

Prints of the Meiji Era – A Reflection of Modernity

Civilization and Enlightenment - Enrich the Nation; Strengthen the Army - Encourage Industry

[Prints drawn from The Lavenberg Collection of Japanese Prints www.myjapanesehanga.com]

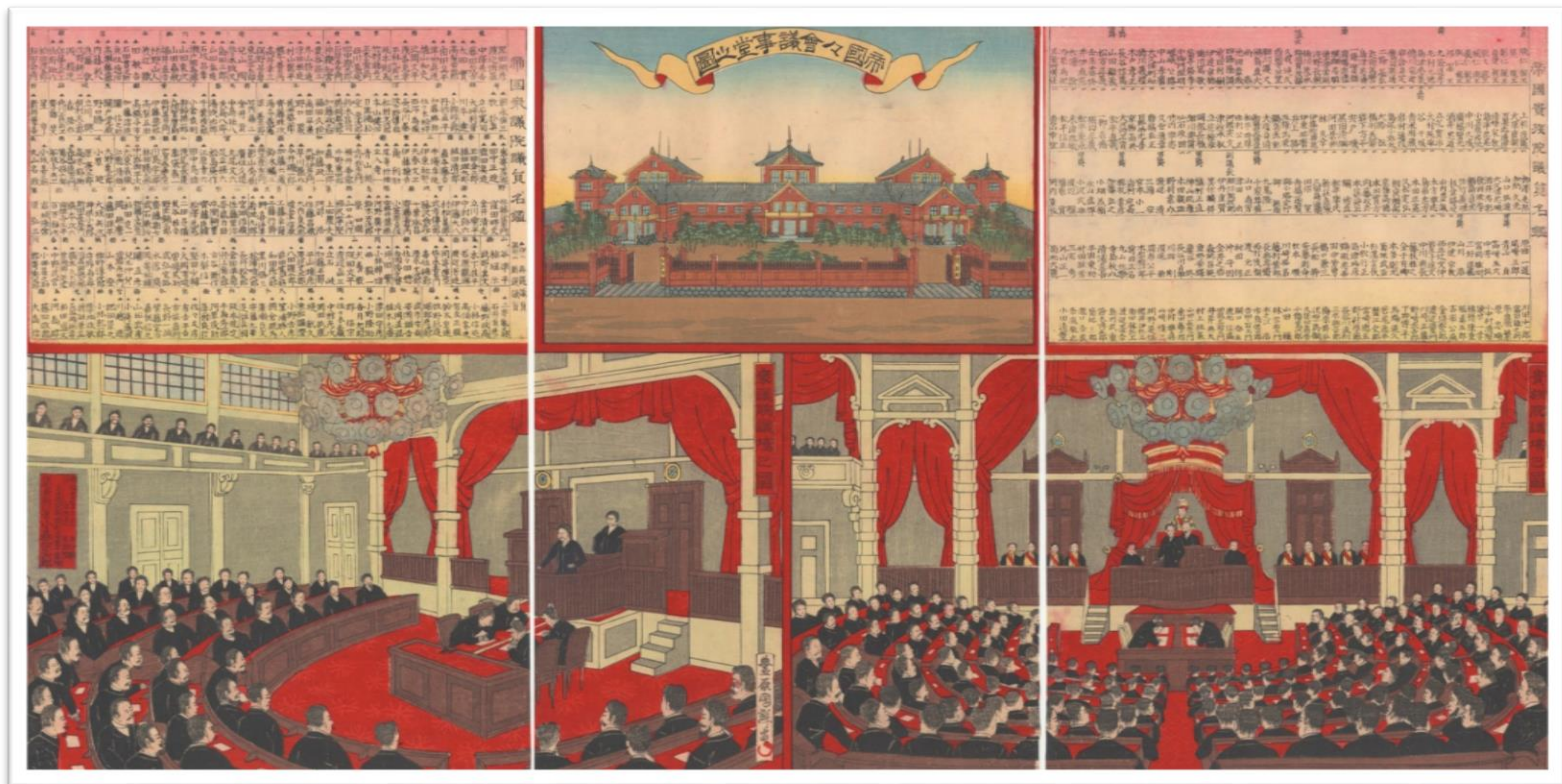


Illustration of the Imperial National Diet Building, March 1892

Japanese Woodblock Prints - A Little Background

By the time of the 1867 Meiji Restoration, woodblock prints had been flourishing for over 200 years, with Edo being the major production center followed by Osaka and Kyoto. At the height of their popularity in the 1850s total annual output of prints was “perhaps as high as four to five million sheets.”¹ Over 150 publishers of woodblock prints² are known to have been active at the start of the Restoration, although that number would decline rapidly around 1900 due to the impact of newer technologies such as photography and chromolithography.

A highly commercial art, publishers competed for the best artists to create popular designs to be turned into prints by their carvers and printers. Minimum print runs were 200-400 prints, with some designs reaching over 10,000 printed sheets. Sold to an increasingly literate and affluent public, a triptych print, such as we’ll see during this presentation, sold for 4 to 7 sen.³

¹ From the introduction by Chris Uhlenbeck to “The First Hotei Publishing Conference on Ukiyo-e,” Leiden, The Netherlands, January 11-13, 2001

² This number does not include publishers who exclusively produced woodblock printed books.

³ *Publishers of Japanese Woodblock Prints: A Compendium*, Andreas Marks, Hotei Publishing, 2011,, p. 25.

