Invented Tradition

until 1900

Create a modern identity

- *shokusan kōgyō* Encourage Industry
  - inventories crucial to a new concept of telling Japanese history
  - 1882 Exhibition for the Appreciation of Ancient Art *Kanko bijutsukai*
    - 1884 second art exhibition 3,194 paintings by 1,550 artists
      - 1884 The Society of East-Asian Art Tōyō-kaigakai
        - 1,600 works of art competed, with antique works as reference on the side, borrowed from the Imperial Museum
      - 1885/6 painting competition *Kaiga Kyōshinkai*
        - 30 painters were commissioned to finish each a painting in two weeks in Kano, Tosa, Shijō or ukiyo-e style
      - 1883 Japanese Art Exhibition in Paris *Pari Nihon Bijutsu Jūrankai*
        - Guidance of Art dealer Siegfried Bing and Wakai Kenzaburō
        - second exhibition in June 1884
  - 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)
  - 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
      - 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)
        - leave Japan in 1890
        - *Japan is a museum of Asiatic civilisation; and yet more than a museum, because the singular genius of the race*
        - 1889 Tōkyō School of Fine Arts
    - 1888 Inventory of Japanese Cultural Heritage *Rinji Zenkoku Hōmotsu Shuchō Kyoku*
      - Kuki Ryūichi (1852-1931)
        - first director of the Tōkyō Imperial Museum in 1889
  - **The Imperial Collection**
    - works of supreme value were classified as national treasures kokuhō
    - 213,091 works examined and documented, classified more than 800 items regarded as treasures, and twenty-nine first class artefacts
    - **1881 Imperial Museum**
      - Josiah Conder (1852-1920)
        - nowadays Tōkyō National Museum
      - 1873 Yamashita Monnai Museum, later called Museum of the Museum Bureau
      - A preparatory work for drafting provisions for the Imperial Museum
      - 1897 the *Koshaji Hozon Hō* - Law for the Protection of Ancient Temples and Shrines
      - 1919 Law for the protection of Historic Sites, Places of Scenic Beauty, and Natural Monuments - *Shiseki meishō tennen kinenbutsu hozonhō*
      - 1933 Law Regarding the Preservation of Important Works of Fine Art' Juyō bijutsuhin nado no hozon ni kansuru hōritsu
      - 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**
  - **Pseudo-Traditional Japanese Art in Paris**
- **Industrial independency**
  - The new state monopolised the visual exchange and production of arts and craftsmanship to control the image of Japan in the West
  - Production and sale of Orientalistic handcrafts was a source of much needed capital
  - **Identity as merchandise**
    - 1875 Exposition Bureau *Hakurankai jimukyoku* -> Product Design Department *Seihin gazu gakari*
      - official portfolio - Onchi zuroku
      - Onchi catalogue Onchizuroku
      - Eizo Hirayama (1855-1914)
        - School of Applied Art (Kunst-gewerbeschule) Vienna 1874-77
      - Hisashi Matsuoka (1862-1944)
    - *Kiritsu kōshō kaisha* - Industry and Commerce Company *(1873–1891)*
      - amamono, export pieces specifically made for foreigners - a response to the taste and requirements to be placed on sale on foreign markets
      - Matsuo Gisuke (1837-1902)
      - Wakai Kenzaburō (1834-1908)
      - Kiritsu kosho kaisha executed the designs
      - branch offices in New York and Paris
    - Monopol on visual image of Japan in the West
  - **Japan as Museum Shop**
- **Research after Western methods**
- **Artistic and cultural enlightenment**
  - *bunmei kaika* civilization and 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
  - **1878 Paris International Exposition**
    - Louis Gonse (1846–1921) 1883 L'art japonais
    - 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)
    - Maison de l'Art Nouveau
    - 1887 first sale of Oriental art in the United States
    - *Art important to generate symbols of change for the new state*
  - **World Expositions**
    - Bijutsu was created as translation for music, painting, sculpture and poetry
    - **1873 Vienna World Fair**
