

Special Exhibition: The 300th Anniversary of the Birth of Itō Jakuchū

Jakuchū's Happiness and Taikan's Auspiciousness: All Happiness Comes to the Homes of Those Who Smile

Period: 3 January – 6 March, 2016 (Closed on 1/12 and on Mondays, except for 1/4 and 1/11)

*Some of the works or the pages/scenes on display will be changed during the exhibition period.

Hours: 10 am–5 pm (Last admission at 4:30 pm)

Organized by Yamatane Museum of Art and the Asahi Shimbun



Remarks:

- This booklet was published in conjunction with above exhibition at the Yamatane Museum of Art.
- The list presents data on artworks exhibited, in the following order: exhibition number, artist or other attribution, title, period and date, techniques and materials, dimensions (H × W in cm), and collection.
- Exhibition numbers correspond to the catalogue entry numbers but do not necessarily correspond to their display order. In addition, due to museum space restrictions, not all artworks appearing on this booklet were on view at the same time during the exhibition.

| Foreword |

The Yamatane Museum of Art is pleased to present a special exhibition to mark the 300th anniversary of the birth of Itō Jakuchū. Highlighting eleven works by Jakuchū, the exhibition brings together a group of paintings with auspicious motifs that are highly appropriate for the New Year.

Auspicious themes are a frequent subject in Japanese art, whether relating to rituals, weddings, or other auspicious events, seasonal festivals, or everyday life. This particular exhibition focuses on art that symbolizes longevity, children, wealth, and prosperity, introducing paintings of felicitous images that still resonate with people today—crane and turtle; pine, bamboo, and plum; and the Seven Gods of Good Fortune. It also includes humorous works and depictions of contentment that will delight and amuse.

Itō Jakuchū's ink paintings, including some works exhibited for the first time, are particularly noteworthy. Viewers will delight in the application of wit and bold *deformé* in his expressive depictions of the amusing Seven Gods of Good Fortune and of auspicious animals such as tortoises, lobsters, roosters, and hens. Other highlights of the exhibition include Utagawa Kuniyoshi's richly humorous caricatures of cats and goldfish and works by strongly individual painters of the late Edo and Meiji periods, including Shibata Zeshin, Kanō Kazunobu, and Kawanabe Kyōsai. The exhibition also features masterpieces by modern painters who experimented with new expression while remaining faithful to traditional motifs. They include Yokoyama Taikan, who created majestic paintings of the sacred Mount Fuji, the symbol of Japan, and Shimomura Kanzan, who adopted modern portraiture techniques and recognized the importance of shading and three-dimensional effects. We hope that visitors will enjoy the wishes for happiness expressed in the auspicious themes and that the humorous works will elicit spontaneous smiles.

Finally, we would like to take the opportunity presented by this exhibition to express our deep appreciation to all those individuals and organizations who have graciously lent their precious works for display and to all those whose unstinting efforts and cooperation have contributed to the exhibition's successful realization.



Section 1.

Joy and Good Fortune: Happiness in Japanese Art

This section introduces archetypal auspicious themes in Edo, modern, and contemporary paintings. Auspicious paintings that depict lucky motifs became widely popular in the Edo period among not only the nobility and samurai class but also among the common people. Those motifs have continued to be a familiar part of life in modern Japan as well. People today are, for example, conversant with such auspicious themes as the crane and turtle, which symbolize longevity, the propitious *Shōchikubai* (pine, bamboo, and plum) triad and the Seven Gods of Good Fortune, who are believed, as their name implies, to bring good fortune. Enchanted Mt. Penglai, associated with belief in divine sages, and Mt. Fuji, long worshipped as a sacred mountain, the carp that signifies reaching the gateway to success, the rat and other zodiac animals: all these and more continue to be depicted as traditional auspicious motifs associated with, for example, long life and prosperity. Paintings may also take as their subjects celebratory performances, such as stagings of *Takasago*, a Noh play telling the tale of a legendary contented couple (inspired by the famous paired pines at Takasago, which symbolize the love and longevity of a couple and celebrate the life and the world in which they live.), or *Manzai* performances before the gates of houses, praying for another prosperous year.

In addition to the subject matter they choose, the techniques and styles that artists use are worthy of note. Itō Jakuchū, for example, applied bold *deformé* in his depictions of hens and roosters in creating his *Roosters and Hens* folding screen (No. 39) and also produced ink paintings of the Seven Gods of Good Fortune in spirited brushwork. These works are full of the lively wit so characteristic of Itō Jakuchū. Yokoyama Taikan produced many paintings on auspicious subjects, from the pine, bamboo, and plum triad to Mt. Penglai, in a wide variety of styles, adjusting his approach, depending on the subject, from painting in precise color to working in shades of ink. Mt. Fuji was an important subject for Taikan, who addressed it repeatedly. His *Divine Spirit: Mt. Fuji* (No. 23) is one result.

Japanese art filled with happiness: enjoy these works, filled with prayers for happiness and touching on scenes from daily life, and experience the happiness they bring.

Note: Since 2016 is the Year of the Monkey in the Chinese zodiac, this exhibition displays a group of works on simian themes in the second gallery (the Yamatane Collection Room).

Crane and Turtle — Symbols of Longevity

1

KAWANABE Kyōsai [1831-1889]
Urashimatarō, Crane, and Turtle
1887
Color on Silk
87.2×30.3cm (each)

The turtle and crane are a classic auspicious pair symbolizing longevity. In this set of three scroll paintings, they are combined with other felicitous subjects, including the *Shōchikubai* (pine, bamboo, and plum) triad or the carp. Urashimatarō, a familiar character from the folk tale of that title, is also a motif symbolizing longevity. Cranes, which are also often depicted in bird-and-flower paintings because of their beauty, are a popular subject combining both aesthetic and auspicious qualities. The turtle is often depicted as a *minogame*, a turtle with what appear to be long strands of seaweed growing on its shell, indicating long life.

2

YOKOYAMA Taikan [1868-1958]
Everlasting
c. 1943
Color on Paper
79.9×89.4cm
Yamatane Museum of Art

3

KAWAI Gyokudō [1873-1957]
A Pair of Cranes on a Pine
1942
Color on Silk
55.1×72.6cm
Yamatane Museum of Art



Our museum's founder, Yamazaki Taneji, commissioned this painting for his eldest daughter's wedding. Cranes paired with a pine tree are an ideal subject for a wedding present. Here the bird standing tall represents the groom and the one in a more humble posture, grooming its feathers, stands for the bride. Cranes are land-dwelling birds and do not build their nests in trees, but pines and cranes are often depicted together as a felicitous subject.

