

A Fresh Breeze Stirring:

Innovation and Revivalism in Latter Edo-period Painting

From: Saturday, 1 February 2025

To: Wednesday, 2 April 2025

Organizer: Tokugawa Art Museum and Hōsa Bunko Library

Remarks:

*The exhibits may be changed due to various reasons without notice.

*The order of exhibits in this list do not necessarily correspond to the order of exhibition.

*The following marks indicate:

○ Important Art Object

■ Aichi Prefecture Designated Cultural Property

*Some works will be exhibited only during periods A or B:

<A>: 1 February - 2 March, 2025

: 4 March - 2 April, 2025

Foreword

This exhibition presents works from three of the diverse artistic movements that developed among the painting circles of the latter Edo period.

From around the middle of the Edo period, bird-and-flower paintings in richly colored Realist style became prominent. This tradition is known as the Nagasaki School because it is based on a style that arrived in Japan from China via the port of Nagasaki, and it influenced many painters, especially feudal lords who had a taste for new things. Offering a similar novelty, together with the appeal of the Chinese literati lifestyle, Nanga was a free and diverse style that became popular nationwide among amateur and professional painters alike.

The later Edo period witnessed the rise of a group of painters, collectively referred to as the Revivalist Yamato-e School, who studied the classic works of traditional Japanese Yamato-e painting and sought to bring back that style.

This exhibition introduces a selection of works from the collections of The Tokugawa Art Museum. and the Nagoya City Museum. that brightened the cultural landscape of the latter half of the Edo period. We hope you will enjoy it.

Section 1: The Nagasaki School

As Japan's only port open to the outside world during the Edo period, Nagasaki served as the entry point for the continuous influx of new cultural artifacts arriving from China and the Netherlands. The highly detailed, colorful bird-and-flower paintings of the Qing-dynasty Chinese painter Shen Nanpin (1682-?), who came to Japan in 1731, attracted particular attention from the Japanese art world. Through Shen's disciple Yūhi (1693-1772) and Yūhi's student Sō Shiseki (Kusumoto Sekkei, 1715-86), the style soon made its way from Nagasaki to the Osaka region and further east to Edo, coming to be called the Nagasaki School.

Shoguns and daimyos quickly embraced this new painting style. The 8th shogun, Tokugawa Yoshimune (1684-1751), purchased richly colored paintings by Shen Nanpin, and the heads of the Owari and Kii Tokugawa families also acquired works by his students and his students' students. Some feudal lords, such as Satake Shozan (1748-85), lord of the Akita domain, even became painters in their own right.

1 <A> right-hand screen / left-hand screen

Flowers and Birds, a pair of six-fold screens.

By Yūhi.

Edo period, 1753-54.

The Tokugawa Art Museum.

2 <A>

Terrible Tiger.

By Yūhi.

Edo period, 18th c.

The Tokugawa Art Museum.

3

Cormorants catching Fishes.

By Yūhi.

Edo period, 1755.

The Tokugawa Art Museum.

4 ■

Illustrated Scroll of the Seasons of Rakuraku-en Garden in Ichigaya Residence.

By Sō Shikō.

Edo period, 1836.

Nagoya City Museum.

*The scenes exhibited will be changed between periods A and B.

5

Hollyhocks and Cock.

By Sō Shikō.

Edo period, 19th c.

Nagoya City Museum.

6

Flowers and Birds in Autumn and Winter.

By Sō Shiko.

Edo period, 19th c.

Nagoya City Museum.

7

Illustrated Handscroll of Various Birds, volume 2 of 5.

Copied by Sō Shikō.

Edo period, 1836.

The Tokugawa Art Museum.

*The scenes exhibited will be changed between periods A and B.

8 <A>

Carps.

By Sō Shizan.

Edo period, 18th c.

The Tokugawa Art Museum.

9

Birds and Flowers beside a Withered Tree.

By Tsuda Ōkei.

Edo period, 1753.

Nagoya City Museum.

10 <A>

Bulbuls, Swallows and Beauties under a Tree.

