying various

schools of painting, he became a leader in the art world of Edo (now Tōkyō) continuing the style of Ogata Kōrin (1658-1716) with its bold color effects, innovative compositions, and distinctive stylization of natural forms. Hōitsu and his followers are known as the Edo Rimpa (“The Edo Kōrin School”). This screen, with its applied images of butterflies against large red and white peony blossoms, represents the fourth month in the old lunar calendar. (Image source: Idemitsu Museum of Arts)





¥63 Design 6

“Young model asleep” by Kojima Torajirō

Kojima Torajirō (1881-1929) was an Impressionist painter from Okayama prefecture. While continuing his studies in Belgium and France after graduating from the Tokyo Academy of Art, he collected European art works on behalf of his patron Ōhara Magosaburō that became the nucleus of the Ōhara Art Museum in Kurashiki. (Image source: Ōhara Museum of Art)



¥63 Design 7 (and ¥84 Design 7)

Asagao kushi zu sugito (“Cedar door panel with morning glories and puppies”) by Maruyama Ōkyo (detail)

Maruyama Ōkyo (1733-1795) came from a farm family and traveled to Kyōto in his youth to study art with a teacher of the traditional Kanō school of painting. Later he studied Western art techniques and perspective



composition, working for some time as a painter of peep-show pictures featuring exotic landscapes and scenic attractions. This familiarity with Western realism was influential in the development of his style, which strongly emphasized drawing from nature and remains alive today within the Maruyama school of Japanese painting. (Image source: TNM Image Archives, Tōkyō National Museum)



¥63 Design 8 (and ¥84 Design 9)

“Girl in a Lace Hat” by Pierre-Auguste Renoir (¥63: detail)

Pierre-Auguste Renoir (1841-1919) was a French artist and a leading figure in the development of the Impressionist style. His works, which include some of the best known images in the world of art, often portray young women,



children, and social groups in clear, bright colors applied in fluid strokes. “Girl in a Lace Hat” was painted by Renoir in 1891. The model’s rosy cheeks contrast warmly with the cool tones of the background and the white of her dress and hat. (Image source: Pola Museum of Art / DNPartcom)



¥63 Design 9

“Snow at Argenteuil” by Claude Monet

Claude Monet (1840-1926) is best known as one of the founders of Impressionist painting, exploring the changing effects of ambient light on subjects in nature such as the series of “haystacks” painted at various times of day and under different weather conditions. This is one of a series of 18 winter scenes painted in the 1870s while Monet lived in Argenteuil, near Paris. (Image source: The National Museum of Western Art)



¥63 Design 10 (and ¥84 Design 10)

Ours blanc (“White Bear”) by François Pompon (¥63: detail)

François Pompon (1855-1933) was a French sculptor and a pioneer of modern stylized *animalier* sculpture. Best remembered as a forerunner of modern sculpture, he achieved his greatest success beginning in the 1920s when his style resonated with



the artistic taste of the period. His work influenced, among others, the Romanian sculptor Constantin Brâncuși. (Image source: Gunma Museum of Art, Tatebayashi)

¥84 sheet

As explained on page 165, seven of the designs in this sheet depict the same works that appear in designs from the ¥63 sheet. Descriptions of those designs appear with their corresponding ¥63 designs, beginning on page 165. The descriptions below apply to the three art works that are unique to the ¥84 sheet.

¥84 Design 3

“Castle” by Okumura Togyū

This painting from 1955 depicts the keep of Himeji Castle, which was built in the early 17th century and is one of few feudal castles in Japan surviving in its original form. It is seen from a low angle, emphasizing against a blue sky the soaring curves and the dazzling white of its massive, plastered walls that lend it its epithet of “White Heron Castle”. (Image source: Yamatane Museum of Art)





¥84 Design 6

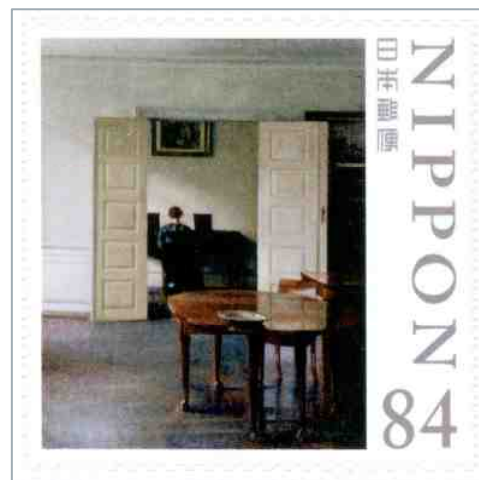
Shōjo (“Girl”) by Minami Kunzō

After graduating from the Tōkyō Academy of Fine Arts, Minami Kunzō (1883-1950) spent the years from 1907 to 1910 studying in England and later France, where this painting was executed. With its overall atmosphere of light and straightforward drawing, this work suggests the feeling of a watercolor. Minami achieved recognition in the ensuing years as an artist whose works reflected his warm, sympathetic personality. He served as headmaster of his alma mater, the Tōkyō Academy of Fine Arts, from 1932 to 1943. (Image source: National Museum of Modern Art, Tōkyō: MOMAT / DNPartcom)

¥84 Design 8

Interior with his wife Ida at the piano by Vilhelm Hammershøi

Vilhelm Hammershøi (1864-1916), was a Danish painter. He is known for his poetic, subdued portraits and interiors bathed in muted light. He refrained from employing bright colors except in his very early academic works, opting always for a limited palette consisting of greys, desaturated yellows, greens, and other dark hues. He is now one of the best-known artists in Scandinavia, and comprehensive retrospectives of his work have been organized by important museums in Europe and the USA. (Image source: National Museum of Western Art – NMWA/DNPartcom)



First-day cancellations

The officially designated mail-order first-day post office was Tōkyō Central. Examples of first-day datestamps applied are shown below. The hand datestamp, left, depicts the full bear figure featured in Design 10 of the ¥84 sheet, while the machine datestamp, right, portrays the group of puppies seen in Design 7 of each sheet.