4

KOBAYASHI Kokei [1883-1957]
Crane
1948
Color on Paper
61.0×83.4cm
Yamatane Museum of Art



This painting depicts the Japanese red-crowned crane and a branch of a red plum tree in bloom. Both the plum tree and the crane are subjects traditionally depicted as auspicious motifs. Kokei has depicted the texture of his subject—the softness of the crane's feathers, its striking black tail, and the sharpness of its beak—in detailed lines and clear colors. In the white space, having eliminated all unnecessary details, he has applied a delicate layer of gold paint.

5

KAWABATA Ryūshi [1885-1966]
Three Cranes
1935
Color on Silk
144.0×72.0cm
Yamatane Museum of Art

6

ITŌ Jakuchū [1716-1800]
Tortoises
18th Century
Ink on Paper
89.0×28.5cm

Pine, Bamboo, and Plum — Almighty Symbols of Felicity

7

YOKOYAMA Taikan [1868-1958]
Pine, Bamboo and Plum
c. 1931
Color on Paper
59.0×59.0cm
Yamatane Museum of Art

8

YOKOYAMA Taikan [1868-1958]
Congratulations
20th Century
Ink and Gold on Paper
64.8×77.2cm
Yamatane Museum of Art



In this work, Taikan has combined the *Shōchikubai* triad rendered in gold paint and the character *kotobuki*, “long life” or “felicitations.” In the traditional *ryōshi sōshoku* (decorated paper) technique, the decorative underdrawing would be prepared first, and then the calligraphy added. Here, however, Taikan wrote *kotobuki* first, then painted the decorative background design, skillfully working around the calligraphy.

9

Joint Work by YOKOYAMA Taikan [1868-1958],
KAWAI Gyokudō [1873-1957],
and KAWABATA Ryūshi [1885-1966]
Pine, Bamboo, and Plum

-1 Yokoyama Taikan
Pine: White Sand and Green Pines 56.5×72.0cm
-2 Kawai Gyokudō
Bamboo: Easterly Wind 57.5×72.0cm
-3 Kawabata Ryūshi
Plum: Purple Dusk 57.5×72.0cm
1955
Color on Silk
Yamatane Museum of Art

Pine, bamboo, and plum (*Shōchikubai*) have long been regarded as a propitious triad and are thus a popular theme in East Asian art. This set of three hanging scroll paintings was created by Yokoyama Taikan, Kawai Gyokudō, and Kawabata Ryūshi. The three artists held *Shōchikubai* exhibitions in 1955, 1956, and 1957, taking turns undertaking each theme. For the first exhibition, Taikan was responsible for the pine; Ryūshi had that role in the second one and Gyokudō in the third.

10

KOBAYASHI Kokei [1883-1957]
Pine, Bamboo, and Plum
c. 1933
Color on Silk
22.6×55.2cm
Yamatane Museum of Art

Known as “the three friends of winter,” the *Shōchikubai* triad is regarded as auspicious. Since the pine, bamboo, and plum trees are all able to bear up under winter’s cold, wind, and snow, they symbolize the tenacity to withstand adversity. They are also seen as symbols of longevity, tranquility, and a flourishing line of descendants. This painting is characterized by simplified forms and a small set of colors. It expresses, within the fan-shaped surface, a world of good fortune, using subtly different hues from paints containing various mixtures of gold and silver.

11

YOKOYAMA Taikan [1868-1958]
Bamboo
1918
Ink on Silk with Gold Leaf on the Reverse
167.5×169.2cm (each)
Yamatane Museum of Art

Taikan produced many paintings with bamboo as their subject. In this example, his use of shades of ink and a carefully calculated composition achieves a sense of perspective. He also used *urahaku*, a traditional technique in which gold leaf is applied to the reverse side of the silk ground, so that the gold seen through the silk glows subtly between the bamboo leaves. His mastery of *urahaku* shows the fruit of his experience in copying classic paintings and his studies of Rimpa school techniques.

The Seven Gods of Good Fortune

— Bearers of Blessings

12

KANŌ Tsunenobu [1636-1713]
The Seven Gods of Good Fortune
17th-18th Century
Color on Silk
36.7×599.0cm
Yamatane Museum of Art

The Seven Gods of Good Fortune are Ebisu, the god of fishermen and the sea; Daikokuten, the god of wealth; Bishamonten, the guardian of the north; Fukurokuju, the god of happiness, wealth, and longevity; Jurōjin (Shoulaoren in Chinese), the god of longevity; Benzaiten, the water goddess and patroness of the arts, and Hotei (Budai in Chinese), the god of contentment and happiness. They became popular subjects for auspicious paintings in the Edo period. *Karako* or Chinese children are also depicted running around with great vigor, adding to the viewer’s delight in this painting. This painting does indeed bring happiness. Gold dust and cut gold leaf are used lavishly in the painting and the endpapers of this luxurious handscroll.

13

KANŌ Kazunobu [1816-1863]
The Seven Gods of Good Fortune
c. 1856-62
Color on Silk
165.0×85.0cm

14

ITŌ Jakuchū [1716-1800]
Budai, the God of Contentment and Happiness
18th Century
Ink on Paper
130.4×68.0cm

15

ITŌ Jakuchū [1716-1800]
Budai, the God of Contentment and Happiness
18th Century
Ink on Paper
101.0×29.8cm

16

KANŌ Kazunobu [1816-1863]
Budai, the God of Contentment and Happiness, with Chinese Children
c. 1856-62
Color on Silk
71.5×98.5cm

17

ITŌ Jakuchū [1716-1800]
Ebisu, the God of Fishermen and the Sea
18th Century
Ink on Paper
112.5×42.0cm

18

ITŌ Jakuchū [1716-1800]
Daikokuten, the God of Wealth
18th Century
Ink on Paper
113.0×42.5cm

19

ODAKE Chikuha [1878-1936]
Daikokuten, the God of Wealth
19th-20th Century
Color on Silk
122.8×38.5cm
Yamatane Museum of Art

SHIMOMURA Kanzan [1873-1930]

Shoulaoren, the God of Longevity

c. 1920

Color on Silk

151.3×69.4cm

Yamatane Museum of Art



Shoulaoren (Jurōjin in Japanese), the god of longevity, was a mountain wizard in Northern Song China was believed to be able to grant immortality. He is also believed to have been the personification of the southern polestar. Presented as an old man with an elongated head, white hair, and a long white beard, he is often shown carrying a fan and a staff to which a sutra scroll is attached and accompanied by a stag, a crane, a turtle, or other auspicious creatures. In this example, Shoulaoren's right hand holds a staff, and the left rests on the stag's head; the effect is of a portrait of dignified elder. The position of the stag, with its chin on Shoulaoren's knee, is adorable.