Prints of Civilization and Enlightenment (kaika-e)

The Emperor Goes Public – Introducing New Institutions

Shortly after the restoration of the emperor, a new genre of woodblock prints was introduced called *kaika-e*, named after the national slogan of early Meiji, *bunmei kaika* (Civilization and Enlightenment). The issuing of *kaika-e* by print publishers was encouraged by the Meiji government, which also published *kaika-e* through the Ministry of Education, instructing students in the sciences and proper behavior.

Kaika-e depicted members of the current Imperial family (allowed for the first time) along with institutions of the new government, a newly reorganized military and its assertion of its military power in Asia, newly constructed Western-style buildings, newly introduced technology, and Western-style dress and mannerisms. They not only satisfied public curiosity, they were also “instruments of propaganda and instruction for producing – and reproducing – a new Japanese nation, identity, and concept of Self.”

“Yokohama-e and Kaika-e Prints: Japanese Interpretations of Self and Other From 1860 through the 1880s,” by Keiko Suzuki, appearing in *New Directions in the Study of Meiji Japan : [Proceedings of the Conference on Meiji Studies, Held at Harvard University from May 4-6, 1994]*, Brill, 1997, P. 684.



Prints of Civilization and Enlightenment (kaika-e)



Mirror of Our Country's Revered Deities and Esteemed Emperors, December 1878

Following the Satsuma Rebellion, a number of prints were issued depicting the emperor and his official imperial lineage. As in this print, the usual composition showed Emperor Meiji and Empress Shoken front and center, surrounded by Shinto deities, past emperors, and the Three Sacred Treasures - the sword, mirror and jewel. Emperor Jimmu, Japan's first emperor, sits on the right holding a bow on which the mythical three-clawed crow sent by the sun goddess to guide him alights.

Prints of Civilization and Enlightenment (kaika-e)



Illustration of the Ceremony for the Promulgation of the Constitution of Great Japan, June 1889

One of many prints depicting Emperor Meiji's February 11, 1889 public pronouncement, following a private ceremony in the Palace Sanctuary, of Japan's first constitution, which came into effect on November 29, 1890.

The artist did not attend the ceremony, which was limited to invited dignitaries, foreign and domestic, and eighteen members of the press. He created this print from the published accounts, taking a requisite amount of artistic license.

Prints of Civilization and Enlightenment (kaika-e)