By Tsuda Ōkei.

Edo period, 18th c.

Nagoya City Museum.

11

Cotton Rose and a Kingfisher.

By Tsuda Ōkei.

Edo period, 1759.

Nagoya City Museum.

13

Flowers and Birds.

By Naruse Masanori.

Edo period, 1816.

Nagoya City Museum.

12 <A>

Plum Blossoms and Birds.

By Naruse Masamoto.

Edo period, 18th c.

Nagoya City Museum.

14 <A>

Parrot.

By Matsudaira Yoshitatsu.

Edo period, 1859.

The Tokugawa Art Museum.

15

Peonies and a White Pheasant.

By Tokugawa Narimasa.

Edo period, 19th c.

The Tokugawa Art Museum.

16 <A>

Yuzu (small citrus fruits) and Golden Pheasants.

By Chō Gesshō.

Edo period, 19th c.

Nagoya City Museum.

17

Bamboo and Cocks in the Rain.

By Chō Gesshō.

Edo period, 19th c.

The Tokugawa Art Museum.

18 <A>

A Peacock.

By Masuyama Sessai.

Edo period, 19th c. Nagoya City Museum.

19

A Peacock.

By Yamada Kūjō.

Edo period, 18th c.

Nagoya City Museum.

Section 2: Nanga

Literati painting, a style that became popular during the Ming and Qing dynasties in China, started to draw the attention of Japanese intellectuals beginning in around the Kyōhō era (1716-36). In China, the term “literati painting” – Ch. *wenrenhua* – originally referred to artworks by amateur painters who were cultivated in scholarly pursuits, such as Confucianism and poetry. However, in Japan, where this style was introduced in tandem with the stylistic concepts of the contemporaneous Nanzonghua “Southern School”, which depicted the humid scenery of China’s Jiangnan region, the term Nanga (Southern painting) became a convenient term for any works that reflected the literati sentiment, even if the artists made a living from their paintings.

The Owari region also produced outstanding Nanga artists. Notable examples include Niwa Kagen (1742-1786), a retainer of the Owari domain who retired from the daimyo’s service at a young age, Yamamoto Baiitsu (1783-1856), who went to Kyoto and became a successful painter there, and Nakabayashi Chikutō (1776-1853), who was also born in Nagoya then became a leading literati painter in Kyoto.

20 <A>

Wonderful Sight in Japan (Mt. Fuji.)

By Niwa Kagen.

Edo period, 1770.

Nagoya City Museum.

21

Portrait of Budai.

By Niwa Kagen.

Edo period, 1778.

Nagoya City Museum.

22 <A>

Mt. Fuji.

By Sumi Raizan.

Edo period, 19th c.

Nagoya City Museum.

23

Picture Album of Landscapes.

By Magata Taiei.

Edo period, 1819. Nagoya City Museum.

*The scenes exhibited will be changed between periods A and B.

24

Mt. Fuji.

By Yokoi Kinkoku.

Edo period, 1832.

Nagoya City Museum.

25 ■ <A> right-hand screen / left-hand screen

Birds and Flowers in Four Seasons.

By Yamamoto Baiitsu.

Edo period, 1847.

Nagoya City Museum.

26 <A>

Flowers, Grasses and Insects.

By Yamamoto Baiitsu.

Edo period, 1844.

Nagoya City Museum.

27 ○ <A>

Waterfalls and Bamboo Forest.

By Yamamoto Baiitsu.

Edo period, 19th c.

Nagoya City Museum.

28

Yōrō Falls.

By Yamamoto Baiitsu.

Edo period, 1847.

Nagoya City Museum.

29

Fishes and Vegetables.

By Yamamoto Baiitsu.

Edo period, 1847.

Nagoya City Museum.

30

Illustrated Handscroll of Various Flowers.

By Yamamoto Baiitsu.

Edo period, 1834.

Nagoya City Museum.

*The scenes exhibited will be changed between periods A and B.

31 ■ <A> right-hand screen / left-hand screen

Landscapes.