Mount Penglai and Mount Fuji

— Sacred Mountains

21

ARAI Dōgan [1866-1948]

The Enchanted Mt. Penglai on the Island of Eternal Youth

1942

Color on Silk

139.3×43.8cm

Yamatane Museum of Art

22

YOKOYAMA Taikan [1868-1958]

The Enchanted Mt. Penglai on the Island of Eternal Youth

c. 1939

Color on Silk

55.0×72.0cm

Yamatane Museum of Art

23

YOKOYAMA Taikan [1868-1958]

Divine Spirit: Mt. Fuji

1952

Ink and Light Color on Silk

69.5×86.8cm

Yamatane Museum of Art



Yokoyama Taikan permitted our museum's founder to purchase this painting on the condition that a museum would be opened. Long been worshipped as a sacred mountain, Mt. Fuji came to be regarded, in the Heian period, in the same light as Mt. Penglai (seen in *The Enchanted Mt. Penglai on the Island of Eternal Youth*). It too acquired the image of an auspicious peak. Mt. Fuji has continued to enthrall modern and contemporary artists as well. Taikan himself produced over a thousand paintings of Mt. Fuji in his lifetime.

24

KOBAYASHI Kokei [1883-1957]

Mt. Fuji

1926

Color on Silk

141.2×51.2cm

Yamatane Museum of Art

Kokei often painted Mt. Fuji in a simplified form, as in this painting. Because three protuberances are seen at its summit in this painting, it is referred to as the "three-peaked type," a distinctive form of the mountain often seen in Japan's feudal-period paintings of the origins of temples or shrines and pilgrim mandalas, paintings depicting views of temples and shrines and people making pilgrimages to them. The mountain's silhouette is also drawn out horizontally; this application of *deformé* is also a reference to older representations of the mountain.

25

ITŌ Shinsui [1898-1972]

Mt. Fuji

1939

Color on Paper

166.3×163.7cm

Yamatane Museum of Art

This depiction of Mt. Fuji by Shinsui, who is known for his paintings of beautiful women, is unusual. It is, however, highly characteristic of Shinsui in its elegance and in the reserved space in the painting, effectively making use of space to create a tranquil image of the mountain. In the combination of Mt. Fuji and the trees in the foreground that seem to go beyond the picture plane, however, we can see a resemblance to the images of famous places produced in the Edo period by Utagawa Hiroshige I or Katsushika Hokusai and recognize the results of Shinsui's thorough study of *ukiyo-e*.

26

KOMATSU Hitoshi [1902-1989]

Red-Tinted Mt. Fuji

1977

Color on Paper

90.0×181.0cm

Yamatane Museum of Art

Auspicious Motifs in Tradition

27

TAZAKI Sōun [1815-1898]

Auspicious Dreams

1892

Color on Silk

128.0×42.2cm

Yamatane Museum of Art

Mt. Fuji, a hawk, or an eggplant: having one of these appear in the first dream of the year is regarded as forecasting good luck for the year. These three motifs thus were often depicted in paintings on auspicious subjects from the Edo period on. One of the many explanations for that odd set of lucky dreams is that Tokugawa Ieyasu was fond of them; he liked Mt. Fuji, falconry, and winter eggplants. Another is that they derive from things

all associated with height and with Suruga Province (which the Tokugawa ruled before being moved to Edo): Mt. Fuji, Mt. Ashitaka (literally “love hawk mountain”) are located there, and the price of early eggplants is high. This list also incorporates plays on words: Fuji implies *buji*, “safe and peaceful,” a hawk can grasp good luck, and eggplants (*nasu* 茄子) signify achieving (*nasu* 成す) one’s aspirations.

28

NAKAMURA Hōchū [? -1819]

Manzai Performance to Celebrate the New Year

18th-19th Century

Ink and Light Color on Paper

120.0×38.6cm

29

SHIBATA Zeshin [1807-1891]

Ne-no-hi Ceremony

1882

Color on Silk

45.2×56.0cm

Yamatane Museum of Art

30

KAWANABE Kyōsai [1831-1889]

Boys’ Day Carp Streamer and Banners

19th Century

Color on Silk

95.0×35.8cm

31

SHIBATA Zeshin [1807-1891]

Zhong Kui

19th Century

Color on Silk

145.9×55.9cm

Yamatane Museum of Art

Zhong Kui is said to have appeared to the Tang Emperor Xuanzong in a dream in which he cast out a demon, thereby curing the emperor’s illness. Belief in the powers of Zhong Kui also spread to Japan, where he is often depicted with a bushy beard and large, glaring eyes in the act of quelling and casting out a demon. A popular image on Boy’s Day banners, paintings of Zhong Kui in red or cinnabar were believed to prevent smallpox.

32

ARAI Dōgan [1866-1948]

Zhong Kui, the Demon Queller

1926

Ink and Light Color on Paper

129.4×39.8cm

Yamatane Museum of Art

33

MORI Kansai [1814-1894]

Takasago

1889

Color on Silk

122.2×51.3cm

Yamatane Museum of Art

Auspicious Motifs in Nature

34

YOKOYAMA Taikan [1868-1958]

Dragon

1937

Ink and Light Color on Silk

60.9×83.3cm

Yamatane Museum of Art

35

KAWABATA Ryūshi [1885-1966]

Carp

1930

Color on Silk

125.6×35.7cm (each)

Yamatane Museum of Art

36

TAKEUCHI Seihō [1864-1942]

The Twelve Months in Paintings: Sea Bream (January)

c. 1938

Color on Silk

27.3×24.1cm

Yamatane Museum of Art

37

KODAMA Kibō [1898-1971]

Sea Bream

20th Century

Color on Silk

78.8×86.5cm

Yamatane Museum of Art

38

ITŌ Jakuchū [1716-1800]

Lobster

18th Century

Ink on Paper

108.0×43.5cm

39

ITŌ Jakuchū [1716-1800]

Roosters and Hens

c. 1795

Ink on Paper

126.2×50.7cm (each)

40

TAKI Katei [1830-1901]

Five Birds

1886

Color on Silk

162.0×70.5cm

Yamatane Museum of Art



The “five birds” are a reference to the five varieties of birds that Li Fang, a Song dynasty government official, raised: the crane, peacock, cockatoo, white pheasant, and egret. In this painting, the peacock, one of Katei’s favorite subjects, occupies the center of the group of birds gathered beneath a pine tree. The subdued colors with which Katei rendered these gorgeous birds give this work an atmosphere of retrained elegance.