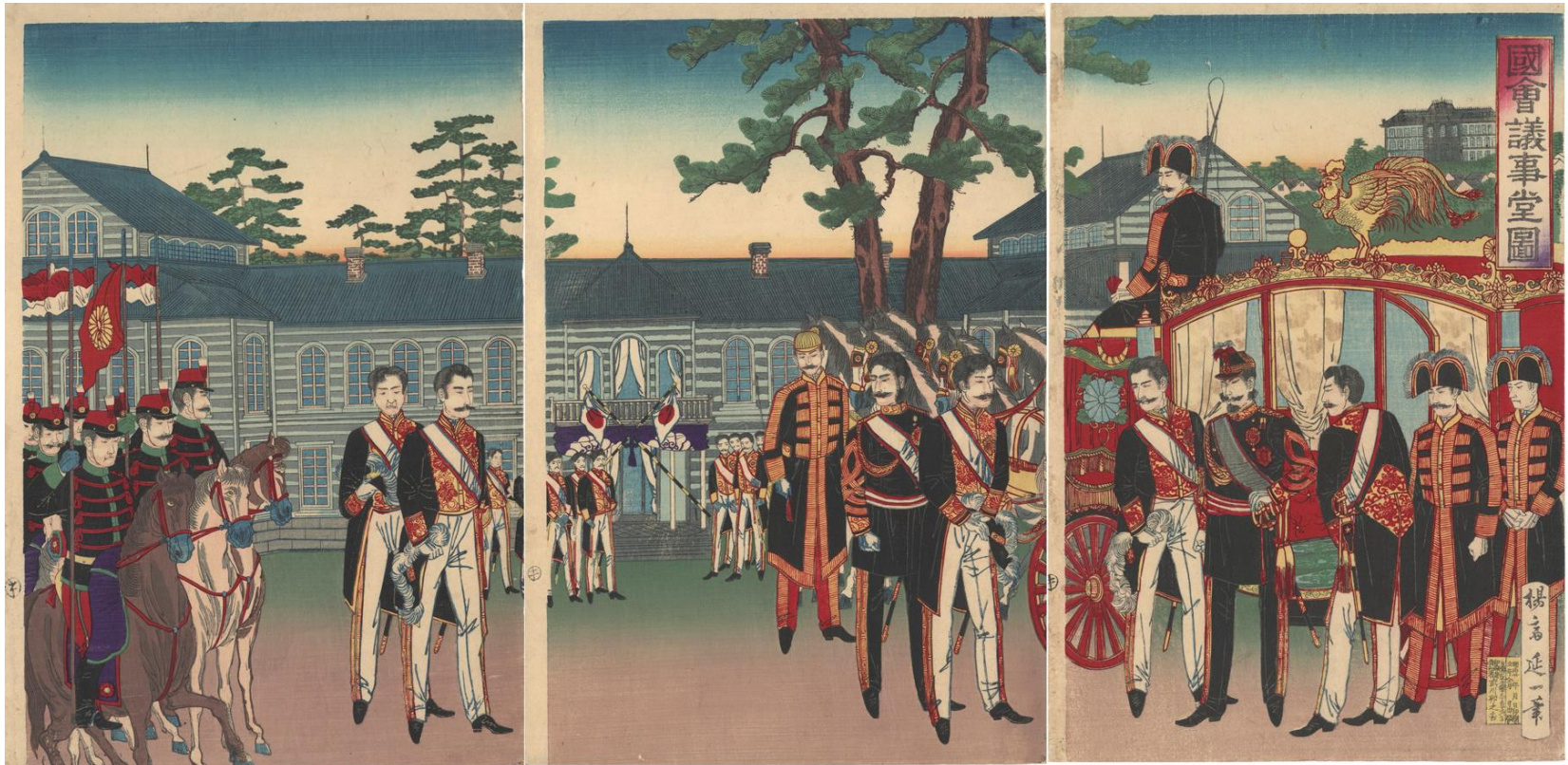


Illustration of the [Emperor at the] National Diet Building, 1890

On November 29, 1890 the ceremonies for the long-awaited opening of the 1st Imperial Diet took place. That morning the emperor left the palace at 10:30 and proceeded toward the House of Peers. He was accompanied by Prince Taruhito, Interior Minister Sanjo Sanetomi, Prime Minister Yamagata Aritomo, President of the Privy Council Oki Takato, and various high officials. On reaching the Diet building, the emperor was met by other dignitaries.

Prints of Civilization and Enlightenment (kaika-e)

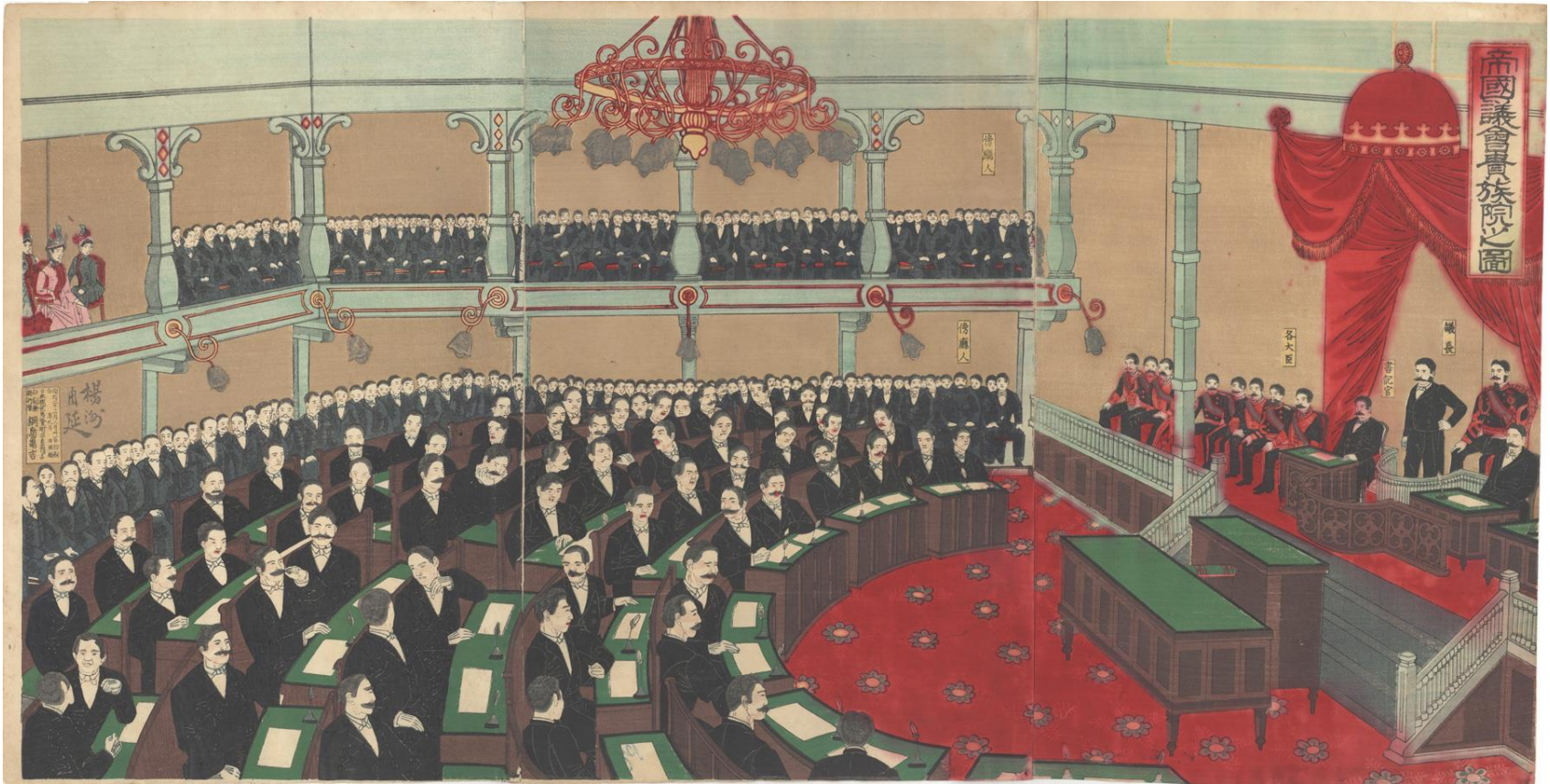


Illustration of the Imperial Assembly of the House of Peers, August 21, 1890

Picturing a meeting of the Imperial Diet's House of Peers (the upper house), consisting of appointed high-ranking nobles, this print was published on August 21, 1890, three months before the actual first meeting on November 29, 1890. Portrayal of future events was not unusual, and the Meiji government encouraged publishers to "introduce the public to this new institution and its members."

