Invented Tradition

Pre-Modern Japanese Cultural Exchange

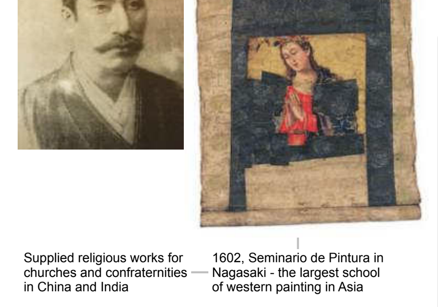
Jesuit mission

St. Francis Xavier (1506-1552)

1543 pleased the daiymo of Satsuma province, Shimazu Takahisa (1514-1571) with the first Western paintings of the Madonna and Child, beside some technical objects like compass, clocks and optical instruments

1583 Giovanni Niccolo (1558-1626)

Came to produce art and devotional objects for use by Japanese Catholic churches and converts and to educate in Western-style painting.

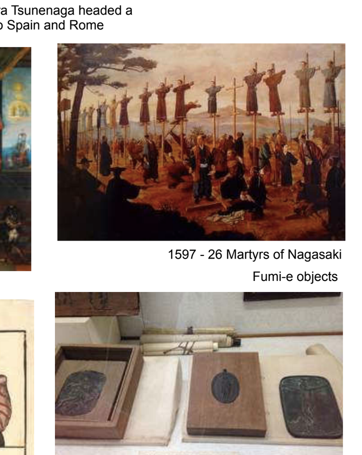


Supplied religious works for churches and confraternities in China and India

1602, Seminario de Pintura in Nagasaki - the largest school of western painting in Asia

1613-1620, Hasekura Tsunenaga headed a diplomatic mission to Spain and Rome

1584 Four Japanese Jesuits arrived in Lisbon and later visited Pope Gregor XIII



1597 - 26 Martyrs of Nagasaki

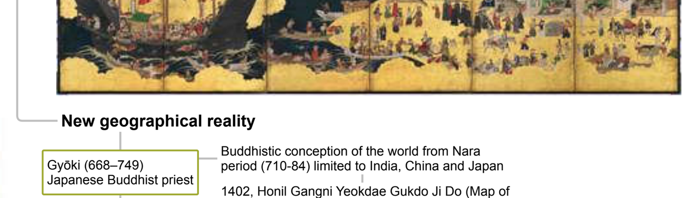
Fumi-e objects

Expulsion of Christianity

Christian art was banned in 1614 and mostly destroyed

1635 sakoku-rei edict, Catholicism was strictly forbidden

While Western thought and religion was excluded, Japanese elite were eager to master the Chinese cultural tradition and Ming administrative law



Japan's own boundaries

Nagasaki

seclusion policy sakoku

The idea of European understanding of perspective vanished, the whole concept of framing, mounting and reception of art had gone

15-20 Dutchmen stayed on Dejima at a time, Chinese numbered in the thousands and violated Chinese bans on trade with Japan

Dutch merchants of the Dutch East India Company were allowed to stay on the man-made island of Dejima in the Nagasaki bay and Chinese traders were settled in a compound called tōjin yashiki

Maria Kannon images are statues of the Virgin Mary disguised as the Buddhist goddess Kannon - Kakure Kirishitans "hidden" Christians

New geographical reality

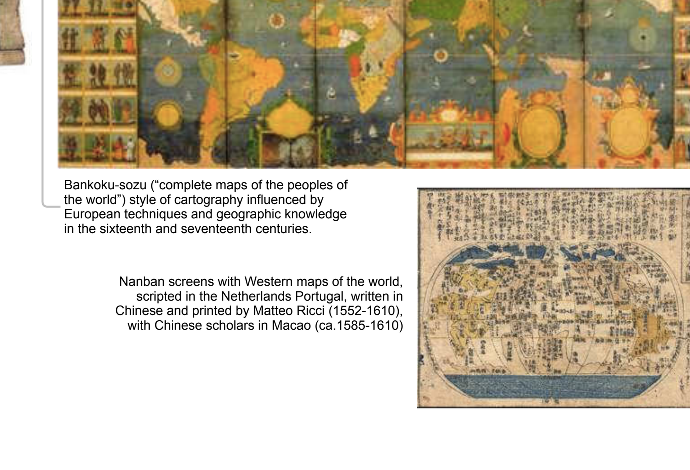
Gyōki (668–749) Japanese Buddhist priest

Buddhistic conception of the world from Nara period (710-84) limited to India, China and Japan

1402, Honil Gangni Yeokdae Gukdo Ji Do (Map of Integrated Lands and Regions of Historical Countries and Capitals) - world map created in Korea

Galileo Galilei (1564-1642)

Teaching the spherical Earth, and mapping the world in the orbis terrarum



Bankoku-sozu ("complete maps of the peoples of the world") style of cartography influenced by European techniques and geographic knowledge in the sixteenth and seventeenth centuries.

Nanban screens with Western maps of the world, scripted in the Netherlands Portugal, written in Chinese and printed by Matteo Ricci (1552-1610), with Chinese scholars in Macao (ca.1585-1610)

Art censor of foreign paintings and books

As official painters, sanctioned by government patronage they developed a distinctive, conservative style, combining elements of traditional Japanese painting, Ming decorative realism and aspects of Western illusionism.