41

HASHIMOTO Gahō [1835-1908]
Bamboo and Roses with Birds
 c. 1895
 Color on Silk
 73.7×32.9cm
 Yamatane Museum of Art

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.

42

HISHIDA Shunsō [1874-1911]
White Peony
 c. 1901
 Color on Silk
 89.9×35.2cm
 Yamatane Museum of Art

Celebrating the New Year — Beloved Characters in the Chinese Zodiac

43

OKUMURA Togyū [1889-1990]
The Year of the Rat
 1984
 Color on Paper
 12.8×39.9cm
 Yamatane Museum of Art

44

OKUMURA Togyū [1889-1990]
The Year of the Tiger
 1986
 Color on Paper
 13.5×46.2cm
 Yamatane Museum of Art

45

OKUMURA Togyū [1889-1990]
The Year of the Rabbit
 1975
 Color on Paper
 14.5×46.8cm
 Yamatane Museum of Art

46

OKUMURA Togyū [1889-1990]
The Year of the Snake
 1977
 Color on Paper
 23.8×33.0cm
 Yamatane Museum of Art

47

KAWAI Gyokudō [1873-1957]
Monkeys in Spring Valley
 c. 1940
 Color on Silk
 137.0×52.0cm
 Yamatane Museum of Art

48

KAWAI Gyokudō [1873-1957]
Monkeys
 c. 1955-56
 Ink and Light Color on Paper
 60.0×75.5cm
 Yamatane Museum of Art

In his youth, Gyokudō raised a small monkey, sketching it daily, it is said. It is also said that, thinking that the monkey would be sad sleeping alone, he took it to bed with him every night. Gyokudō thus became extremely conversant with monkeys. In this painting, working in shades of ink and pale color, he freely differentiated textures of the rugged cliff, the supple vines, and the monkeys' soft fur.

49

KOBAYASHI Kokei [1883-1957]
Monkey Trainer
 c. 1920
 Color on Paper
 127.3×34.5cm (each)
 Yamatane Museum of Art

50

KAWASAKI Shōko [1886-1977]
Autumn in the Mountains
 1972-73
 Ink and Light Color on Paper
 45.8×47.9cm
 Yamatane Museum of Art

51

OKUMURA Togyū [1889-1990]
The Year of the Monkey
 1979
 Color on Paper
 26.5×23.5cm
 Yamatane Museum of Art

52

MORIYA Tadashi [1912-2003]
Peaches of Immortality
 1992
 Color on Paper
 14.5×46.0cm
 Yamatane Museum of Art

53

ISHIDA Takeshi [1922-2010]
Infant Monkey
 2003
 Color on Paper
 27.2×24.3cm
 Yamatane Museum of Art

54

MATSUO Toshio [1926-]
Long-Armed Apes
 1986
 Color on Paper
 80.2×116.6cm
 Yamatane Museum of Art

55

OKUMURA Togyū [1889-1990]
The Year of the Cock
 1981
 Color on Paper
 13.8×45.9cm
 Yamatane Museum of Art



Section 2. Images that Delight



The first section introduced Japanese art on auspicious themes. Here we present works that evoke feelings of happiness when one views their delightful subjects and modes of depiction.

The depiction of subjects with comical expressions and postures and the use of humorous styles are widespread in Japanese paintings. Satiric or humorous works date back to Heian-period picture scrolls and have won great popularity, particularly from the Edo period on, through their comic treatment of human beings, animals, and other subjects. Itō Jakuchū's *Sumō Match Between a Globefish and a Toad*, an ink painting with an eccentric theme, Utagawa Kuniyoshi's humorous renderings of cats and goldfish in his *ukiyo-e*, Shibata Zeshin's frog cheerfully playing the *biwa* lute: these works' humorous style makes one smile.

Works depicting moments in everyday life and joyful scenes, including Kaburaki Kiyokata's depiction of a cheerful scene with mother and child and Itō Shinsui's radiant beauties connect us to soothing, relaxing feelings and thus have the power to make the viewer happy.

The key words in this section, in which we introduce heartwarming happy paintings, are laughter, humor, and delight.

Laughter and Humor

56

ITŌ Jakuchū [1716-1800]

Fushimi Dolls

1799

Color on Paper

100.5×28.4cm

Yamatane Museum of Art

Fushimi dolls, clay dolls made in Fushimi, Kyoto, are known for their simple forms and colors. Jakuchū painted them again and again. In this example, the expressions on the Hotei dolls, arranged in a rhythmic composition, are gentle and highly approachable. This painting is an excellent example not only of Jakuchū's style, with precise depiction in rich colors and ink painting using ingenious techniques, but also the breadth of his oeuvre. The rough touch of the paint and his use of lustrous pigments tell us that he has taken deliberate care to communicate the texture, the material feel, of these clay dolls.



57

ITŌ Jakuchū [1716-1800]

Puppy and Broom

18th Century

Color on Paper

106.2×29.4cm



58

ITŌ Jakuchū [1716-1800]

Sumō Match Between a Globefish and a Toad

18th Century

Ink on Paper

101.3×43.0cm

The unusual theme of this painting is a globefish and a toad engaged in sumō wrestling, a match between two poisonous creatures. The inscription reads, "When will the struggles end?" from which one scholar has inferred that Jakuchū is poking fun at a conflict occurring in his daily life. The sight of the toad, desperately standing firm against his globefish opponent, and the globefish, with its blank, innocent expression, is utterly charming.

