

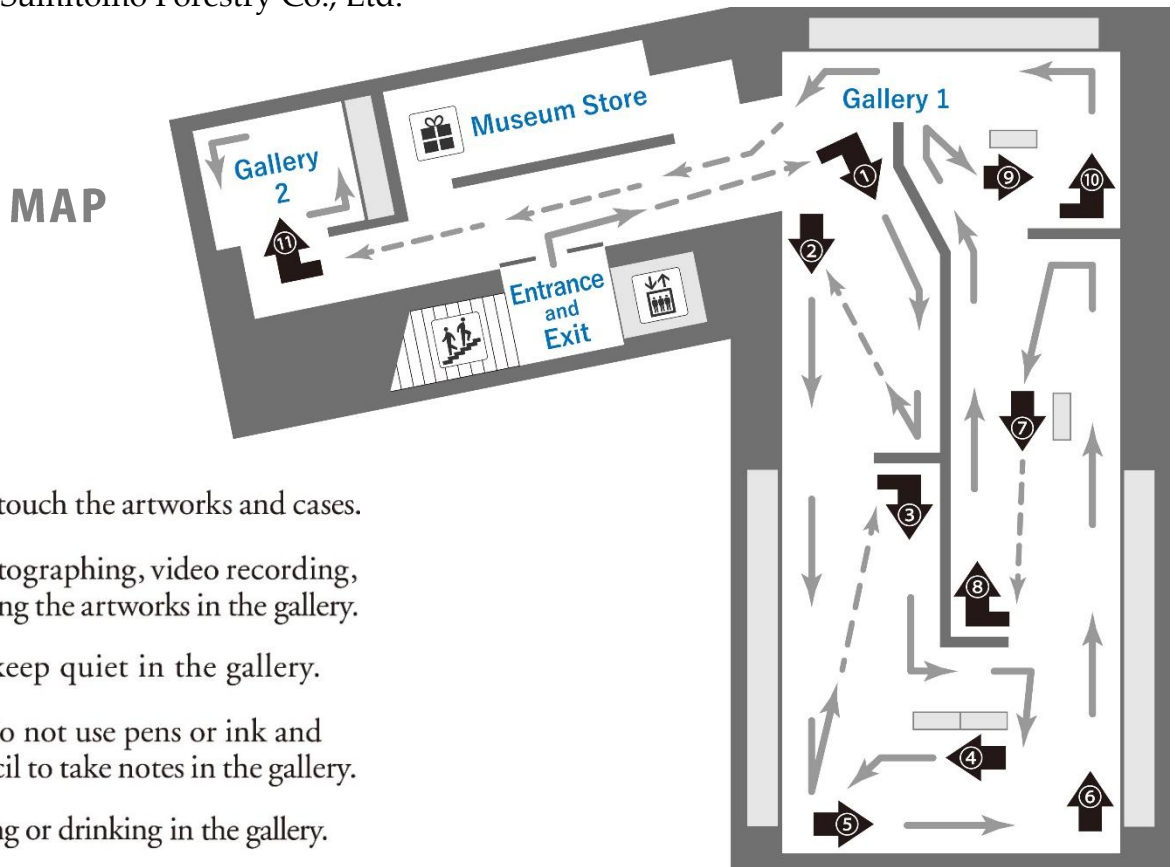
Special Exhibition: **A World of Flowers 2024**






—Okumura Togyū's *Cherry Blossoms*, Fukuda Heihachirō's *Peonies* and Umehara Ryūzaburō's *Roses*

9 March (Sat.) – 6 May (Mon.) 2024 (Closed on Mondays, except for 29 April, 6 May.)

Organized by Yamatane Museum of Art, The Asahi Shimbun Company

Sponsored by Sumitomo Forestry Co., Ltd.




-  Do not touch the artworks and cases.
-  No photographing, video recording, or copying the artworks in the gallery.
-  Please keep quiet in the gallery.
-  Please do not use pens or ink and use pencil to take notes in the gallery.
-  No eating or drinking in the gallery.

