

The 5th Chapter

From *Ukiyo-e* to Modern Japanese Painting

In the middle of Meiji period, in the *e-shi* who agreed with the movement by Okakura Tenshin and supported the era, there were *e-shi* who were out-of-power but related to Kikuchi Yōsai or *ukiyo-e* and established positions by playing active roles in the early Meiji era.

In the 5th chapter, we mainly introduce *bijin-ga* (print/drawing of beautiful women) by the *e-shi* who related to *ukiyo-e*. In the later Meiji era, traditional woodblock print culture had developed by an amazing synchro with *e-shi* who refined its style of art that was different from the one before as one part of modern Japanese artistic circle, and Japanese traditional woodblock print techniques whose delicacy had developed by the tough waves of Meiji. Please enjoy one part of the brilliant cultures.



▲ "Mitsui Gonomi Miyako no Nishiki" Mizuno Toshikata Meiji 37th (1904)



▼ "Ima-sugata Yoikeshiki" Yamamoto Shōun Meiji 39th (1906)

Kaburaki Kiyokata who is a Master of *Bijin-hūzoku-ga* and Related to Yoshitoshi



▲ "Bungei Kurabu Vol.20 No.4 Tsuma-kurena'i" Kaburaki Kiyokata Taishō 3rd (1914)

Meiji 150th Year Memorial Spring Exhibition

"Let's Think about Japan Again! ~ By Yoshitoshi / Kokka / Bijin-ga ~"

- Date : April 21, 2018 – June 17, 2018
- Hours : 10:00 ~ 17:00
- Close : Every Monday, Tuesday (Open in Holiday)
- Admission : Adults 500yen (400 for more than 10 persons) Others Free

Hachinohe Clinic Machikado Museum

Address : 1-8-29 Kashiwazaki, Hachinohe city Phone # : 0178-32-7737 machikado@enjoy.email.ne.jp



Meiji 150th Year Memorial Autumn Exhibition 22 September, 2018 – 11 November, 2018

"From Japan to the World! ~ By Koson / Expo / *Kachō-ga* ~" (temp)

The Edo *ukiyo-e* represented by Hiroshige or Hokusai affected the western art and artists such as Vincent van Gogh or Claude Monet and Japonism raised. The Meiji government reviewed its cultures and at the same time, sold its art crafts that were very sophisticated and unique to Japan, to western countries in Expo or so on. And the new Meiji culture of woodblock prints corresponded to the picture of Japan that Japan wanted to appeal and the picture of Japan that western countries wanted to.

In the autumn exhibition, we introduce a French magazine "LE JAPON ARTISTIQUE" that gave a large effect on Japonism, *kachō-ga* (print/drawing of flowers, birds or living things except human being) by Ohara Koson who is popular in Europe or USA even now, *kimono* design books, figure materials by woodblock prints that show old art works, published from Shinbi Sho-in or on "*Kōhon Nihon Tē koku Bijutu Ryaku-sbi*", woodblock print art works by Kobayashi Kiyochika, Ogata Gekkō, Watanabe Seitei, et al.



Meiji 150th Year Memorial Spring Exhibition

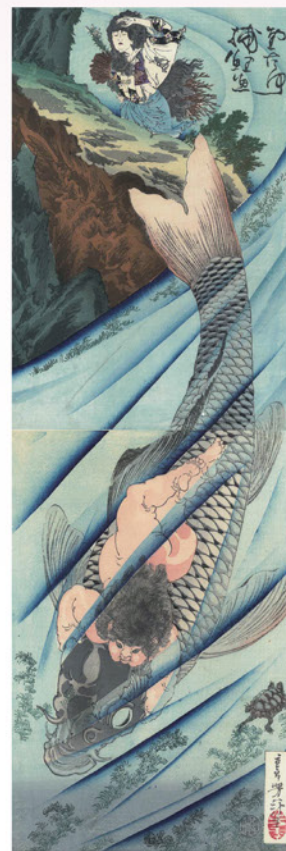
2018 4/21 SAT → 6/17 SUN  
Open 10:00-17:00 Close MON•TUE

Let's Think about Japan Again! — By Yoshitoshi / Kokka / *Bijin-ga* —

In the Meiji period, to build equal relationships with western countries, Japan had re-thought about every system, culture and history of the country under modern values. As "Art is a quintessence of a country" is in the top of No.1 "Kokka" that is a global art research magazine, published from Meiji 22nd, art was reviewed and Japanese art history had been built. Meanwhile, the *ukiyo-e* symbolizing the Edo culture had declined due to the introduction of western new printing techniques. However, the advanced woodblock techniques unrivaled in the world had developed continuously, gained momentum on the new stage of the reconsideration and beautifully colored the Meiji era in that the orient, west, tradition and modernity were mixed. We hope this exhibition with over 100 works will help you reconsider the image of Meiji that connect to our present day in the 150th anniversary of Meiji period.

The 1st Chapter

The Last *Ukiyo-e-shi* (*ukiyo-e* paint artist) Tsukioka Yoshitoshi



▲ "Kintarō Horigyo" Tsukioka Yoshitoshi Meiji 18th (1885)

Tsukioka Yoshitoshi who was a pupil of Utagawa Kuniyoshi loved by many intellectual persons such as Akutagawa Ryūnosuke, Mishima Yukio, Yokoo Tadanori or so on. The advancement of human body modeling and the peculiarities of the composition or subject that were different from the ones in Edo period are still popular among many exhibitions and books. Let's start with the "Cool" Meiji *ukiyo-e* of Yoshitoshi who handled the trends in the beginning of Meiji and led the world of *ukiyo-e* with his many pupils!