59

ITŌ Jakuchū [1716-1800]

Radish

18th Century

Ink on Paper

106.7×29.2cm

60 (display: 2/9-3/6)

UTAGAWA Kuniyoshi [1797-1861]

Singing the Bon-Bon Song, from A Set of Goldfish

c. 1842

Middle Format (*Chūban*) Polychrome Woodblock Print (*Nishiki-e*) on Paper
26.5×18.0cm

61 (display: 2/9-3/6)

UTAGAWA Kuniyoshi [1797-1861]

Fifty-three Cats as Puns for the Stations on the Tōkaidō Road

c. 1848

Large Format (*Ōban*) Polychrome Woodblock Print (*Nishiki-e*) on Paper
(right) 36.3×24.8cm
(center) 37.0×25.4cm
(left) 36.7×25.1cm

62 (display: 1/3-2/7)

UTAGAWA Kuniyoshi [1797-1861]

Laughing Actor Caricatures on a Wall

c. 1848

Large Format (*Ōban*) Polychrome Woodblock Print (*Nishiki-e*) on Paper
37.3×25.5cm

63 (display: 1/3-2/7)

UTAGAWA Kuniyoshi [1797-1861]

Laughing Actor Caricatures on a Wall

c. 1848

Large Format (*Ōban*) Polychrome Woodblock Print (*Nishiki-e*) on Paper
37.5×25.8cm

64 (display: 1/3-2/7)

UTAGAWA Kuniyoshi [1797-1861]

Laughing Actor Caricatures on a Wall

c. 1848

Large Format (*Ōban*) Polychrome Woodblock Print (*Nishiki-e*) on Paper
37.6×25.5cm

65 (display: 1/3-2/7)

UTAGAWA Kuniyoshi [1797-1861]

Double Portraits: Daruma / Gedō, Ikyū / Tokusakari

1848-54

Large Format (*Ōban*) Polychrome Woodblock Print (*Nishiki-e*) on Paper
35.3×24.5cm

SHIBATA Zeshin [1807-1891]

Urushi-e Lacquer Painting Album "Bokurin Hikka"

1877-88

Lacquer on Paper

19.1×16.7cm

Yamatane Museum of Art



Zeshin, a *maki-e* lacquerware artist as well as a painter, achieved great popularity with his own version of *urushi-e*, paintings made with colored lacquer, on paper. This example is an album of thirty lacquer paintings on a great variety of subjects, including landscapes, historic or legendary individuals, and animals. Among them, his painting of anthropomorphized frogs,

with a frog playing the *biwa* lute in the center, is rendered with great charm. The sight of the frogs around the musician, listening intently, is heart-warming. This work communicates a delightful ambience.

67

TSUJI Kakō [1870-1931]

Hanshan and Shide

19th-20th Century

Ink and Light Color on Paper

134.8×43.4cm

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Hanshan and Shide, a classic subject in Zen paintings, were two Buddhist hermits who lived at Guoqing Temple on Mt. Tiantai in China during the late Tang dynasty. With Fenggan, they were known as the three Guoqing hermits. In this work, the depiction of their clothing is distinctive. The artist worked with his brush generously loaded with ink or pigment and painted the clothing again and again, achieving the complex gradations that the *nijimi* effect, in which the ink or pigment spreads beyond the original brush lines, produces.

Delight

Artists' Biographies

ARAI Dōgan [1866-1948]

Born in Kōzuke province (now Gunma Prefecture); given name Nobukichi. Art names Hakuun, Sanboku Dōjin. By the age of sixteen he had been introduced to the Chinese classics and *Nanga* or Southern School Chinese painting, a style inspired by Chinese literati painting, building a solid foundation for a career as a poet and painter. In 1885, he moved to Tokyo, where he studied with Sugawara Hakuryū and Takamori Saigan. For eighteen years, starting in 1896, he traveled widely, to Korea, China, and Taiwan as well as throughout Japan. In 1918 he published *Nanga no egakikata* (Southern School painting techniques).

KABURAKI Kiyokata [1878-1972]

A Good Day

c. 1955

Color on Paper

52.0×40.0cm

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69

ITŌ Shinsui [1898-1972]

Spring

1952

Color on Silk

65.8×72.5cm

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Young women dressed what was then the modern fashion, combining kimono with the new Western hairstyles, are huddled together, talking with each other. The cherry-blossom motifs on the kimono worn by the woman on the left indicate that the season is spring. Works depicting a woman whispering into another woman's ear can also be found in *ukiyo-e*. Shinsui, who had a deep knowledge of *ukiyo-e*, favored this subject and painted it multiple times.

70

KAWASAKI Shōko [1886-1977]

The Advent of Spring

1924

Color on Silk

168.7×364.6cm (each)

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This work was inspired by the legend of Sahohime in Japanese myths. Sahohime, the Goddess of Spring, is one of a pair with Tatsutahime, the Goddess of Autumn. When Sahohime comes sprinkling flowers from Mt. Saho, east of Nara, the hills and plains warm up, flowers bloom, and green sprouts burst forth. In the Nara period, a spring breeze was called a "Saho breeze."

71

YAMAGUCHI Kayō [1899-1984]

Life Newly Born

1973

Color on Paper

151.0×134.0

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On a sketching trip one summer day before World War II, Kayō encountered a barely newborn calf in a village in the Tajima district of the San'in region. He found the experience profoundly moving. He was, he related, deeply touched by the beauty of life as it emerges in the world and the mystery of life itself. He completed this painting over twenty years after that encounter.

HASHIMOTO Gahō [1835-1908]

Born in Edo. His father, Hashimoto Seien, was an artist by appointment to a daimyō. Gahō studied with Kanō Tadanobu (Shōsen'in). After experience hardship during the closing years of the Tokugawa shogunate and the Meiji Restoration, he participated in the Painting Appreciation Society, which was organized by Fenollosa and others. In 1890 he was appointed professor at the Tokyo Fine Arts School (now Tokyo University of the Arts). That same year he was appointed an Imperial Household Artist. In 1898, he participated in the founding of the Japan Art Institute. He was a major figure in the Japanese art world in the Meiji period, with many outstanding students, including Yokoyama Taikan.

HISHIDA Shunsō [1874-1911]

Born in Nagano prefecture; given name was Mioji. First studied with Yūki Masaaki of the Kanō school, then at the Tokyo Fine Arts School (now Tokyo University of the Arts). He visited old temples and shrines in the Kyoto-Osaka area to make copies of their pre-modern paintings. One of the core artists in the Japan Painting Association and Japan Art Institute. With Yokoyama Taikan, experimented with *mōrōtai* ("vague" or "indistinct"), a style using blurred colors and no outlines. After travel in India, Europe and America, searched for a new style, fusing realism and decorativeness.

ITŌ Jakuchū [1716-1800]

A painter active in mid-Edo. Born in Kyoto. His art names included Beito'ō, Tobeian, and Jakuchū-Koji. After studying Kanō school painting, he turned to copying Chinese paintings and sketching animals and plants from life to deepen his knowledge. He was the eldest son of a wholesale greengrocer, but at the age of forty he handed over the family business to his younger brother and retired, to focus on his artistic activities. He established his distinctive style both in meticulous but gorgeously colored paintings and in the simplified forms found in his humorous monochrome sketches.