List of Works





Collection: No.8: Private Collection / All other works: Yamatane Museum of Art

* The Yamatane Museum Guide




 Audio Guide

 Original Wagashi (Japanese confectionery) at the Cafe Tsubaki inspired by the works.



No.	Artists	Title	Techniques / Materials	Date	*
Section 1 A Profusion of Flowers –Floral Paintings					
1	Okumura Togyū (1889-1990)	<i>Lily Magnolias</i>	Color on Paper	1948	
2	Watanabe Seitei (1851-1918)	<i>Cherry Blossoms and Sparrows</i>	Color on Silk	20th Century	
3	Yokoyama Taikan (1868-1958)	<i>Spring Morning</i>	Color on Silk	c. 1939	
4	Kobayashi Kokei (1883-1957)	<i>Cherry Blossoms</i>	Color on Silk	c. 1933	
5	Okumura Togyū (1889-1990)	<i>Cherry Blossoms at Daigo-ji Temple</i>	Color on Paper	1972	 
6	Omoda Seiju (1891-1933)	<i>Spring Garden</i>	Color on Silk	1918	
7	Hieda Kazuho (1920-2021)	<i>Misty Moonlight in Spring</i>	Color on Paper	1976	
8		<i>Lamenting the Passage of Spring</i>	Color on Paper	1980	
9	Senju Hiroshi (1958-)	<i>Cherry Blossoms in the Dark</i>	Color on Paper	2001	
10	Kobayashi Kokei (1883-1957)	<i>Tulips and a Bowl</i>	Color on Paper	1953	
11	Ogura Yuki (1895-2000)	<i>Reminiscence</i>	Color on Silver-Leafed Paper	1968	