Prints of Civilization and Enlightenment (kaika-e)



This print pictures the emperor and empress in bust portraits flanking the interior of the First Temporary Diet Building. The Meiji government published an imperial rescript in 1881 calling for the first session of the Imperial Diet to be convened in 1890. The first House of Representatives election was held on July 1, 1890 (Meiji 23), with 300 seats to be filled. The franchise was limited to males, with only some one percent of the total population eligible to vote.

A List of the House of Representatives, 1891



Illustration of the Japanese Red Cross Society General Meeting, date unknown

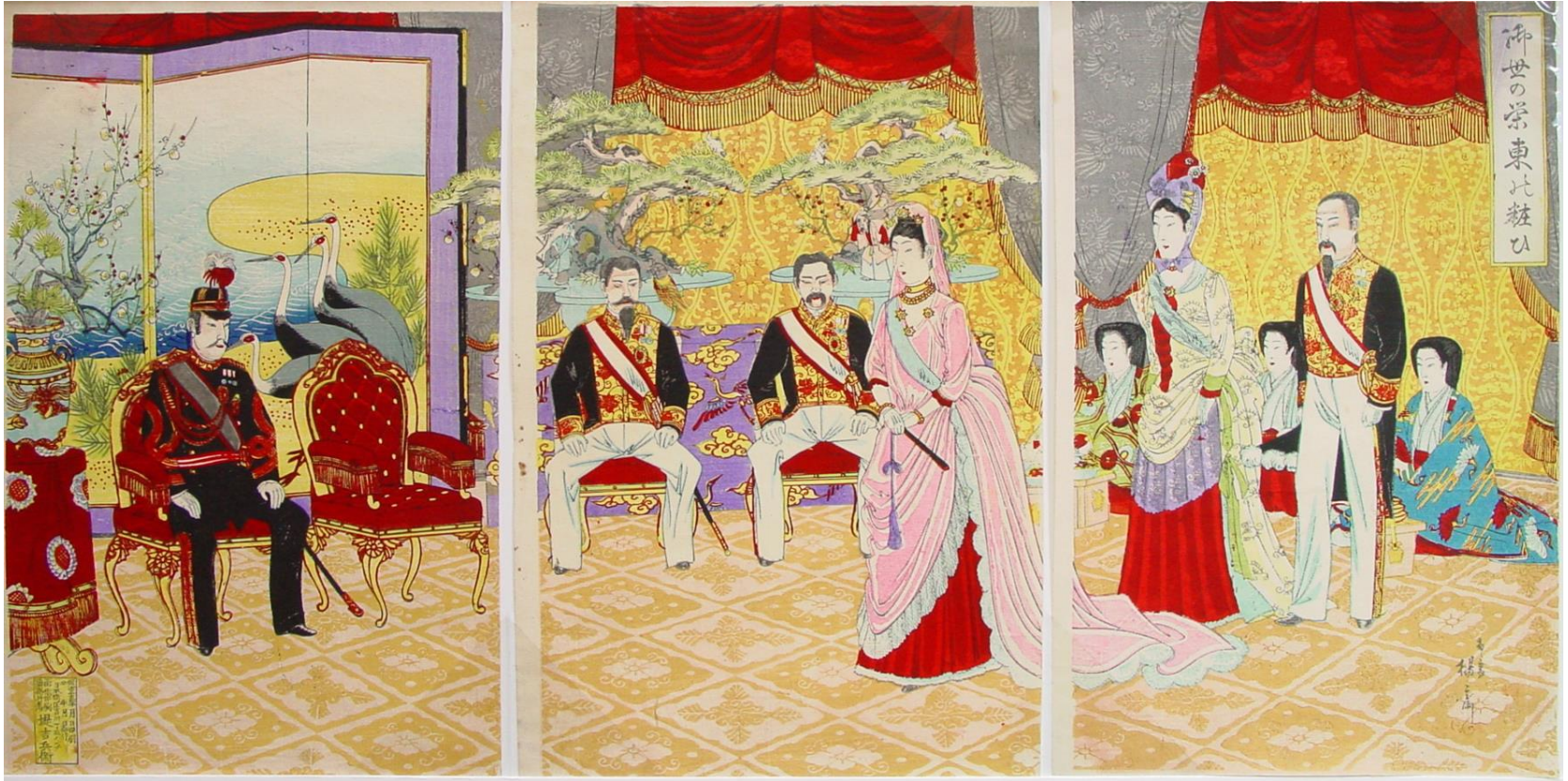


Ueno Park, Congratulatory Celebration - 30-Year Festival of the Capital City, April 1, 1899

Prints of Civilization and Enlightenment (kaika-e)

Meiji-era publishers often reused existing woodblock designs to illustrate different events. In the case of these almost identical prints we see the emperor and empress and, possibly, the governor of Tokyo arriving via royal carriage at a celebration in Ueno Park. The top print portrays one of the annual Japanese Red Cross Society celebrations which drew massive crowds and the bottom illustrates the celebration of the 30th anniversary of the moving of the capital from Kyoto to Tokyo. In addition to different titles, the wording on several of the banners has been altered to fit the print title and, for an unknown reason, the likenesses of the emperor and empress in the carriage have been overprinted in purple on the top design.