KABURAKI Kiyokata [1878-1972]

Born in Tokyo; given name Ken'ichi. The son of popular novelist Jōno Saigiku, he studied with Mizuno Toshikata. His newspaper illustrations and frontispieces for magazines made him very popular. In 1901 he was one of the founders of the Ugōkai, a group that included *ukiyo-e* and Western-style artists. In 1916, he was one of the founders of Kinreisha, a *Nihonga* association. He was active in the Bunten (Ministry of Education Exhibition) and Teiten (Imperial Art Exhibition) exhibitions, and in 1944 was appointed an Imperial Household Artist. In 1954, he was made a Person of Cultural Merit and awarded the Order of Culture. He was deeply versed in Edo culture, and his legacy includes many exquisite *bijinga* or paintings of beautiful women and genre paintings of unostentatious urban scenes.

KANŌ Tsunenobu [1636-1713]

Early Edo painter. Born in Kyoto as the eldest son of Kanō Naonobu (the younger brother of Tan'yū). His art name was Yōboku. On the death of his father, when he was fifteen, he succeeded his father as head of the Kobikichō branch of the Kanō school, one of its three branches, and laid the foundations for its continuing to thrive through the closing years of the Edo period. A talented painter of landscapes, portraits, and bird-and-flower paintings, he was responsible for many *shōhekiga* (paintings on partitions and walls), of which the most exalted were his *Kenjō no sōji-e* (sliding doors with paintings of the Chinese sages) in the Shishinden or Ceremonial Hall in the Kyoto Imperial Palace. He was awarded the Hōgen rank at age 69 and the Hōin rank at age 74.

ISHIDA Takeshi [1922-2010]

Born in Kyoto; given name Takeo. Graduated from the Kyoto City School of Arts and Crafts. Studied *Nihonga* with Mori Shumei. After spending twenty years producing illustrations for children's books, such as illustrated books about animals, in 1971 he switched to *Nihonga*. In 1973, he was awarded the Grand Prix at the Yamatane Museum of Art. Subsequently he showed his work primarily in solo exhibitions. The distinctive style of his paintings of majestic natural landscapes and animals combines realism with subtle lyricism.

ITŌ Shinsui [1898-1972]

Born in Tokyo; given name Hajime. Studied with Kaburaki Kiyokata and joined the art group Tatsumigakai. His works were shown in the official exhibitions, such as the reestablished Inten (Japan Art Institute Exhibition), Bunten (Ministry of Education Exhibition) and Teiten (Imperial Art Exhibition). In 1916, he joined the *Shin-hanga* (New Prints) movement. He established the art study groups Nihonga-in (Japanese Painting Group) in 1938 and Seikinkai in 1939. After the war he participated in the Nitten (Japan Fine Arts Exhibition). In his early works the influence of *ukiyo-e* is visible; but later his paintings of contemporary beauties and customs, in which strong lines are combined with clear, bright colors, made him Japan's finest painter of *bijinga* (paintings of beautiful women).

KANŌ Kazunobu [1816-1863]

Late Edo-period painter. Born in Edo, into a family of antique dealers; his original surname is unknown. His familiar name was Toyojirō; his art name was Ken'yūsai. He studied Shijō, Tosa, and Kanō school painting. He adopted the surname Henmi following his 1840 marriage to Yasu (Myōan), the daughter of Henmi Toneri. The popularity of the votive tablets he painted for the Asakusa Kannon temple made it possible for him to become independent as an artist. He spent the rest of his life on the *Five Hundred Arhats*, a series of 100 scrolls for the Buddhist temple Zōjō-ji. At the age of 47, he was awarded the Hōgen rank.

KAWABATA Ryūshi [1885-1966]

Born in Wakayama; given name Shōtarō. While working as a magazine illustrator, he studied Western-style painting at the Hakubakai and other Western painting studios. In 1913, he traveled to America. After returning to Japan he switched to creating *Nihonga*. In 1917, he became a senior member of the Japan Art Institute, but resigned from the institute in 1928 and the next year established the Seiryūsha, a group focused on art for exhibitions spaces. He became an advocate of art created for large public spaces and his works stood out for their immense, dynamically charged expression. In 1959, he was designated a Person of Cultural Merit and awarded the Order of Culture.

KAWAI Gyokudō [1873-1957]

Born in Aichi prefecture. His given name was Yoshisaburō. Studied in Kyoto with Mochizuki Gyokusen and Kōno Bairei before moving to Tokyo and studying with Hashimoto Gahō. Participated in the founding of the Japan Art Institute; thereafter mainly showed work in the government exhibitions. Joined the faculty of the Tokyo Fine Arts School (now Tokyo University of the Arts) in 1915 and became an Imperial Household Artist in 1916. Was awarded the Order of Culture in 1940 and designated a Person of Cultural Merit in 1951. He depicted mountain villages and pastoral scenes with a distinctively Japanese sensitivity.

KAWASAKI Shōko [1886-1977]

Born in Gifu prefecture. His given name was Ryūichi. He studied with his grandfather, Kawasaki Chitora, and with Kobori Tomoto. After graduating from the Tokyo Fine Arts School, he organized the Kōjusha study group. Work first selected for the Bunten (Ministry of Education Exhibition) in 1914. Joined the faculty of the Imperial Art School in 1929 and of the Tokyo Fine Arts School (now Tokyo University of the Arts) in 1943. After the war, was mainly active in the Nitten (Japan Fine Arts Exhibition) and the Nihonga-in (Japanese Painting Group) exhibitions. He created history paintings and paintings of the human figure in a lyrical style and also produced ink paintings in his late period.

KODAMA Kibō [1898-1971]

Born in Hiroshima; given name Shōzō. In 1917, he moved to Tokyo and began to teach himself oil painting. The following year he began studying with Kawai Gyokudō. After his work was selected, for the first time, for the third Teiten (Imperial Art Exhibition) in 1921, he was active in official exhibitions. During the late 1930s, he switched from landscape to flower-and-bird painting. In 1950, he, Itō Shinsui, Ikeda Yōson, and others established the Jitsugetsusha. In 1957, he traveled to Europe. After returning to Japan he unveiled a series of ink paintings, *Scrolls of Landscape in France*. Using landscapes and bird-and-flower motifs, he pioneered new means of expression in ink painting.