No.	Artists	Title	Techniques / Materials	Date	*
12	Yūki Somei (1875-1957)	<i>Azaleas and Lilies</i>	Color on Silk	c. 1930	
13	Okumura Togyū (1889-1990)	<i>Gerberas</i>	Color on Paper	1975	
14	Hishida Shunsō (1874-1911)	<i>White Peony</i>	Color on Silk	c. 1901	
15	Kawabata Ryūshi (1885-1966)	<i>Peonies</i>	Color on Silk	1961	
16	Fukuda Heihachirō (1892-1974)	<i>Peonies</i>	Color on Silk	1924	
17	Hayami Gyoshū (1894-1935)	<i>Black Peonies</i>	Ink and Color on Paper	1934	
18	Ogura Yuki (1895-2000)	<i>Peony in Full Bloom</i>	Color on Paper	1974	
19	Kawabata Ryūshi (1885-1966)	<i>Yatsunashi, Eight-planked Bridge in Iris Garden: Scene from the Tales of Ise</i>	Color on Gold-Leafed Silk	1945	
20	Uemura Shōkō (1902-2001)	<i>Irises</i>	Color on Paper	1977	
21	Yamamoto Baiitsu (1783-1856)	<i>Flowers, Garden Rocks and Horseflies</i>	Color on Silk	c. 1835-49	
22	Hashimoto Gahō (1835-1908)	<i>Bamboo and Roses with Birds</i>	Color on Silk	c. 1895	
23	Umehara Ryūzaburō (1888-1986)	<i>Roses and Oranges</i>	Oil on Paper	1944	
24	Okumura Togyū (1889-1990)	<i>Rose</i>	Color on Gold-Leafed Paper	1970	
25	Nakagawa Kazumasa (1893-1991)	<i>Roses</i>	Oil on Canvas	1967	
26	Hayami Gyoshū (1894-1935)	<i>Album of Sketches</i>	Pencil, Colored Pencil, and Light Color on Paper	1931	
		<i>Album of Sketches</i>		1932	
27	Morita Sai (1898-1993)	<i>Roses</i>	Color on Gold-Leafed Paper	20th Century	
28	Yamaguchi Hōshun (1893-1971)	<i>Sunny Moments in the Rainy Season</i>	Color on Paper	1966	 
29	Hasegawa Masaya (1974-)	<i>Only</i>	Color on Paper	2016	
30	Kobayashi Kokei (1883-1957)	<i>Bird and Evergreen Magnolia</i>	Color on Silk	1935	
31	Okumura Togyū (1889-1990)	<i>Flowers</i>	Color on Silk	1952	
32	Sugiyama Yasushi (1909-1993)	<i>Morning Glories</i>	Color on Paper	c. 1942	
33	Kobayashi Kokei (1883-1957)	<i>Lotus Flowers</i>	Color on Silk	1932	
34	Umehara Ryūzaburō (1888-1986)	<i>Sunflowers</i>	Oil on Paper	1953	
35	Okumura Togyū (1889-1990)	<i>Chinese Bellflowers</i>	Color on Gold-Leafed Paper	20th Century	
36	Kimura Buzan (1876-1942)	<i>Autumn Colors</i>	Color on Silk	20th Century	
37	Yamaguchi Hōshun (1893-1971)	<i>Wild Pinks</i>	Color on Paper	c. 1948	
38	Maeda Seison (1885-1977)	<i>Chrysanthemums</i>	Color on Paper	1940	
39	Hayami Gyoshū (1894-1935)	<i>Chrysanthemums</i>	Color on Silk	1931	
40	Omoda Seiju (1891-1933)	<i>Narcissi</i>	Color on Silk	c. 1919	
41	Yokoyama Taikan (1868-1958)	<i>Camellias in Winter</i>	Color on Gold-Leafed Paper	1949	
42	Okumura Togyū (1889-1990)	<i>Early Spring</i>	Color on Paper	1976	
43	Hayami Gyoshū (1894-1935)	<i>Camellias</i>	Color on Paper	1933	
44	Kikuchi Hōbun (1862-1918)	<i>Twelve Months of Bird-and-Flower Paintings</i>	Color on Silk	c. 1868-1918	
45	Takeuchi Seihō (1864-1942)	<i>Bird on a Plum Tree</i>	Color on Paper	c. 1930	
46		<i>Plum, from Pine, Bamboo, and Plum</i>	Color on Silk	1934	
47	Hayami Gyoshū (1894-1935)	<i>Red Plum Blossoms and White Plum Blossoms</i>	Color on Silk	1929	
48	Shigemasa Shūhei (1987-)	<i>Wintersweet</i>	Color on Paper	2023	
49	Kobayashi Kokei (1883-1957)	<i>Spring Day</i>	Color on Silk	c. 1919	
50	Tanomura Chokunyū (1814-1907)	<i>A Hundred Flowers</i>	Color on Silk	1869	
51	Takeuchi Seihō (1864-1942)	<i>Scenes of the Four Seasons on Poem Cards</i>	<i>Red Camellia</i> <i>Morning Glory</i> <i>Chrysanthemum</i> <i>Daffodil</i>	Color on Paper	c. 1926-42

No.	Artists	Title	Techniques / Materials	Date	*	
52	Araki Jippo (1872-1944)	<i>Birds and Flowers of the Four Seasons</i>	<i>Spring (Birds Singing in a Riot of Flowers)</i> <i>Summer (Jewel-like Trees and Fragrant Flowers)</i> <i>Autumn (Scarlet Leaves: A Treetop Brocade)</i> <i>Winter (Clear Skies After Snow in a Mountain Valley)</i>	Color on Silk	1917	
Section 2 Humanity and Flowers						
53	Watanabe Seitei (1851-1918)	<i>Flower-Viewing at Gotenyama</i>	Color on Silk	19th Century		
54	Hishida Shunsō (1874-1911)	<i>Women Viewing Cherry Blossoms</i>	Color on Silk	1894		
55	Uemura Shōen (1875-1949)	<i>Cherry-Blossom Viewing</i>	Color on Silk	c. 1926-29		
56	Matsuoka Eikyū (1881-1938)	<i>Court Ladies in Spring Clothing, in the Spring Sunlight</i>	Color on Silk	1917		
57	Itō Shinsui (1898-1972)	<i>The Courtesan Yoshino Tayū</i>	Color on Paper	1966		
58	Moriya Tadashi (1912-2003)	<i>Cherry Blossom Viewing (Princess Shikishi)</i>	Color on Paper	1980		