By Nakabayashi Chikutō.

Edo period, 1813.

Nagoya City Museum.

32

Landscapes.

By Nakabayashi Chikutō.

Edo period, 1843.

Nagoya City Museum.

33 <A>

Landscapes painted with Rich Mineral Pigments.

By Nakabayashi Chikutō.

Edo period, 1835.

Nagoya City Museum.

34

Wonderful Sight in Japan (Mt. Fuji.)

By Nakabayashi Chikutō.

Edo period, 19th c.

Nagoya City Museum.

35 <A>

Hérons at Waterside in Autumn.

By Nakabayashi Chikutō.

Edo period, 19th c.

Nagoya City Museum.

36

Illustrated Album of Ten Advantages and Ten Pleasures of Country Life, copy.

By Nakabayashi Chikutō.

Edo period, 19th c.

Nagoya City Museum.

*The scenes exhibited will be changed between periods A and B.

37

Shū-en-jō Album, made for Murase Sekkyō by followers.

By Yamamoto Baiitsu.

Edo period, 1849.

Nagoya City Museum.

*The scenes exhibited will be changed between periods A and B.

Section 3: Revivalist Yamato-e School

In the late Edo period, a return to the deep-rooted tradition of native Japanese-style Yamato-e painting began with the artist Tanaka Totsugen (1767-1823). Unsatisfied with the excessive formalism that Yamato-e had succumbed to, Totsugen began to copy classical illustrated handscrolls, such as the *Ban Dainagon e-kotoba*, with great enthusiasm, in an attempt to rediscover the true nature of Yamato-e. Today, Totsugen’s works enjoy a certain popularity as hanging scrolls for the tea ceremony, but some pieces are quite large in scale and his works demonstrate a wide stylistic range.

Totsugen was succeeded by his disciple Ukita Ikkei (1795-1859) and he also influenced Reizei Tamechika (1823-1864), who studied Kanō School painting. In Nagoya, Watanabe Kiyoshi (1778-1861) was an active successor of Totsugen’s style.

38 <A>

Wagtail and Bamboo.

By Tanaka Totsugen.

Edo period, 19th c.

Nagoya City Museum.

39 <A>

Minamoto no Yoshiie at the Battle of Go-san’nen.

By Tanaka Totsugen.

Edo period, 19th c.

Nagoya City Museum.

40

Sun and Moon.

By Tanaka Totsugen.

Edo period, 19th c.

Nagoya City Museum.

41

Sun and Moon.

By Tanaka Totsugen.

Donated by Mr. Kaiya Magoemon.

Edo period, 19th c.

The Tokugawa Art Museum.

42 <A>

Falconry in the Snow.

By Ukita Ikkei.

Edo period, 19th c.

Nagoya City Museum.

43

Fox’s Wedding.

By Ukita Ikkei.

Edo period, 19th c.

Private Collection.

44

Annual Events of the Twelve Months.

By Watanabe Kiyoshi.

Edo period, 19th c.

Nagoya City Museum.

*The scenes exhibited will be changed between periods A and B.

45 <A>

Portrait of the Poet Kakinomoto no Hitomaro.

By Watanabe Kiyoshi.

Edo period, 1826.

Nagoya City Museum.

46

“Kaiawase,” *awasegai* painted shells for shell matching game and *Karuta* playing cards.

By Watanabe Kiyoshi.

Edo period, 1857.

The Tokugawa Art Museum.

47 <A>

Nandin and Bamboo.

By Watanabe Kiyoshi.

Donated by the Ōwaki family.

Edo period, 19th c.

The Tokugawa Art Museum.

48

Illustrated *Tale of the Heiji Civil War*, copy.

Scroll of the Escape of the Imperial Family to Rokuhara.

By Hoyama Yūinen.

Edo period, 1860.

Nagoya City Museum. (Morikawa Collection)

*The scenes exhibited will be changed between periods A and B.



徳川美術館

THE TOKUGAWA ART MUSEUM