Import restriction on foreign content *goyo-eshi* - painters in official service | *karae mekiki* - inspector of Chinese paintings

Tokugawa Yoshimune (1684-1751)

1720 Loosening the ban on books and translations

Watanabe (Shūseki 1697)

Hirowatari (Ikko 1701)

Ishizaki (Yūshi 1736)

Araki (Genkei 1766)

1870 abolished

A response to Sino-centric, Neo-Confucian theories by revealing the true Japanese spirit and removing a thousand years of Chinese learning

superiority of Japan and Japanese culture

National Learning *Kokugaku*

Most of what was considered to be uniquely Japanese was largely an invention of the Kokugaku, the National Learning movement and what Meiji scholars invented as traditions were revivals of the Kokugaku principles

Appreciation of art and culture developed along the lines of economic class and social status

Promote literacy and learning for an educated urban public

Printing techniques

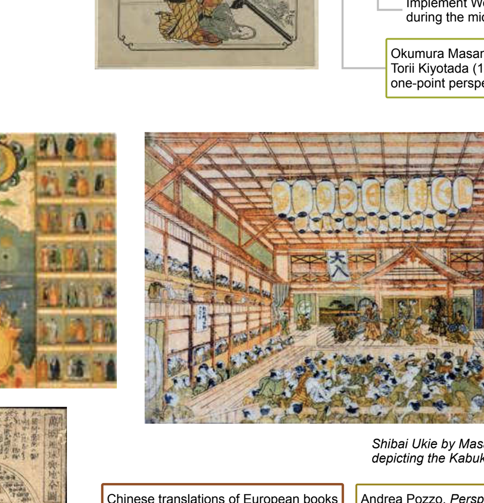
1590 first moveable type printing press, Jesuits

One from Korea in 1593 by Toyotomi Hideyoshi's army

Hishikawa Moronobu (1618-1694) and his unknown predecessor founded the genre of ukiyo-e

Implement Western perspective during the mid-eighteenth century

Okumura Masanobu (1686-1764), Torii Kiyotada (1664-1729) - one-point perspective - uki-e



Shibai Ukie by Masanobu Okumura, depicting the Kabuki theater Ichimura-za

Chinese translations of European books on perspective and Suzhou prints

Andrea Pozzo, *Perspectiva pictorum et architectorum* (1698)

1750 Megane-e Perspective boxes

1740 first Japanese perspective prints by Maruyama Okyo (1733-1795)

Perspective boxes, first appeared in Renaissance Europe and the Dutch brought the first device to Japan in the 1640s as a gift to the shogun.

Rangakusha

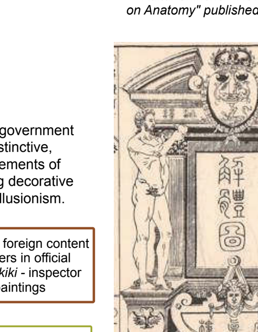
Antique and curiosity shows of the Dutch scientist - targeted on few scholars of different science to visit and studying together physics, biology, chemistry, etc.

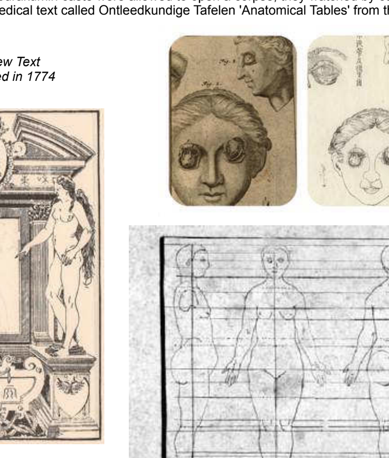
Anatomy

Spectacle of Western paintings and realistic drawings from the body

The book 'New Treatise of Anatomy' originally written in German Anatomische Tabellen, 1722, by Johann Adam Kulmus (1689-1745) gained such an influence. Under the instruction of the valuable book, owned by Sugita Genpaku (1733–1817), Maeno Ryōtaku (1723–1803) Japanese science as a whole would overcome a cultural barrier as a consequence, using this publication. On March 4, 1771, the physicians Sugita Genpaku, Maeno Ryōtaku, and Nakagawa Junnan (1739–1786), observed their first dissection. As only men of the lowest burakumin caste were allowed to open a corpse, they watched by comparing the open corpse with the medical text called Ontleedkundige Tafelen 'Anatomical Tables' from the book.

Kaitai Shinsho "New Text on Anatomy" published in 1774





1722 Anatomische Tabellen, by Johann Adam Kulmus (1689-1745)

owned by Sugita Genpaku (1733–1817), Maeno Ryōtaku (1723–1803)

1778 Gahō kōryō 'Principles of Painting' and Gahō rikai 'Understanding Pictures and Diagrams' were among the first theoretical writings on Western style painting by Japanese

Satake Shozan (Yoshiatsu 1748-1785)

Naotake Odano (1749-1780)

Curiosities Bussankai

Bussankai became with the selection and presentation of exhibition objects an essential precursors of the Meiji exhibitions spread to all the major provincial towns

1757 Bussankai introduced wonders and rarities from abroad

Gennai Hiraga (1728-1779)

sent by his daiymo to learn the Dutch language - translated Western lexica

Tamura Ransui (1718-1776)

Western art - theory of isomorphism of god

Bunjinga - Nanga school or Southern Painting school - Chinese style painting

Four great Chinese teachers

Shen Nan-p'in (1682–1760)

Song Ziayan (?-1760)

Yi Fujiu (1698-1747)

Chen Yuanyun (1587-1671)

Around 130 Chinese painters stayed in Nagasaki.