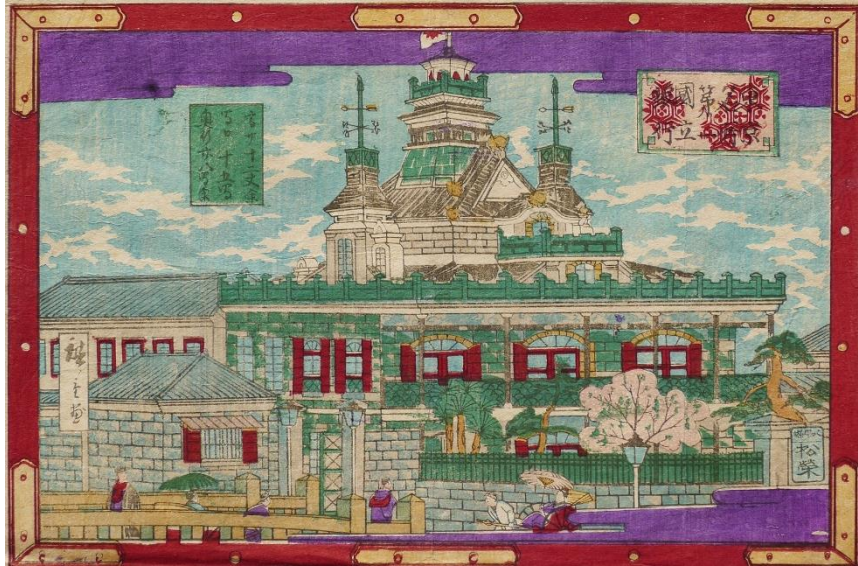
Prints of Civilization and Enlightenment (kaika-e)



Imperial Prosperity: Ceremony in the Eastern Capital, 1900

Issued in the year of Crown Prince Yoshihito's wedding, this print was one of many to portray the ceremonies surrounding his marriage to sixteen year old Kujō Sadako on May 10, 1900. From the time the decision of the prince's marriage was made on August 21, 1899 to the marriage ceremony itself on May 10, 1900 , a series of newly fabricated events, including the marriage ceremony itself, had been instituted by the newly formed Imperial Institutions Investigatory Bureau, which was tasked with studying European monarchy practices in order to "create a modern monarchy that... would represent a level of civility equal to that of the West..."

Prints of Civilization and Enlightenment (kaika-e) Enrich Industry



Famous Places of Tokyo, First National Bank, 1875



Famous Places of Tokyo, Shimbashi Station, 1875

The Japan First National Bank built in 1872 was one of the first pseudo-Western style buildings erected in Japan. The green cartouche to the left of the bank building contains the building's dimensions: Height "more than 12-jō high" [about 120 feet]; Frontage "15-ken" [about 89 feet]; Depth "more than 28-ken deep" [about 167 feet]

Among the most celebrated symbols of modernization was the train service initiated in 1872 between Yokohama and Shimbashi station in Tokyo. Eager to capitalize on the new subject matter, publishers had artists design train prints as soon as the plans were announced in 1870.

Products of Greater Japan, 1877



Coal Mining in Iga Province

Prints of Civilization and Enlightenment (kaika-e) - Enrich Industry

This series of 118 prints depicts various economic activities throughout Japan. Its release coincided with the opening of Japan's First National Industrial Exposition held in Tokyo's Ueno Park in August 1877. The show's exhibits, collected from across Japan, were categorized into six groups - mining and metallurgy, manufactures, fine art, machinery, agriculture, and horticulture. Nearly half a million visitors attended during its 3 month run and four more exhibitions were to follow. These fairs were modeled after Western industrial exhibitions and provided "a meeting place for Western technologies and their Japanese counterparts."

National Diet Library website <http://www.ndl.go.jp/exposition/e/s1/naikoku1.html>



Producing Uji Tea in Yamashiro Province



Silkworm Culture in Hitachi Province

Prints of Civilization and Enlightenment (kaika-e) – Enrich Industry



Illustration of the Second National Industrial Exposition in Ueno Park, 1881

This print is set in the courtyard in front of the Art Museum in Ueno Park, built by the British Architect Josiah Conder (1852-1890) for the exhibition. As visitors proceeded along the central axis of the fairgrounds, they were confronted by a monumental building. A description from a printed guide to the exhibition states: “The art gallery is the brick building standing in the center of the grounds behind the middle gate. Its height is over 45 shaku [45 feet], its length is over 354 shaku [352 feet], and it covers over 724 tsubo [25,700 square feet]. Twin round towers add to the impressive height and beauty of the façade. This structure was built to the design of a professor at the Imperial College of Engineering, the Englishman Mr. Conder...The solidity of this building is for sure matched by no other.”

Famous Places of Tokyo Past and Present, 1884



Kawarake-nage at Asukayama Park



Ōji Paper Company Viewed from Asukayama Park

Prints of Civilization and Enlightenment (kaika-e) Enrich Industry

This series of prints contrasts a current (1884) view of a "famous place" in the Tokyo area with a past view. In this pair of prints, the past view pictures a game of *kawarake-nage* in which unglazed pottery is thrown through the air accompanied by prayers to ward off evil spirits while the present view portrays Western and traditionally clothed park-goers gazing out to the Ōji Paper Company, Japan's first manufacturer of Western-style paper, founded in 1873.