      - Conducted to satisfy Western taste and meet the exotic expectations of the European visitors in Vienna
      - Buddhist icons useful to fit category of Western art
      - Exhibition bureau hired German Gottfried Wagener (1832-1892) Alexander von Siebold to meet Westerner's eye
      - March 10, 1872, Taiseiden Hall in Yushima Seidō temple
    - **1876 Philadelphia Centennial Exposition**
      - 30,000 items were to be shown or sold
      - Japanese Trading Company, New York
      - Hiromichi Shugio (1853-1927) 1885 manager
      - Frank Lloyd Wright
- *ukoku kyōhei* - Enrich the state, Strengthen the Army
  - **Military strength**
  - Western readers as its primary target

Western methods of historiography

- 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
  - Uniqueness in Western context
- 1869
  - Superiority in Asian context
  - **Creating History**
    - Emperor Meiji order to start a history beginning from 887
    - 1877 Shushikan, Bureau of Historiography
    - 1893 Dai Nihon Hennen Shi suspended
      - Written in Classical Chinese
      - The latest attempt to create a national history within the pre-modern and sino-centric paradigm
    - *The establishment of the representative 'national treasures' determined the imperial history of an uninterrupted lineage of emperors trough centuries.*
- New principles of scientific taxonomy - common or ordinary objects may contextualized to form a new set of relation between state and people
- Accept European hegemony as an origin of culture
  - **self-colonisation**
  - **Westernisation**
    - Simulation done by Japanese themselves - no colonization from outside - bunmei kaika (Civilization and Enlightenment) and sonnō jōi (Revere the Emperor and Expel the Barbarians) synchronically exist
    - switching between modernisation and tradition
- Inventing their own Orient
  - *trisection until today*
  - **Western history**
    - Participate in a Hegelian configuration of world history
  - **National history**
    - Construct Japan as a nation with a collective identity
    - Learning national history
      - Japan has a government but no nation
      - Yukichi Fukuzawa (1835-1901)
        - 1873 Kaigiben 'How to Hold a Conference' became the first guideline in Japan
        - Outline of a Theory of Civilization
          - contradicted Kokutai
      - Hiroyuki Katō (1836-1916)
        - New interpretations of Kokutai the National Essence
  - **Chinese history 1911 Oriental history**
    - Legitimatise an autonomous history to establish Japanese exceptionalism within East Asian history
    - Constructing a national narrative - removing multiple distracting alternative temporalities for the homogenous and untroubled linear trajectory of a singular national story-line
  - **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
    - State war propaganda - tool of persuasion
    - **History Painting**
      - An insight for the public into the imperialistic expansions of the nation
      - 1890 Nihon Panorama Nihon Panoramakan building
        - Battle of Vicksburg 1863
        - Battle from the Bōshin Civil War (1868-1869)
          - Yata Issho (1858-1913)
        - 1896 Battle of Pyongyang - Nisshin Sensō Heijō Kōgeki no zu
          - Koyama Shōtarō (1857-1916)
        - Shimo'oka Renjō (1823-1914)
          - 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
      - Modern Japanese Western style Yoga - technical immature
      - First substantial art criticism in Japan
      - **1889 The Need for History Painting**
        - Inoue Tetsujiro (1856-1944)
        - Okakura Kakuzō (1863-1913)
        - *Conceptive paintings about human affairs, the highest form of art in Europe*
        - Toyama Shōichi (1848-1900)
        - Mori Ōgai (1862-1922)
- **Defining a Nation**
  - **Kokutai - national body of the state**
    - Despite it was a construction out of the 18th century developed by Motoori Norinaga and promoted by Aizawa Seishisai, interpreted Japanese history as a solid entity from ancient times.