Perspective

Central perspective was considered as an restriction

Visitor was not meant to participate in the drawing by a physical position

East Asian art - heteromorphism of duality - perspective a form of cheating

Bunjinga continued to be enthusiastically practiced and collected into the early Meiji period

pioneers

Katsushika Hokusai (1760-1849)

Tani Bunchō (1763-1841)

commissioned to make naturalistic copies of the coastal area

Gion Nankai (1677-1751)

Yanagisawa Kien (1704-1758)

Sakaki Hyakusen (1697-1752)

Ike no Taiga (1723-1776)

Gyokuran (1727-1784)

Yosa Buson (1716-1784)

Floating World Ukiyo-e

1792 *shogakai - exhibition of* extemporized artwork

Institutionalization of the recent art scene

In an evolving society, books and prints enabled the rapid spread of fashion trends as information

Kitagawa Utamaru (1753-1806)

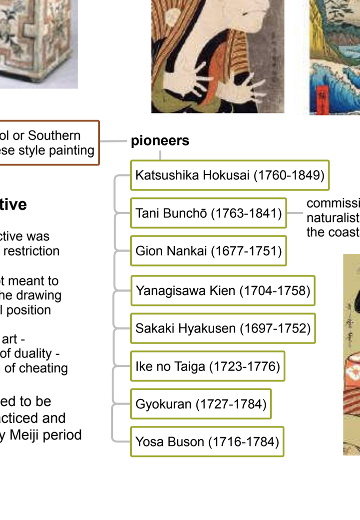
In 1836 perhaps the largest shogakai was sponsored by author Kyokutei Bakin (1767-1848), a nine hour extravaganza with 1184 meals served and virtual every celebrity

Katsushika Hokusai (1760-1849)

Utagawa Hiroshige (1797-1858)

Sharaku Tōshūsai (?)

An artist whose true name never was reviled, produced in only ten months (1794-1795) some of the most astonishing prints in the genre.



Transformation of historical canon into a new idea of the country

Approach of unique true Japanese characteristics, negate thousand years of Chinese learning, became quite popular in the 19th century

国体 - national body of state

Kokutai

Kokutai, despite it was a construction out of the 18th century developed by Motoori Norinaga and promoted by Aizawa Seishisai, was interpreted as a solid entity from ancient times.

Kojiki, "Records of Ancient Matters" the oldest extant chronicle in Japan, dating from the early 8th century

Kojiki **- central work in the Japanese cultural canon**

Motoori Norinaga (1730–1801)

Transformed, the collection of myths, early legends, songs, genealogies, oral traditions and semi-historical accounts of the Kojiki into a central work in the Japanese cultural canon, rewriting it from its Chinese characters into the Japanese syllabar

Suppresses the fact that Japanese civilization was developing progressively under the continuous influence of Chinese civilization, often transmitted through Korea, during all of the prehistoric periods of Japan as Jomon (14.000-300 BC), Yayoi (300 BC-300 AD), and Kofun (300-538)

Kada no Azumamaro (1669–1736) Kamo no Mabuchi (1697–1769)

1806 A Study of the Idea of Our Country

A frontal attack on the Chinese tradition, from Confucianism to the writing system

Aizawa Seishisai (1782–1863)

Developed kokutai - that the Japanese national myths in the Kojiki and Nihon Shoki were historical facts

Relaxation of isolationist policies encouraged the study of Western art

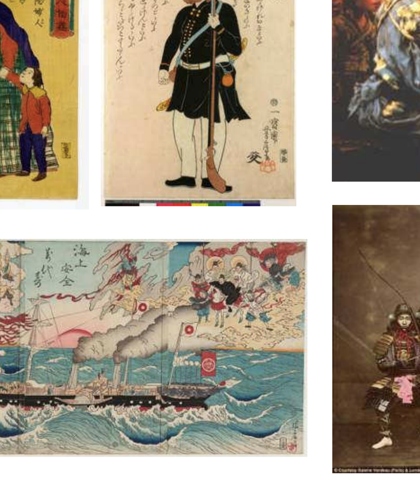
Utagawa Kuniyoshi (1798-1861)

Last major printmaker who experimented with Western techniques

Yokohama-e prints

Fear and curiosity of the 'barbarians'

The prints were produced in large numbers to satisfy the curiosity of people who never got to see foreign travellers before. The woodblock carvings showed no specific nationalities but more a general weirdness of stereotyped foreigners and imagined what the places they hailed from looked like.