Prints of Civilization and Enlightenment (kaika-e) – Enrich Industry



Illustration of Ueno Park Exhibition Royal Visit, April 1890

The emperor, empress and crown prince arrive at the Third National Industrial Exhibition in Ueno Park which opened on April 1 and attracted over 1 million visitors in its three month run. Held against a backdrop of recession and an influenza epidemic, it was considered somewhat of a failure, but a big crowd pleaser was the Tokyo Electric Lamp Company's first electric streetcar as was the presence of 60 domestically brewed beers.

Rumblings of Empire - Taiwan

Published in November 1874 as a supplement to the newspaper the Tokyo nichinichi shinbun, this print shows Japanese celebrating the agreement with China that ended the eight month Japanese occupation of southern Taiwan.



*Showing the Flag, November 12, 1874
a supplement to the
Tokyo nichinichi shinbun*

Rumblings of Empire - Korea



Record and Transcript of the Korea Incident, 1882

This print depicts the attack on the Japanese legation in Seoul, Korea on July 23, 1882 by disaffected Korean soldiers. The right panel pictures the former regent of Korea and the father of the Korean king, the Daewongun, on horseback, leading the mutineers. The legation is shown burning in the background, while the Japanese ambassador, Hanabusa Yoshitada and other legation officers fight them off.

Scenes of War (senso-e)

Prints of warriors (musha-e) and war (senso-e) go back to the mid-1600s. They were marked by fluidity between fact and fiction, truth and fable.

Senso-e (c. 1850)



Three Battles [1547, 1552, 1558], Between Takeda Shingen and Uesugi Kenshin, c. 1850

Takeda Shingen (1521–1573) and Uesugi Kenshin (1530–1578) are regarded as the most brilliant military strategists in Japanese history. Their bitter rivalry trapped them in endless conflict with each other.

Scenes of War (senso-e) Satsuma Rebellion (January 1877-September 1877)

While the rebellion last only nine months, it provided grist for hundreds of print designs both of actual and fabricated events.



ARMY OFFICERS PRESENT HEADS OF REBEL LEADERS!

(Fact Check: The above is fake news!!!)

Scenes of War (senso-e) Prints of the Satsuma Rebellion



*Curious Southwestern Stories of Kagoshima
Prefecture: The "Saigo Star"*
November 1877

In riding through the streets one notices the crowds in front of the picture shops, which are bright in color from the war prints. The Satsuma rebellion furnishes themes for the illustrators. The pictures are brilliant in reds and blacks, the figures of the officers in most dramatic attitudes, and "bloody war" is really depicted, though grotesque from our standpoint. One of the pictures represents a star in heaven (the planet Mars), in the centre of which is General Saigo, the rebel chief, beloved by all the Japanese. After the capture of Kagoshima he and other officers committed hara kiri. Many of the people believe he is in Mars, which is now shining with unusual brilliancy.
- Edward Sylvester Morse

Japan Day By Day, 1877, 1878-79, 1882-83, Volume 1, Edward Sylvester Morse, Houghton Mifflin Co., 1917, p. 269.

Scenes of War (senso-e) - Satsuma Rebellion

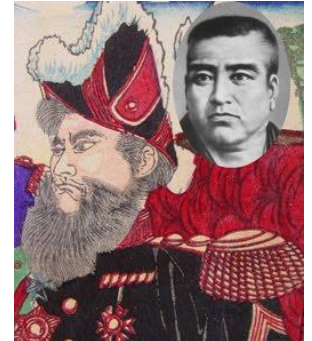


The Debate Over Invading Korea (Seikanron), May 15, 1877
[The disaffection of Saigō Takamori]

Iwakura Tomomi



Saigō Takamori



This print published after the rebellion's end depicts the 1873 *seikanron* debate in the Meiji government's Court Council over whether to invade Korea for ignoring the diplomatic overtures of the Meiji government and "insulting" the Japanese nation. The result of that debate, to take no immediate action, led to the resignation of Saigō Takamori, a hero of the Meiji Restoration who took an aggressive stance for invasion, from the government.

Scenes of War (senso-e) - Satsuma Rebellion



Report: The Whole Nation Living in Perfect Contentment , June 4, 1877
[empress, empress dowager and court ladies in waiting sewing pledgets]

While this print was issued in June 1877 when the rebels were on the run and close to defeat, the scene it depicts is set four months earlier, towards the end of February, when the rebels were laying siege to Kumamoto Castle and its government defenders were taking heavy casualties.

Scenes of War (senso-e) - Satsuma Rebellion



Illustration of the Rebels Being Suppressed at Kagoshima, October 4, 1877
[portraying events of September 24, 1877 at the final battle]



Saigō Takamori's body is front and center upon horseback in this print depicting the Battle of Shiroyama, the final battle of the bloody, but short-lived, Satsuma Rebellion. His head has left his body, ascending to heaven to join a faint ghost-like apparition visible to the left of his head. Pictured with Saigō and named in the red cartouches, are his fellow rebels, one of whom would decapitate the severely wounded Saigō as he knelt in the direction of the imperial palace, following the battle.

Scenes of War (senso-e) - Satsuma Rebellion



The Wealthy Chiefs Inspecting the Decapitated Heads of Enemies, October 11, 1877

Immediately after the death of Saigō, prints began appearing showing the severed heads of Saigō and his closest confederates. The prints were commonly titled “inspection of heads” and they had no factual basis, as the Imperial army never conducted this medieval practice.