▲ "Shirazu no Yabu Yawata no Jikkai" Tsukioka Yoshitoshi Meiji 14th (1881)

The Mutability of a Life, like Falling Cherry-Blossoms in a Moonlight



▲ "Azuma Mēsho Sumidagawa Umewaka no Koji" Tsukioka Yoshitoshi Meiji 16th (1883)

Mito Kōmon Surrounded by Monsters!

One-to-one Struggle  
Kumagai Naozane  
vs Tairano Atumori

The  
2nd  
Chapter

## The Nationalization and *Rekishi-ga* (historical *ukiyo-e*)

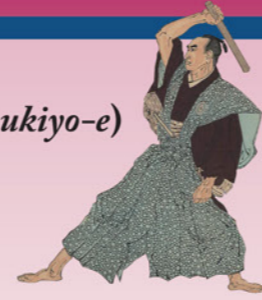


◀ "Ichi no Tani Gassen"  
Tsukioka Yoshitoshi  
Meiji 18th (1885)



▲ "Yoshitoshi Mushi Murui  
Hatakeyama Shōji Shigetada"  
Tsukioka Yoshitoshi  
Meiji 16th (1883)

While a modern national view that was unique to Japan and put its Emperor on the center had been formed, "*Rekishi-ga*" in that sublime ancient myths or historical figures who were regarded as moral norm had been drawn symbolically and had become popular from Meiji 10s. In the 2nd chapter, we introduce not only *rekishi-ga* by Yoshitoshi or his pupils who lead it but also "Zenken Kojitu" that was a bible of *rekishi-ga* artists, written by Kikuchi Yōsai, or woodblock prints by the pupils of Yōsai.



▲ "Nihon Gaisi no uchi"  
Kobayashi Kiyochika  
Meiji 12th (1879)

Wait!

Yoshitune Flying Eight Boats!

Who do you think about  
in the blizzard of falling cherry blossoms...



▲ "Hüzoku Sanjū-ni Sō Aitasō"  
Tsukioka Yoshitoshi  
Meiji 21st (1888)



The  
4th  
Chapter

## A Nostalgia for the Edo Spirit

"Edo Sunago Nenjū gyōji Tango no Zu" Yōshū Chikanobu Meiji 18th (1885) ▼



In the early Meiji era, "*Kaika-e*" that symbolize civilization and include peoples who dressed in western style, rail roads or western style buildings had become popular. But, since around the latter half of the Meiji 10s, against the trend of society that changed drastically, the nostalgia for the old Edo spirit was increased among the ordinary people. In the 4th chapter, we introduce *ukiyo-e* whose themes are customs of Edo, "Hüzoku Gahō" that is said as the first graph magazine in Japan and so on.

The  
3rd  
Chapter

## Amazing Woodblock Print "Kokka"!

As "Art is a quintessence of a country" is in the top of No.1 "Kokka", building an art history of a country meant to form its national and history view. In Meiji 22nd, a world-class Japan and Asian art research magazine "Kokka" was launched mainly by Okakura Tenshin before Japan compiled its art history as books. In the era that color photographs were not exist, illustrative materials made by woodblock print were in Kokka. They were created by Japanese advanced techniques required 50 ~ 60 times of *suri* (printing) whereas Edo *ukiyo-e* created by about 20 times of *suri*! In spite of illustrative materials, they are treated as art works! In the 3rd chapter, we exhibit a lot of woodblock prints in Kokka.



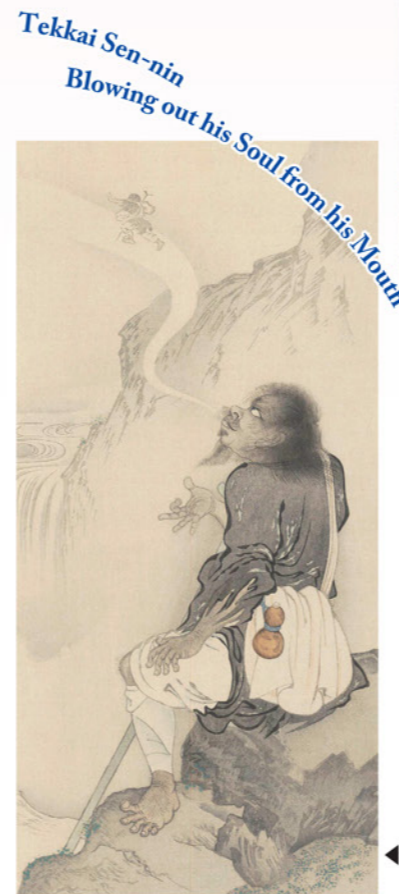
"Wakan Meiga-sen Baika-zu Ogata Kōrin Hitu"  
Meiji 41th (1908) ▶



"Kokka No.200 Kujaku Myō-ō Ga-zō"  
▼ Meiji 40th (1907)



Amazing  
200 times of Printings!



Tekkai Sen-nin  
Blowing out his Soul from his Mouth



"Wakan Meiga-sen Shūya Kangan Zu Miyagawa Chōshun Hitu" ▲  
Meiji 41th (1908)

"Kokka No.169 Yūzū Nenbutu Engi Emaki Hujiiwarano Yukihide Hitu"  
▼ Meiji 37th (1904)



◀ "Kokka No.29 Tekkai Sen-nin Zu Ganki Hitu"  
Meiji 25th (1892)



"Kokka No.160 Shōki Shūnan-zan Shunjū Zu" ▲  
Tani Bunchō Hitu"  
Meiji 36th (1903)