Forced opening of the country in 1854

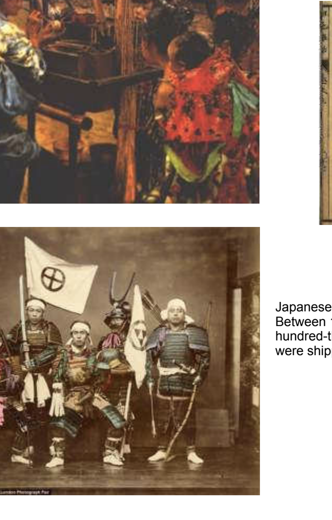
Perry arrival

1859 Yokohama

Charles Wirgman (1832-1891)

Felice Beato (1832-1909)

Short after the port of Yokohama opened in 1859 to Westerners, Charles Wirgman (1832-1891) travelled from China as correspondent and illustrator of 'The Illustrated London News' in 1861 to the city and formed with well-travelled Italian photographer Felice Beato (1832-1909), who arrived in Yokohama in 1863, the Beato & Wirgman Artists & Photographers company.



Japanese Foreign Trade Ministry: Between 1883 and 1902 over one hundred-thousand photographs were shipped abroad

Western Japonism in Europe

Philipp Franz von Siebold (1796-1866)

Lived 1823-1829 and 1859-1862 in Japan

1831 public collection in Leiden

First modern influence of Japonism in Europe

Exhibited Hokusai, Hiroshige and Keiga during their lifetime, beside preserved flora and fauna items, lacquered furniture, bronzes, musical instruments, robes, ceramics. A later catalogue lists around 150 ukiyo-e prints by Harunobu, Kiyonaga, Utamaro, Hiroshige, at least 15 paintings by Hokusai, nearly 200 by Kawahara Keiga, forty scroll paintings, screens from the seventeenth to the nineteenth century, and nearly 1,000 manuscripts and twenty-five titles of illustrated books.

1832 Nippon. Archiv zur Beschreibung von Japan

September 1861 the Goncourt brothers visited the Siebold collection in Leiden

Paris Exposition Universelle in 1867

The Japanese, still not unified sent two competing missions to Paris to represent themselves.

The Government of the Great Prince of Japan

Represent shogunate Tokugawa Akitake (1853-1910)

The Government of the Viceroy of Satsuma of Japan

Satsuma domain - Iwashita Masahira (1826-?), Charles Comte de Montblanc (1833-1894)

Société Japonaise du Jing-lar

Bracquemond, Jacquemart, etc.

Félix Bracquemond (1833-1914) discovered a set of Hokusai's manga sketches in Paris 1856

Édouard Manet (1832-1883)

Edgar Degas (1834-1917)

Henri Fantin-Latour (1816-1904)

James Abbott McNeill Whistler (1834-1903)

1869 five venues in the Parisian business directory and thirty-six a decade later

1862 in London by Sir Rutherford Alcock (1809-1897)

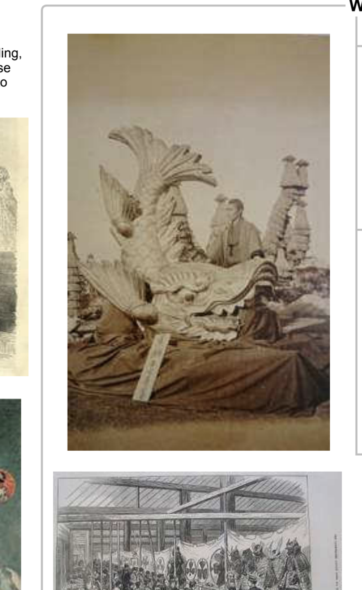
At his assemblage at the 1862 Great Exposition in South Kensington, Japanese woodcuts first attained a more general recognition

At a time when collectors could hardly distinguish between Chinese and Japanese art works, the crafts were attuned to a Victorian taste, a hybrid style revealed to be quite floral, as it was produced since the sixteen century for dutch trade. Within a few years Japanese fabrics, silks and embroideries, lacquer, china, faience, bronzes and enamels were being exhibited for sale in the shops of every capital in Europe.

Claude Monet 1876 - La Japonaise

Eisen Ikeda 1820 - Vincent van Gogh 1887

After the Western idea of fine arts and applied art was integrated in Japanese understanding, the visual methods of narrating history was the next cultural turn to communicate Japanese identity to the West. The selection of outstanding, auratic objects became a key element to determine the imperial history of an uninterrupted lineage of emperors trough centuries.



Conducted to satisfy Western taste and meet the exotic expectations of the European visitors in Vienna

Within a few years Japanese fabrics, silks and embroideries, lacquer, china, faience, bronzes and enamels were being exhibited for sale in the shops of every capital in Europe.