- **Forced opening of the country in 1854**
  - **1859 Yokohama**
    - Charles Wirgman (1832-1891)
    - Felice Beato (1832-1909)
    - Japanese Foreign Trade Ministry, Between 1883 and 1902 over one hundred-thousand photographs were shipped abroad
  - **Paris Exposition Universelle in 1867**
    - 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
  - **1862 in London by Sir Rutherford Alcock (1809-1897)**
  - **Western Japonism in Europe**
    - Philipp Franz von Siebold
      - **1831 public collection in Leiden**
        - prints by Harunobu, Kiyonaga, Utamaro, Hiroshige, at least 15 paintings by Hokusai, nearly 200 by Kawahara Keiga, scrolls, screens from the seventeenth to the nineteenth century, and nearly 1,000 manuscripts and books.
        - 1832 Nippon. Archiv zur Beschreibung von Japan
        - 1861, the Goncourt brothers visited the Siebold collection in Leiden
    - **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
    - 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.
- **Defining a Nation**
  - **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.
        - 1602, Seminario de Pintura in Nagasaki - the largest school of western painting in Asia
          - Supplied religious works for churches and confraternities in China and India
    - **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
        - 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)
    - **Expulsion of Christianity**
      - 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
        - Christian art was banned in 1614 and mostly destroyed
    - **yofuga Western style painting**
      - Dutch painting ranga and copperplate engravings
  - **Pre-Modern Japanese Cultural Exchange**
    - seclusion policy sakoku
    - **Japan's own boundaries**
      - **Nagasaki**
        - 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
        - 15-20 Dutchmen stayed on Dejima at a time, Chinese numbered in the thousands and violated Chinese bans on trade with Japan
        - Japanese elite were eager to master the Chinese cultural tradition and Ming administrative law
        - Christian art was banned in 1614 and mostly destroyed
        - the idea of European understanding of perspective vanished, the whole concept of framing, mounting and reception of art had gone
        - Western art - theory of isomorphism of god
    - **Four great Chinese teachers**
      - Shen Nan-p'in (1682–1760)
      - Song Ziayan (?-1760)
      - Yi Fujiu (1698-1747)
      - Chen Yuanyun (1587-1671)
      - Garden of Eternal Spring - reflection of eighteenth-century Chinese fantasies of the West in the northwest of Beijing
        - Perspective Bridge (Xianfaqiao) Perspective Hill (Xianfashan) Perspectival illusionistic paintings (xianfahua)
    - Bunjinga - Nanga school or Southern Painting school - Chinese style painting
      - **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 (1704-58)
        - Sakaki Hyakusen (1697-1752)
        - Ike no Taiga (1723-76)
        - Gyokuran (1727-84)
        - Yosa Buson (1716-84)
    - **Art censor**
      - Watanabe (Shūseki 1697)
      - Hirowatari (Ikko 1701)
      - Ishizaki (Yūshi 1736)
      - Araki (Genkei 1766)
        - 1870 abolished
      - 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**
        - 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.
        - Chinese translations of European books on perspective and Suzhou prints
          - Andrea Pozzo, *Perspectiva pictorum et architectorum* (1698)
          - 1740 Maruyama Okyo (1733-1795)
          - 1750 Megane-e Perspective boxes
  - **National Learning *Kokugaku***
    - superiority of Japan and Japanese culture
    - Appreciation of art and culture developed along the lines of economic class and social status
    - **Curiosities**
      - first 'exhibitions of products'
      - 1757 bussankai introduced to wonders and rarities from abroad
        - Gennai Hiraga (1728-1779)
          - translated Dutch lexica
        - Tamura Ransui (1718-1776)
      - 1778 first theoretical writings on Western style painting by Japanese
        - Satake Shozan (Yoshiatsu 1748-1785)
        - Naotake Odano (1749-1780)
      - 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
        - Utamaru (1753-1806)
        - Katsushika Hokusai (1760-1849)
        - Utagawa Hiroshige (1797-1858)
        - Sharaku Tōshūsai (?)