MATSUO Toshio [1926-]

Born in Nagasaki. Studied with Katayama Nanpū. In 1949 his work was selected for the first time for the reestablished Inten (Japan Art Institute Exhibition). In 1971, he was awarded the Second-prize at the Yamatane Art Museum Exhibition and became a senior member of the Japan Art Institute. In 1987 he became a professor at Tama Art University, where he is currently emeritus professor. In 1994 he became a member of the Japan Art Academy and in 2000 was named a Person of Cultural Merit. Since 2009, he has served as chairman of the Japan Art Institute and in 2012 was awarded the Order of Culture.

KAWANABE Kyōsai [1831-1889]

Born in Shimo-usa province (now Ibaraki Prefecture). Childhood name was Shūzaburō. Art names included Gaki and Shōjōkyōsai. At the age of seven he entered Utagawa Kuniyoshi's painting school. While there he also studied with Kanō school artists Maemura Tōwa and Kanō Tōhaku. Following the deaths of his teachers he continued to pursue his studies on his own, unconfined by any particular school. His work included preparatory drawings for *maki-e* lacquerware, humorous paintings, and book illustrations. In the Meiji period, his work was shown to great acclaim at the Vienna Expo and many other expositions in Japan and overseas. He painted a wide range of subjects with superb descriptive power and humor.

KOBAYASHI Kokei [1883-1957]

Born in Niigata prefecture; given name Shigeru. He studied with Kajita Hanks. After being active in the Bunten (Ministry of Education Exhibition) and other government exhibitions, he participated in the Society for Refinement of Japanese Painting and the Kōjikai circle, both oriented to innovation in *Nihonga*. Became a senior member of the Japan Art Institute in 1914. In 1923 he copied the *Admonitions of the Instructress to the Court Ladies*, a picture scroll attributed to the Chinese artist Gu Kaizhi (c. 345-406) in the British Museum, and his eyes were opened to the beauty of line drawing. After returning to Japan, he established a style making use of scrupulous line drawings and clear colors. Joined the faculty of the Tokyo Fine Arts School (now Tokyo University of the Arts) and also became an Imperial Household Artist in 1944. Was awarded the Order of Culture in 1950.

KOMATSU Hitoshi [1902-1989]

Born in Yamagata. Studied at the Kawabata Painting School. The Kokuga Sōsaku Kyōkai (Association for the Creation of National Painting; now the Kokugakai) exhibition led to his becoming a student of Tsuchida Bakusen. In 1928 he and other young artists formed Shinjusha. The following year his work was selected for the first time for the Teiten (Imperial Art Exhibition). Starting in 1930, he made the Inten (Japan Art Institute Exhibition) held by the Japan Art Institute his main area of activity. In 1946, he became a senior member of the Japan Art Institute. In 1986, he was named a Person of Cultural Merit. His style is distinguished by effective use of strong, black lines in work brimming with vitality.

MORI Kansai [1814-1894]

Born in Chōshū (now Yamaguchi prefecture), this artist began his studies with Mori Tetsuzan in Osaka. As his teacher's adopted son-in-law, he succeeded to the Mori School headship following his teacher's death. During the closing years of the Tokugawa shogunate, he was active as an imperial loyalist. After the Meiji Restoration, however, he dedicated himself to art. In 1880, he became a teacher at the Kyoto Prefectural Art School. After repeatedly receiving awards at the National Industrial Exhibitions, he became a central figure, along with Kōno Bairei, in Kyoto art circles. In 1890 he received an appointment as an Imperial Household Artist. His oeuvre ranged broadly in style from the Maruyama School to literary painting. His forte was landscapes.

MORIYA Tadashi [1912-2003]

Born in Gifu; given name Tadashi. Studied with Maeda Seison and graduated from the Tokyo Fine Arts School (now Tokyo University of the Arts). His work was first selected for the Inten (Japan Art Institute Exhibition) in 1941. In 1954 he began his studies abroad in Italy. In 1974, he became a senior member of the Japan Art Institute and was appointed professor at the Aichi University of the Arts. In 1996, he was named a Person of Cultural Merit, and in 2001 was awarded the Order of Culture. A pioneer in the development of a new style of history painting after World War II, he participated in copying and reproducing the wall paintings in the *Kondō* or Golden Hall at Hōryūji temple and murals in the Takamatsuzuka Tomb, as well as designing movie costumes.

ODAKE Chikuha [1878-1936]

Born in Niigata; given name Somekichi. Studied Maruyama Shijō style painting with Kawabata Gyokushō and *Yamato-e* (Japanese-style painting) with Kobori Tomoto and Kajita Hanko. In 1906, he and Yasuda Yukihiko formed the Daidō Kaigakai (Daidō Painting Society). The following year he joined the Kokuga Gyokuseikai (Group for Attaining a Perfect National Painting) and participated in the first Bunten (Ministry of Education Exhibition), the first official exhibition. He later won numerous prizes at the Bunten and its successor, the Teiten (Imperial Art Exhibition). In 1913, he, his older brother Etsudō, and younger brother Kokkan organized an exhibition by the Hakkakai (Eight Flowers Association), a somewhat rebellious, anti-establishment group. History paintings were his forte, but following the founding of the radical group Hakkasha in 1919, he switched to an avant-garde style.

SHIBATA Zeshin [1807-1891]

Born in Edo. Studied *maki-e* decoration on lacquer with Koma Kansai and painting with the Maruyama School artist Suzuki Nanrei. In *maki-e* lacquer, he revived the wave-patterned *seigaiha-nuri* technique, in which he applied a lacquer formulated to dry more quickly, then pulled a comb through it, creating a wave (*seigaiha*) pattern. He also introduced new techniques for applying lacquer. In early Meiji, he created a new technique, *urushi-e*, lacquer painting using *iro-urushi*, colored lacquer, on Japanese *washi* paper. His renown spread through expositions both in and outside of Japan. In 1890 he was appointed an Imperial Household Artist. Equipped with extraordinary skills, he created a richly witty style that transcends both painting and craft.

TAKEUCHI Seihō [1864-1942]

Born in Kyoto; given name was Tsunekichi. Studied with Kōno Bairi. Initially used the art name 棲鳳 (Seihō). After traveling to Europe, replaced the first character of his name with 栖, a homophone of the original character but including the Chinese character element for “west” (西). Worked to modernize *Nihonga* and was a driving force in the Kyoto art world. Appointed an Imperial Household Artist in 1913 and awarded the Order of Culture in 1937. His meticulous ability to depict subjects so that “if he painted an animal, it was there, scent and all” and his unrestrained style were highly regarded.