World Expositions

1873 Vienna World Fair

Bijutsu was created as translation for music, painting, sculpture and poetry

Buddhist icons useful to fit category of Western art

Exhibition bureau hired German Gottfried Wagener (1832-1892) Alexander von Siebold (1846-1911) to meet Westerner's eye

March 10, 1872, Taiseiden Hall in Yushima Seidō temple

3,000 visitors per day

1876 Philadelphia Centennial Exposition

30,000 items were to be shown or sold

Japanese Trading Company, New York

From now on, Kiritsu kosho kaisha would exhibit their portfolio at various world exhibitions and at branch offices in New York and Paris to coincide with the Philadelphia and the Paris Exhibition

Hiromichi Shugio (1853-1927) 1885 manager

1878 Paris International Exposition

Louis Gonse (1846–1921) 1883 published L'art japonais first comprehensive work on Japanese art

Hayashi Tadamasa (1853-1906) art dealer

1890 boutique at 65 rue de la Victoire, Paris

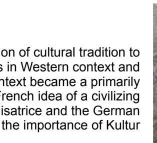
sold 156,487 ukiyo-e prints, 9,708 illustrated books, and 946 paintings, screens and scrolls until 1901

Siegfried Bing (1838-1905) August Bing (1852-1918) foremost dealer in Asian art across the continent

Maison de l'Art Nouveau with Henry van de Velde (1863-1957) and Louis Comfort Tiffany (1848-1933)

1887 first sale of Oriental art in the United States

The reflexive acquisition of cultural tradition to create uniqueness in Western context and superiority in Asian context became a primarily goal combining the French idea of a civilizing mission mission civilisatrice and the German insistence on the importance of Kultur



Amamono, export pieces specifically made for foreigners - a response to the taste and requirements to be placed on sale on foreign markets

Kiritsu kōshō kaisha - Industry and Commerce Company *(1873–1891)*

Contributed greatly to the earning of foreign currency by selling Japanese industrial art products

Matsuo Gisuke (1837-1902)

Wakai Kenzaburō (1834-1908)

Kiritsu kosho kaisha executed the designs

branch offices in New York and Paris

Artistic and cultural enlightenment

A new canon of traditional art involved a self- conscious and highly selective recasting of the culture of the past

Trace national artistic skills - inventories of ancient art works

bunmei kaika civilization and enlightenment

The new state monopolised the visual exchange and production of arts and craftsmanship to control the image of Japan in the West

As an effort to construct Japan's national history the nations own, indigenous, and peculiar cultural tradition had to be invented to make it more convincing and appealing to Western readers.

Industrial independency

1877 first Domestic Industrial Exposition Naikoku Kangyo Hakurankai

Tokyo in 1881 and 1890, Kyoto in 1895 and at the fifth and last in Osaka 1903

These expositions transferred the international norms of nation-state, civilisation, commerce, art-presentation, and competition to a local audience in a way which manifested Japanese state authority central to Western influence.

shokusan kōgyō Encourage Industry

Production and sale of Orientalistic handcrafts was a source of much needed capital

These expositions transferred the international norms of nation-state, civilisation, commerce, art-presentation, and competition to a local audience in a way which manifested Japanese state authority central to Western influence.

The production and sale of Orientalistic handcrafts was a source of much needed capital, but on the other hand, art was also important to generate symbols of change for the new state. In those days when artist such as Hōgai had to work in factories to generate export objects, the importance of the government was placed on art as an object of trade rather than on something like the genre of paintings.

Identity as merchandise

1875 Exposition Bureau *Hakurankai jimukyoku* -> Product Design Department *Seihin gazu gakari*

Official portfolio of Japanese craft for the West - Onchi zuroku

2,500 design drawings, compiled in eighty-four volumes of the Onchi catalogue Onchizuroku

Eizo Hirayama (1855-1914) School of Applied Art (Kunst- gewerbeschule) Vienna 1874-77

1880s translated Jacob von Flake's book "Aesthetik des Kunstgewerbe", Felix Kanitz's book "Katechismus der Ornamentik" and Gottfried Semper's book "Der Stil"

Hisashi Matsuoka (1862-1944)

Japan as Museum Shop

Monopol on visual image of Japan in the West

Pseudo-Traditional Japanese Art in Paris

1,600 works of art competed, with antique works as reference on the side, borrowed from the Imperial Museum

1884 The Society of East-Asian Art Tōyō-kaigakai

1885/6 painting competition *Kaiga Kyōshinkai*

1884 second art exhibition 3,194 paintings by 1,550 artists

1882 Exhibition for the Appreciation of Ancient Art *Kanko bijutsukai*

30 painters were commissioned to finish each a painting in two weeks in Kano, Tosa, Shijō or ukiyo-e style

Guidance of Art dealer Siegfried Bing and Wakai Kenzaburō

1883 Japanese Art Exhibition in Paris *Pari Nihon Bijutsu Jūrankai*

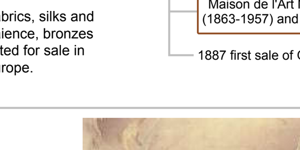
second exhibition in June 1884

Create a modern identity

Artistic and cultural enlightenment became a key issue, next to military strength and industrial independency, to prove that Japan was unlike other non-Western countries, 'civilized' and 'rational' and a worthy member of the community of non-colonized nations.