Scenes of War (senso-e) Satsuma Rebellion



Famous Soldiers of Japan, May 1878

Front and center is the seated Saigō Takamori, leader of the ill-fated 1877 Satsuma Rebellion. All of the figures surrounding Saigō played a role in suppressing the Rebellion and by the time this print was released, Saigō was eight months dead, a popular hero and in process of being rehabilitated by the Meiji government he rebelled against. Saigō is pictured in his Field Marshall's uniform, the military rank he achieved prior to resigning his government position. This print may have been commissioned by the government.

Scenes of War (senso-e) - Satsuma Rebellion



Bronze Statue of Saigō in Ueno Park, February 1899

Sitting on a rise near the main entrance to the park, the statue was unveiled on December 18, 1898. Oriented so that it faces Edo Palace, it promotes Saigō in his earlier role "as the hero of the Restoration who led the imperial army in its takeover of Edo Castle, not as the disgruntled leader of samurai interests who had been forsaken by the Tokyo regime."

Scenes of War (senso-e) Prints of the Sino-Japanese War (1894-1895)

Over 3,000 woodblock prints were issued during the Sino-Japanese War; a boom to the woodblock publishing industry which was beginning to feel the impact of the new technologies of photography and color lithography.



Scene in the Streets of Tokyo When War Prints Were Exhibited

Scenes of War (senso-e) – Sino-Japanese War



*Ban-Banzai for the Great Japanese Empire! Illustration of the Assault on Songhwan:
A Great Victory for Our Troops, August 1894*

Eight war correspondents, including the print artist Kubota Beisen (1852-1906), are observing the Japanese assault on Chinese troops at Asan, south of Seoul, Korea on July 29, 1894, the first battle of the Sino-Japanese War and the first test of the new military against a foreign foe. Note that only a small handful of artists ever visited the front with most constructing their designs from published accounts.

Scenes of War (senso-e) – Sino-Japanese War



The Great Battle of the Ansong Ford: The Valor of Captain Matsuzaki, August 1894

Heroes and their deeds sell prints and were popular subjects. In the battle of Asan, Captain Matsuzaki Naomi led his men across the deep Ansong River to attack the enemy. Wounded, he urged his men forward, until he was killed by a second bullet. A shining example of the *samurai spirit* of the modern warrior.

Scenes of War (senso-e) – Sino-Japanese War



Captain Higuchi [saves the abandoned Chinese baby], April 23, 1895

The print's inscription reads:

After having destroyed and conquered the enemy... and while pushing towards the "Hundred -Foot-Cliff," the battalion commander of the Sixth Brigade, Captain Higuchi, found an abandoned Chinese infant crying on the ground. Taking pity on the child and worried that it might freeze to death, he picked up the child and continued to advance. Unexpectedly, Higuchi ran into the enemy and realized that he had to fight. He then embraced the child with his left arm and raised his sword with his right arm, leading his men. Afterwards he gave the child to a Chinese prisoner who returned it to the parents. In general, [these actions] exemplify the spirit of our brave and virtuous soldiers.

Scenes of War (senso-e) – Sino-Japanese War



Foreign-looking Manchurian Horsemen on an Expedition to Observe the Japanese Camp in the Distance Near Sauhoku, January 1895

Playing both sides during the war, Manchurian fighters often worked for the side that offered them the most, walking a thin line between guerrilla fighter and bandit.

The Shimizu-ya, a printshop at the corner of Ningyō-chō, had laid a large stock of triptychs depicting the war, and had them hanging in the front of the shop.... There was not one I didn't want, boy that I was, but I only rarely got to buy any. I would go almost every day and stand before the Shimizu-ya, staring at the pictures, my eyes sparkling.

- Tanizaki Jun'ichirō (1886-1965) [novelist]

"Prints of the Sino-Japanese War," Donald Keene, appearing in *Impressions of the Front: Woodcuts of the Sino-Japanese War*, Okamoto, Shumpei, Philadelphia Museum of Art, 1983, p. 10.

Scenes of War (senso-e) – Sino-Japanese War

From a series of fifty comic prints mocking the Chinese foe. In this print Chinese soldiers are shivering before a snowman with the head of a Japanese general. The inscription explains that the generals of the Japanese army, Aritomo Yamagata and Ōyama Iwao both have the character "mountain" in their names and are therefore so immovable, impressive and insanely strong that the weak soldiers of the Qing dynasty tremble with fear.

University of Vienna <http://ukiyo-e.univie.ac.at/detail.asp?docid=934&lang=e&first=1>



Making Chinese Soldiers Shiver
from the series *Long Live Japan: One
Hundred Victories, One Hundred Laughs*,
February 1895

Scenes of War (senso-e) – Sino-Japanese War



Picture of a Visit by the Empress to the General Staff Headquarters, 1895

As reported by a government publication: "As president of the Lady's Volunteer Nursing Association, the empress was eager to alleviate the sufferings of the wounded and set to work with the palace ladies to make antiseptic bandages: six thousand were sent from the imperial household to the Red Cross Society on October 13, 1894. The imperial figure was a model for the earnest ladies of the upper classes who met almost daily from eight in the morning until half-past five in the afternoon in the rooms of the Tokyo Red Cross Hospital."

Scenes of War (senso-e) – Sino-Japanese War



Chinese Admiral Ding Ruchang about to Commit Suicide after Surrendering to Japanese Forces, 1895

The land and sea attack on Wei Hai Wei by Japanese forces lasted twenty eight days from January 20 through February 16, 1895. It is considered the last major battle of the Sino-Japanese War. The Chinese fleet of 20 warships was reduced to four vessels and a few gunboats by a much larger Japanese force. Within a few days Chinese Admiral Ding had surrendered to Japanese Admiral Ito.