    - **Anatomy**
      - Spectacle of Western paintings and realistic drawings from the body
      - 1722 Anatomische Tabellen, by Johann Adam Kulmus (1689-1745)
      - owned by Sugita Genpaku (1733–1817), Maeno Ryōtaku (1723–1803)
    - **Printing techniques**
      - Promote literacy and learning for an educated urban public
      - 1590 first moveable type printing press, Jesuits
        - one from Korea in 1593
      - 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
    - Relaxation of isolationist policies encouraged the study of Western art
      - Utagawa Kuniyoshi (1798-1861)
        - incorporation of Western style
        - Yokohama-e prints
          - ***Fear and curiosity of the 'barbarians'***
  - **Kokutai**
    - 国体 - national body of state
    - Kokutai, despite it was a construction out of the 18th century developed by Motoori Norinaga and promoted by Aizawa Seishisai (1782-1863), was interpreted as a solid entity from ancient times.
    - ***Kojiki* - central work in the Japanese cultural canon**
      - dating from the early 8th century
      - Approach of unique true Japanese characteristics, negate thousand years of Chinese learning, became quite popular in the 19th century
      - Motoori Norinaga (1730–1801)
        - Norinaga reconstructed the ancient Kojiki, the oldest collection of myths, early legends, songs, genealogies, oral traditions and semi-historical accounts
      - 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
  - **Western painting**
    - *1872 Bansho Shirabesho*, Institute for the Study of Barbarian Books
      - realistic oil painting for cartography and military reasons
      - Kawakami Tōgai (1827-1881)
      - 1876 Technical Art School
        - Technical Art School closed under the Ministry of Industry 1883 due lack of funding
        - Koyama Shōtarō (1857-1916)
        - Takahashi Yuichi (1826-1894)
        - Asai Chū (1856-1907)
        - Giovanni Vincenzo Cappelletti (1835?-1887)
        - Vincenzo Ragusa (1841-1927)
        - Antonio Fontanesi (1818-1882)
  - **Language as the primary bearer of national and cultural identity**
    - Colonial rule in Taiwan and Korea
    - A response to Sino-centric, Neo-Confucian theories by revealing the true Japanese spirit and removing a thousand years of Chinese learning
    - *Nationalistic use of yōga, to achieve cultural equality and to persuade the public by depicting history with an imperialistic point of view*
    - 1902 Kyoto School of Arts Kyōtō Kōgei Gakkō Kansai Art Institute Kansai Bijutsuin
      - Asai Chū (1856-1907)
        - 1896 first professor of Western-style painting
      - Kuroda Seiki (1866-1924)
        - Back from Paris 1893
      - Kume Keichirō (1866-1934)
      - 1889 Tōkyō School of Fine Arts *Tōkyō Bijutsu Gakko*
        - Nihonga: Modern Japanese-style paintings
      - **1882 speech of Fenollosa - dismissed Western painting**
        - Dragon Pond Society
      - 1880 Kyoto Prefectural School of Painting *Kyotofu-gagakko*
  - **Promoting an Empire**
    - **Japan as leader of a Pan-Asian aesthetic**
      - by removing their culture from its prior contexts
    - Legitimize the Meiji regime by presenting a culmination of historic narratives of the imperial system
    - **1893 Columbian Exposition in Chicago**
      - Authentic Japanese pavilion, modelled after the Phoenix Hall of the Byodo-in Temple, Kyoto
      - 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
      - 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
    - Influence on Westerners opinion of Japan as a nation rather than on their art
    - **Contextualise Japanese History in Western context**
    - **1900 Paris Exposition Universelle**
      - Adopted replication of the Golden Hall of Horyuji temple
      - 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
      - **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
      - **Japanese history writing was applied to the contemporary norm of the West**
        - According to imperial nationalism the origin of Japanese art lies within Japan
        - This narrative soon became the standard history of Japanese art
      - **Intention to demonstrate Japan's national heritage on par with the Western tradition and to claim its position as the conservator of Asian civilization**