Cat. No. 5 Okumura Togyū *Cherry Blossoms at Daigo-ji Temple*

This painting depicts the cherry blossoms of Daigo-ji temple in Kyoto, famous as the spot at which Toyotomi Hideyoshi held a lavish cherry-blossom-viewing banquet. Togyū visited Daigo-ji on the sixth anniversary of the death of his teacher, Kobayashi Kokei and, feeling that its weeping cherry trees were extraordinarily beautiful, decided he wished to paint them. For the front-facing cherry blossoms' petals, he carefully applied dozens of layers of dilute paint to produce a sense of the plump, pale pink flowers' mass. This work, created when Togyū was 83, combines elegance, tranquility, and gentleness.

Cat. No. 6 Omoda Seiju *Spring Garden*

Cherry trees are placed in the right foreground of this vertical-format painting, facing a camellia on the left. The path between them grows narrower and then disappears in the middle of the painting, giving this space a sense of depth. Seiju formed the Sekiyōkai group with Imamura Shikō and others in 1914 and produced works in the *nanga* style (a Japanese painting style inspired by Chinese literati ideals). Three years later, at Shikō's death, the group disbanded. Seiju then moved away from that style to explore more decorative compositions. This painting dates from that experimental period.

Cat. No. 16 Fukuda Heihachirō *Peonies*

This large work by Fukuda Heihachirō depicts tree peonies in full bloom. Deeply aware of bird-and-flower painting in the *intaiga* style (a type of Chinese painting associated with the Imperial Court Academy), he meticulously painted the blossoms from a near perspective. He effectively used *urazaishiki*, a technique in which pigments are applied to the back of a painting to produce special color effects, in recreating the delicate texture of the petals and their soft colors, while creating a dreamlike world of mysterious profundity. With the *intaiga* style's elegance that, by pursuing realism, creates ideal beauty that transcends realism, the artist has achieved a tranquil ambience.

Cat. No. 19 Kawabata Ryūshi *Yatsunashi, Eight-planked Bridge in Iris Garden: Scene from the Tales of Ise*

This painting was inspired by folding screen paintings by Kōrin, the Rimpa artist in the generation after Tawaraya Sōtatsu, including his *Irises at Yatsunashi* (Eight Bridges; Metropolitan Museum of Art). Ryūshi was inclined towards Kōrin's style in the early stage of his career. This painting seems to be intended to transcend the narrative qualities of *The Tales of Ise* and challenge Kōrin's work on the same subject. In June, 1945, when almost all group exhibitions had been suspended, Ryūshi carried out an exhibition by the Seiryūsha, the group he led, in his atelier at home and his pupils' atelier. There he showed this work, which, avoiding damage in the repeated air raids, was completed in about a month and a half.

Cat. No. 22 Hashimoto Gahō *Bamboo and Roses with Birds*

Bird-and-flower paintings delight the eye with their depiction of the vividly changing seasons, but that is not all. The meanings layered into their images are also significant, with auspicious allegorical motifs implying, for

example, longevity, prosperity, or peace. Bamboo signifies tranquility because it bends in the wind and rain but does not break, and roses are called “long spring” because they bloom throughout the year. They are often paired in paintings.