NAKAMURA Hōchū [? -1819]

Born in Kyoto; mainly active in Osaka. Interacted with literati and was an accomplished *haikai* poet. After working in *nanga*, *shitōga* (in which the fingertip or fingernail is used instead of a brush), and other styles and techniques, he became strongly influenced by Ogata Kōrin. Moved to Edo for a time, publishing the *Kōrin gafu* (Kōrin album) in 1802; gained renown as an artist working in Kōrin’s style. Using *tarashikomi* (a technique to create pooled, blurred colors) extensively, developed a humorous, heartwarming style.

OKUMURA Togyū [1889-1990]

Born in Tokyo. Given name Yoshizō. Studied with Kajita Hanko, also learning from more senior student Kobayashi Kokei. Work first selected for the Inten (Japan Art Institute Exhibition) in 1927; became a senior member in 1932. Joined the faculty of the Imperial Art School in 1935. Became a member of the Imperial Art Academy in 1947. Awarded the Order of Culture in 1962. Became chairman of the Japan Art Institute in 1978 and chairman emeritus in 1990. Established a warm, generous style characterized by use of light colors.

SHIMOMURA Kanzan [1873-1930]

Born in Wakayama; given name Seizaburō. Studied with Kanō Hōgai and Hashimoto Gahō and was in the first class of students admitted to the Tokyo Fine Arts School (now Tokyo University of the Arts), where he became an assistant professor upon graduation in 1894. In 1898, he resigned that position and participated in the founding of the Japan Art Institute. In 1903 he traveled to Europe on a Ministry of Education scholarship. In 1914 he and Yokoyama Taikan played leading roles in the revival of the Japan Art Institute. In 1917 he was appointed an Imperial Household Artist. His legacy includes many works painted in a classical manner.

TAKI Katei [1830-1901]

Born in Edo. Studied with Ōoka Unpō, then traveled to Nagasaki to study with Tetsuō. There he also interacted with artists who had arrived there from China. After working in Edo for the shogunate, he resigned and moved to the Hokuetsu region of northern Japan. Following the Meiji Restoration, he returned to Tokyo and in 1873 showed work at the Vienna Expo and other expositions both in and outside of Japan. In 1893, he was appointed an Imperial Household Artist. He produced brilliant bird-and-flower paintings based on accurate sketching from life and backed by his research on the classics.

TAZAKI Sōun [1815-1898]

Born in Edo. His childhood names were Zuihaku and Yorisuke. His given name was Un. A samurai retainer of the Shimotsuke (now Tochigi Prefecture) Ashikaga domain, he renounced his ties to the domain at the age of twenty to pursue a career as an artist. He studied Shijō School painting as well as studying with Tani Bunchō, but also learned from the techniques of Watanabe Kazan and Chinese paintings. During the closing years of the Tokugawa shogunate, he was involved in politics as a loyal supporter of the emperor. Following the Meiji Restoration, however, he devoted himself to painting. His works won prizes at the Competitive Show for the Promotion of National Painting and the Paris Expo, among other exhibitions. In 1890 he was appointed an Imperial Household Artist.

UTAGAWA Kuniyoshi [1797-1861]

Late-Edo *ukiyo-e* artist. Born in Edo. Former surname Igusa. Art names include Ichiyūsai. Began to study with Utagawa Toyokuni I at the age of 15. Kuniyoshi's *Water Margin* series made him a highly renowned and popular painter. His oeuvre includes masterpieces in a wide range of genres; addition to warriors, his subjects included actors, beautiful women, witty satires and caricatures, and pictures of famous places, in which he used Western-style shading. His distinctive style influenced many students, including Tsukioka Yoshitoshi and Kawanabe Kyōsai.

YOKOYAMA Taikan [1868-1958]

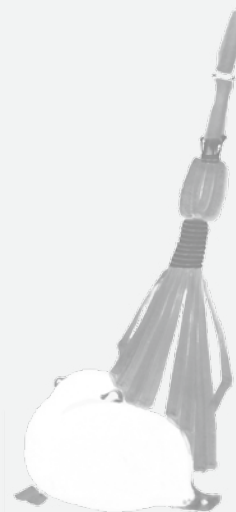
Born in Ibaraki; given name Hidemaru. A member of the first class of students to enter the Tokyo Fine Arts School (now Tokyo University of the Arts), he was trained by Okakura Tenshin and Hashimoto Gahō. In 1896 he was appointed assistant professor at that same school, but in 1898 resigned and participated in the founding of the Japan Art Institute. After a period of devoting himself to his studies in Izura, he helped reestablish the Japan Art Institute in 1914 and remained a central figure in it, dedicated to its operations, until his final years. In 1931, he was named an Imperial Household Artist and in 1937 was awarded the Order of Culture.

TSUJI Kakō [1870-1931]

Born in Kyoto; given name Unosuke. Studied with Kōno Bairi and was, along with Takeuchi Seihō, one of Kōno's four most outstanding students. He was active in the National Industrial Exhibition and received many awards in official exhibitions. In 1925 he became a member of the Imperial Fine Arts Academy and in 1926 was appointed head of both the Kyoto City School of Arts and Crafts (KCSAC) and the Kyoto City College of Painting (KCCP). His incorporation of elements from Zen painting and *nanga* brushwork into the Maruyama Shijō tradition created a new style. He was the founder of the Kakō Academy and trained such artists as Tomita Keisen.

YAMAGUCHI Kayō [1899-1984]

Born in Kyoto; given name Yonejirō. Studied with Nishimura Goun. His work was first selected for the Bunten (Ministry of Education Exhibition) while he was still a student at the Kyoto City College of Painting. After the death of Goun, Kayō became the key figure at the Shinchōsha, Goun's private art school. In 1942, he was appointed professor at his alma mater. Active in the postwar Nitten (Japan Fine Arts Exhibition), in 1980 he was named a Person of Cultural Merit and in 1981 was awarded the Order of Culture. His tranquil paintings of animals and plants are rooted in traditional Shijō school realism.



Next Exhibition:

Special Exhibition Commemorating the 50th Anniversary of the Yamatane Museum of Art

A Century of Devotion: The Art of Okumura Togyū

Period: 19 March – 22 May, 2016 (Closed on 3/22 and on Mondays, except for 3/21 and 5/2)

*Some of the works or the pages/scenes on display may be changed during the exhibition period.



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