Nationalistic use of yōga, to achieve cultural equality and to persuade the public by depicting history with an imperialistic point of view

Japan is a museum of Asiatic civilisation; and yet more than a museum, because the singular genius of the race



Kano Hogai 1885

Western painting

Nihonga: Modern Japanese-style paintings

Dragon Pond Society

Opposing the movement for exclusion of oil painting and pseudo traditional education

1882 speech of Fenollosa - dismissed Western painting from the policy of promoting modernisation

February 1889 Tōkyō School of Fine Arts *Tōkyō Bijutsu Gakko*

Ernesto Fenollosa (1853-1908)

leave Japan in 1890

Okakura Kakuzō (1863-1913)

chief of the Imperial Museum's art division

Kume Keichirō (1866-1934)

Art magazine Kokka 'National Flower.'

Western painting Meiji Fine Arts Society *Meiji Bijutsukai*

Kuroda Seiki (1866-1924)

Back from Paris 1893

1896 first professor of Western-style painting

Asai Chū (1856-1907)

1902 director Kyoto School of Arts Kyōtō Kōgei Gakkō Kansai Art Institute Kansai Bijutsuin

1880 Kyoto Prefectural School of Painting *Kyotofu-gagakkō*

Lecturing Yamatoe, Nanga, Kano painting and Yoga

Technical Art School closed under the Ministry of Industry 1883 due lack of funding

1876 Technical Art School

Provide techniques of Western art, evaluated as highest label of civilisation by authentic foreign teachers

Antonio Fontanesi (1818-1882)

Vincenzo Ragusa (1841-1927)

Giovanni Vincenzo Cappelletti (1835?-1887)

Asai Chū (1856-1907)

Takahashi Yuichi (1826-1894)

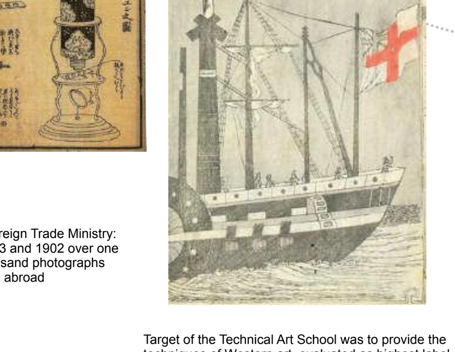
Koyama Shōtarō (1857-1916)

1872 Bansho Shirabesho, Institute for the Study of Barbarian Books

Lecture realistic oil painting for cartography and military reasons

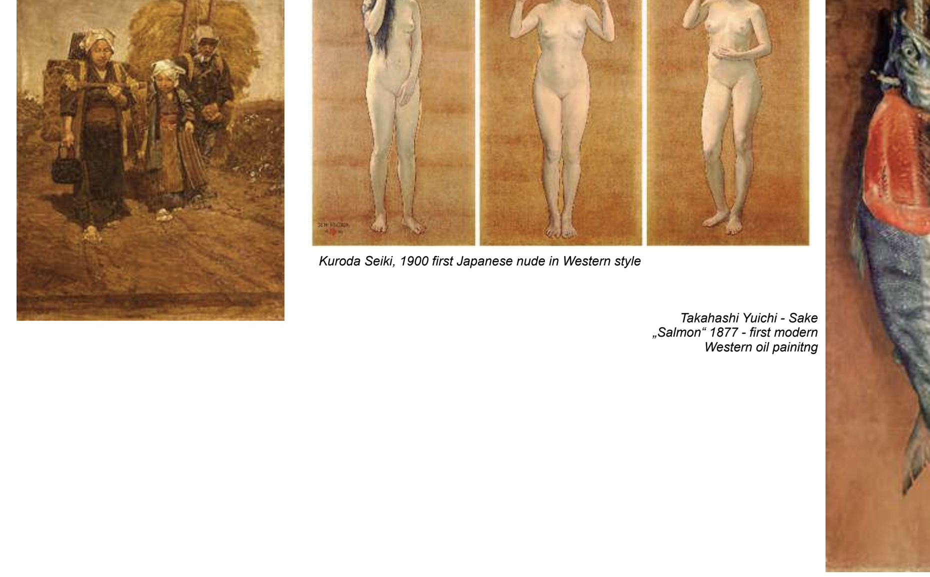
Kawakami Tōgai (1827-1881)

Instructed by English painter Charles Wirgman



Target of the Technical Art School was to provide the techniques of Western art, evaluated as highest label of civilisation by authentic foreign teachers, and to transfer the knowledge on materials and theory of drawing, oil painting and sculpturing to Japan. Under the guidance of the Ministry of Industry the underlying motive was to implement the official slogan shokusan kōgyō 'foster industry, promote production' with artistic education.

Asai Chu 1887



Kuroda Seiki, 1900 first Japanese nude in Western style

Takahashi Yuichi - Sake „Salmon" 1877 - first modern Western oil painitng

Takahashi Yuichi - Emperor Meiji 1880

Harada Naojiro 1890

1889 The Need for History Painting

Conceptive paintings about human affairs, the highest form of art in Europe

Okakura Kakuzō (1863-1913)

Mori Ōgai (1862-1922)

Inoue Tetsujiro (1856-1944)

Toyama Shōichi (1848-1900)

Modern Japanese Western style Yoga was seen in receptive stage as technical immature, oil paintings were judged as not competitive to be shown at international exhibitions

Toyama's critic on the Third Domestic Industrial Exhibition and his perspective on conceptive paintings about human affairs, as the highest form of art in Europe was received in varying degree by Japanese painters