Cat. No. 28 Yamaguchi Hōshun *Sunny Moments in the Rainy Season*

Hydrangeas are blooming vibrantly in the gentle sunlight after a rainfall ends. They were a frequent subject for Hōshun, who raised hydrangeas and many other plants in the garden of his home in Hayama (now the Hoshun Yamaguchi Memorial Hall) and constantly sketched them. Hōshun, whose starting point was Western-style oil painting, produced works that combined traditional *nihonga* techniques with precise sketching and a modern sensibility. He created this painting for the 1966 exhibition commemorating the opening of our museum.

Cat. No. 47 Hayami Gyoshū *Red Plum Blossoms and White Plum Blossoms*

This pair of hanging scrolls dates from 1929, the same years Gyoshū created *Camellia Petals Scattering*. The red plum blossoms are growing on a rugged, stiff branch on what appears to be an old tree, while the branch with the white blossoms is depicted in smooth strokes as a springy branch on a young tree. The contrast between the blossoms’ vermilion red and pure white (painted with *gofun*, a white pigment made from pulverized seashells) is striking. The result is a work filled with the tension and the taut atmosphere characteristic of Gyoshū. Yamazaki Taneji, who purchased this set of paintings in the 1930s, treasured them and often displayed them in his own room.

Cat. No. 50 Tanomura Chokunyū *A Hundred Flowers*

This scroll painting depicts one hundred seasonal flowers and grasses in the *sesshi* (cut-branch) style. The annotation at the end of the scroll, which gives it the air of a botanical study, says, “I was asked to paint one hundred flowers by my daimyo, but since I forgot to include quite a few, I have made a careful study of seasonal flowers and grasses for this scroll and included their names below.” The technique emulates the flower and bird paintings done in the realistic “boneless” style (*mokkotsu*), a technique in which objects are rendered without lines, of Qing dynasty China. Still, the rich coloring and teeming plant life express the character of Chokunyū’s work.

Cat. No. 54 Hishida Shunsō *Women Viewing Cherry Blossoms*

Cherry-blossom viewing became a widespread amusement in the Edo period. With its growing popularity, genre paintings of people enjoying cherry-blossom viewing and *ukiyo-e* with cherry trees and beautiful women as a set were created in large numbers. This work connects with that means of selecting a subject. This painting, which dates from Shunsō’s student days at the Tokyo Fine Arts School (now Tokyo University of the Arts), is an example of the young Shunsō’s remarkable achievements. At that time, Shunsō was intensely, and freely, making copies of earlier works of art. This painting, in its cherry tree and beauties subject and its composition, with the women turning back to admire the flowers, demonstrates the results of his study of *ukiyo-e*.

Cat. No. 56 Matsuoka Eikyū *Court Ladies in Spring Clothing, in the Spring Sunlight*

According to the artist himself, “I depicted Fujiwara-period court ladies stepping out to the spring pavilion and enjoying the spring flowers.” Eikyū referred to the style of Heian period *yamato-e*, with their richly decorative qualities, including the *Heike Nōkyō* (Sutras dedicated by the Heike), in the collection of the Itsukushima Shrine, and lavishly incorporated gold and silver foil as *sunago* (cut as finely as grains of sand), *noge* (cut into long, thin strips), and *kirihaku* (cut foil in various shapes). The use of color and the composition, however, reveal a modern sensibility; we sense that Eikyū was determinedly both recreating classic styles and creating modern *nihonga*.

Cat. No. 57 Itō Shinsui *The Courtesan Yoshino Tayū*

Yoshino Tayū was an oiran, the highest rank of courtesan, and the most famous female entertainer in the Shimabara district of Kyoto in the early Edo period. She later became the wife of Haiya Jōeki, a wealthy merchant who was well known as a distinguished man of tea. In this painting, her hair is arranged in the *tate-hyōgo* style, and she is splendidly dressed in an *uchikake* over-kimono with a pattern of scattered fan paintings dyed using the *tsujigahana* technique. On her left is her attendant, wearing a *kanoko* or all-over tie-dyed *kosode* kimono. The attendant is holding a tray with tea utensils in a casual introduction of the tea ceremony motif with which Tayū would have a deep connection.