Western Methods of Historiography

Constructing a national narrative - removing multiple distracting alternative temporalities for the homogenous and untroubled linear trajectory of a singular national story-line

Western readers as its primary target

Creating History

1869

Emperor Meiji gave a written order to start a history beginning from 887

1877 Shushikan, Bureau of Historiography

Written in Classical Chinese

Dai Nihon Hennen Shi

The latest attempt to create a national history within the pre-modern and sino-centric paradigm. The project was suspended in 1893

Western history

Participate in a Hegelian configuration of world history

Accept European hegemony as an origin of culture

1888

Tokyo Imperial University history department

Ludwig Riess (1861-1928)

Shigeno Yasutsugu (1827-1910)

Dai Nihon Hennen Shi 'Chronological History of Japan

Hoshino Hisashi (1839-1917)

Kume Kunitake (1839-1931)

Kurakichi Shiratori (1865-1942)

founder of Oriental studies

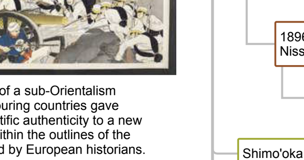
trisection until today

National history

State war propaganda - tool of persuasion

History Painting

An insight for the public into the imperialistic expansions of the nation



The establishment of a sub-Orientalism towards its neighbouring countries gave historical and scientific authenticity to a new conceptual entity within the outlines of the debates established by European historians.

1890 Nihon Panorama Nihon Panoramakan building

Battle of Vicksburg 1863

on display in San Francisco 1887-88

Battle from the Bōshin Civil War (1868-1869)

1889 by Yata Issho (1858-1913), first Japanese panorama painter

1896 Battle of Pyongyang - Nisshin Sensō Heijō kōgeki no zu

Koyama Shōtarō (1857-1916)

Shimo'oka Renjō (1823-1914) opened 'Oilpainting Cafe'

1876 History painting of the Hakodate Battle and one of the Taiwan expedition

Takahashi Yuichi (1828-1894)

1892 Historical oil-paintings, commissioned by the Imperial Household: 'Kusunoki at the Nyōirin Temple', and 'Munenobu Reporting the Words of the Emperor to Oda Nubunga'

Panorama painting introduced a modern Japanese audience to a monumental visual format for entertainment - a significant artistic precursor to war documentary painting

Research after Western methods

Construct Japan as a nation with a collective identity

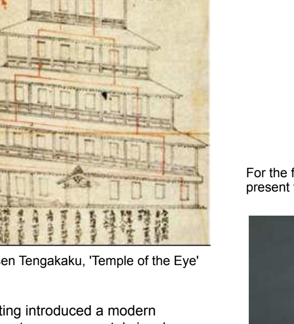
Inventing their own Orient

Chinese history > 1911 Oriental history

China

Year 700, systematic introduction of Chinese civilization in Japan with Chinese characters kanji, law ritsuryo, scholarship Confucianism and religion Buddhism

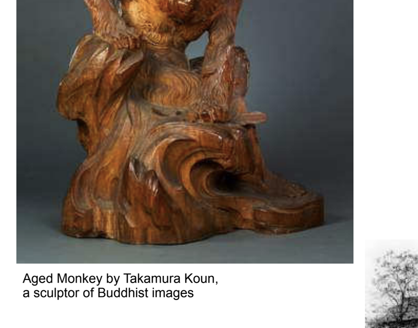
Remained a cultural antagonist, but also part of cultural heritage



Japan as leader of a Pan-Asian aesthetic

Legitimize the Meiji regime by presenting a culmination of historic narratives of the imperial system

Influence on Westerners opinion of Japan as a nation rather than on their art



1881, Rasen Tengakaku, 'Temple of the Eye'

The Imperial Collection

A preparatory work for drafting provisions for the Imperial Museum

213,091 works examined and documented, classified more than 800 items regarded as treasures, and twenty-nine first class artefacts

works of supreme value were classified as national treasures kokuhō

inventories crucial to a new concept of telling Japanese history

1879 five month long photographic and documentary survey

The Lasting Fragrance of National Glory' Kokka Yohō, published between 1880 and 1883

Tokunō Ryōsuke (1825-1882)

Edoardo Chiossone (1833-1898)

1879 Proposal Regarding the Permanent Conservation of Shrine and Temple Treasures

Machida Hisanari (1838-1897)

1872 Jinshin survey

1873 Yamashita Monnai Museum Museum of the Bureau of Museums

1872 six different national projects to investigate Japan's national treasures *kokuhō* until 1897

1884 Rinji survey

1888 Inventory of Japanese Cultural Heritage *Rinji Zenkoku Hōmotsu Shuchō Kyoku*

Kanō Tessai (1848-1925)

William Sturgis Bigelow (1850-1926)

Okakura Kakuzō (1863-1913)

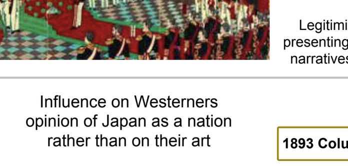
chief of the Imperial Museum's art division

Ernesto Fenollosa (1853-1908)

Kuki Ryūichi (1852-1931)

first director of the Tōkyō Imperial Museum in 1889

Japan is a museum of Asiatic civilisation; and yet more than a museum, because the singular genius of the race



1881 Imperial Museum

Josiah Conder (1852-1920)

nowadays Tōkyō National Museum

1873 Yamashita Monnai Museum, later called Museum of the Museum Bureau

The establishment of the representative 'national treasures' determined the imperial history of an uninterrupted lineage of emperors trough centuries.

1897 the *Koshaji Hozon Hō* - Law for the Protection of Ancient Temples and Shrines

Defined funding for the artefacts or historical structures

1919 Law for the protection of Historic Sites, Places of Scenic Beauty, and Natural Monuments - *Shiseki meishō tennen kinenbutsu hozonhō*

would extend the regulation

1933 Law Regarding the Preservation of Important Works of Fine Art' Juyō bijutsuhin nado no hozon ni kansuru hōritsu

Linked to financial crisis of the late 1920s, this regulation put also private works of art under a common national heritage entrusted by governmental authority

1884 Painting Appreciation Society, Kanga-kai - advocate nihonga in opposition to Western-style painting yōga - attention to traditional art of the Heian and Nara periods

National treasures became representations of national and imperial identity in a historical narrative of Pan-Asia

In the first six month they would examine 480 paintings and write 79 reports.

Promoting an Empire

by removing their culture from its prior contexts

Intention to demonstrate Japan's national heritage on par with the Western tradition and to claim its position as the conservator of Asian civilization

1893 Columbian Exposition in Chicago

Under the cultural policy for presentations abroad, Chinese-style nanga painting and ukiyoe prints were not presented.

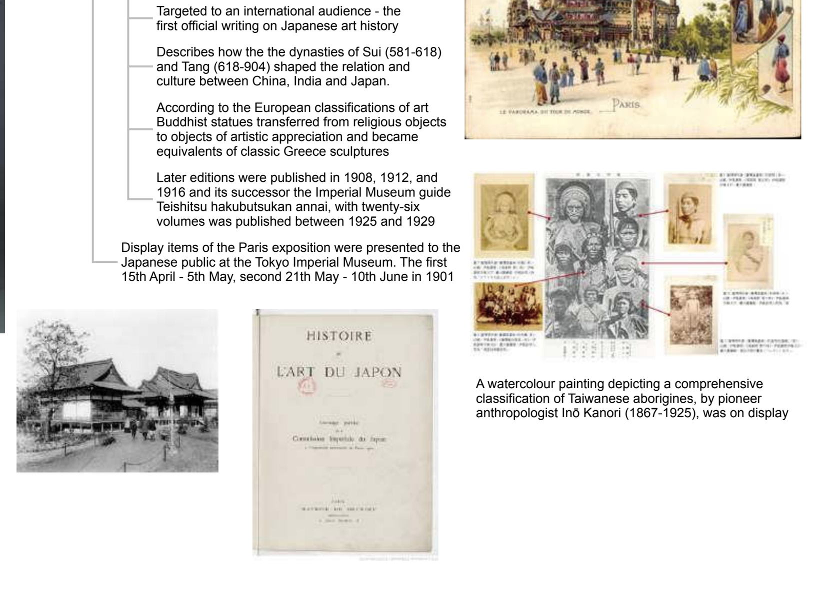
Traditional works were presented in conventional Western way for mounting Okakura guided together with Fenollosa, the framing of the paintings

Representing a Japanese civilisation and history on its own terms

Engaging in a dominant Western value system

Serve an exotic stereotype formed by Western expectations

For the first time the Japanese delegation could present their aesthetic practices and pieces as fine art.



Aged Monkey by Takamura Koun, a sculptor of Buddhist images

According to imperial nationalism the origin of Japanese art lies within Japan

This narrative soon became the standard history of Japanese art

1900 Paris Exposition Universelle

Contextualise Japanese History in Western context

Adopted replication of the Golden Hall of Horyuji temple

Japanese history writing was applied to the contemporary norm of the West

Japanese cultural heritage of thirteen centuries was displayed with artwork from other Asian nations to contextualize them to a Pan-Asian aesthetic in the service of the Japanese empire

Model of Zen Buddhist temple was reconfigured into a teahouse with an integrated display of high art objects

L'histoire de l'art du Japon 273 page catalogue History of Japanese art

Targeted to an international audience - the first official writing on Japanese art history

Describes how the the dynasties of Sui (581-618) and Tang (618-904) shaped the relation and culture between China, India and Japan.

According to the European classifications of art Buddhist statues transferred from religious objects to objects of artistic appreciation and became equivalents of classic Greece sculptures

Later editions were published in 1908, 1912, and 1916 and its successor the Imperial Museum guide Teishitsu hakubutsukan annai, with twenty-six volumes was published between 1925 and 1929

Display items of the Paris exposition were presented to the Japanese public at the Tokyo Imperial Museum. The first 15th April - 5th May, second 21th May - 10th June in 1901

Authentic Japanese pavilion, modelled after the Phoenix Hall of the Byodo-in Temple, Kyoto

A watercolour painting depicting a comprehensive classification of Taiwanese aborigines, by pioneer anthropologist Inō Kanori (1867-1925), was on display