After thanking Admiral Ito for saving the lives of his men, he wrote a telegram to Viceroy Li-Hung-Chang, withdrew to his quarters and committed suicide by drinking poison, earning the respect of the Japanese.

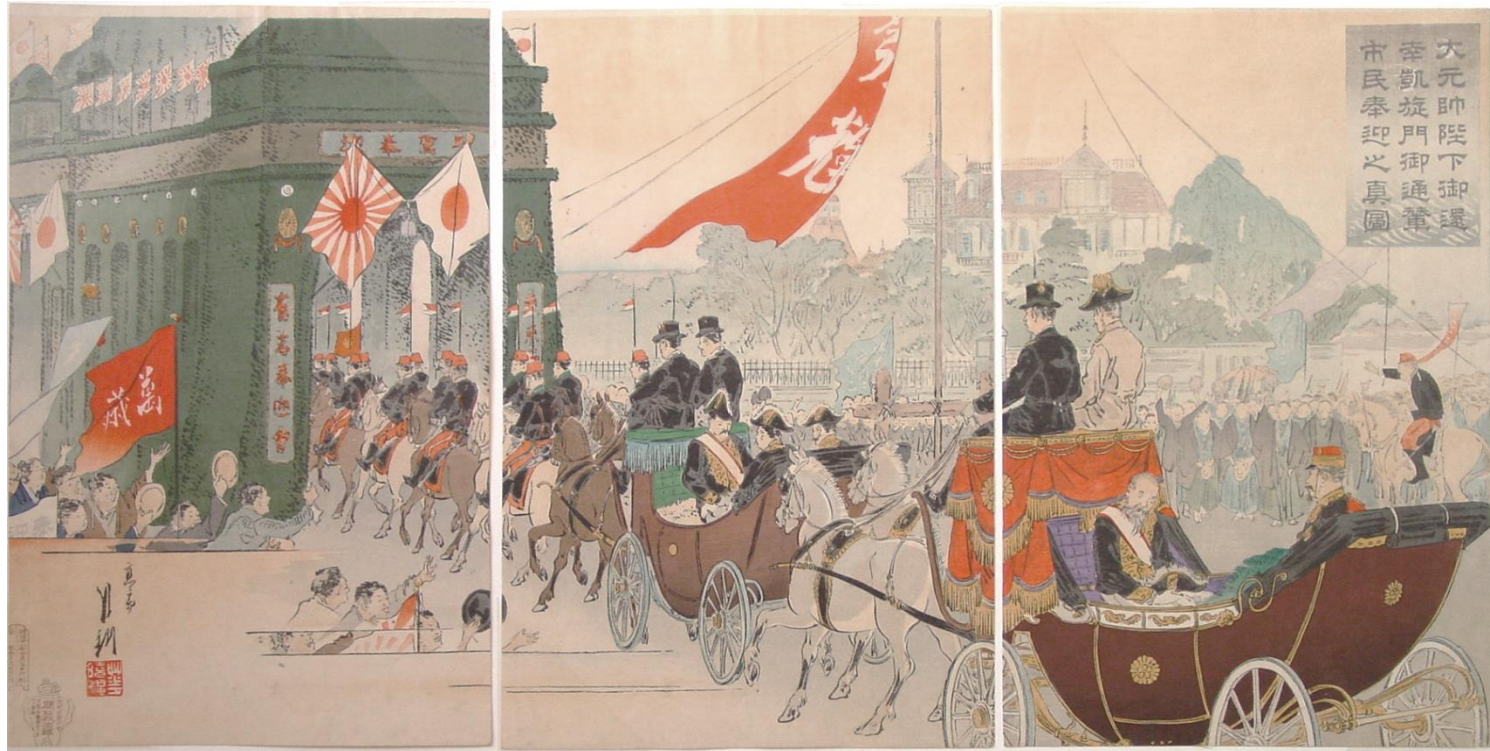
Scenes of War (senso-e) – Sino-Japanese War



Picture of the April Negotiations, October 1895

The "April negotiations" reference the negotiations between Japan and China to conclude the Treaty of Shimonoseki ending the Sino-Japanese War. Awarded Taiwan, the Pescadores, a foothold in South Manchuria, a large indemnity, the recognition of Korea's independence, and most importantly, the same privileges that the Western powers were enjoying in China, Japan soon surrendered many of these gains under pressure from Russia, Germany and France. The government's response to these Western powers' "suggestions," coupled with a veiled threat of military action (known as the Tripartite Intervention), was met with fierce criticism by the public and press.

Scenes of War (senso-e) – Sino-Japanese War



Citizens Greeting the Carriage of His Imperial Majesty and Commander-in-Chief upon His Return through the Triumphal Arch, July 1895

Emperor Meiji arrived at Shimbashi Station on May 30th, in military dress as usual, and paraded through a garishly decorated city that was packed with huge throngs of people. Tokyo's citizens put out national flags and decorative lanterns in front of their houses and filled the streets with banners, streamers, and arches of many kinds. The most striking temporary monument for the city was a huge "triumphal arcade," widely touted as having no equal in any country, which was constructed at Hibiya between the official residences of the presidents of the two Diet houses.

Scenes of War (senso-e) – Russo-Japanese War

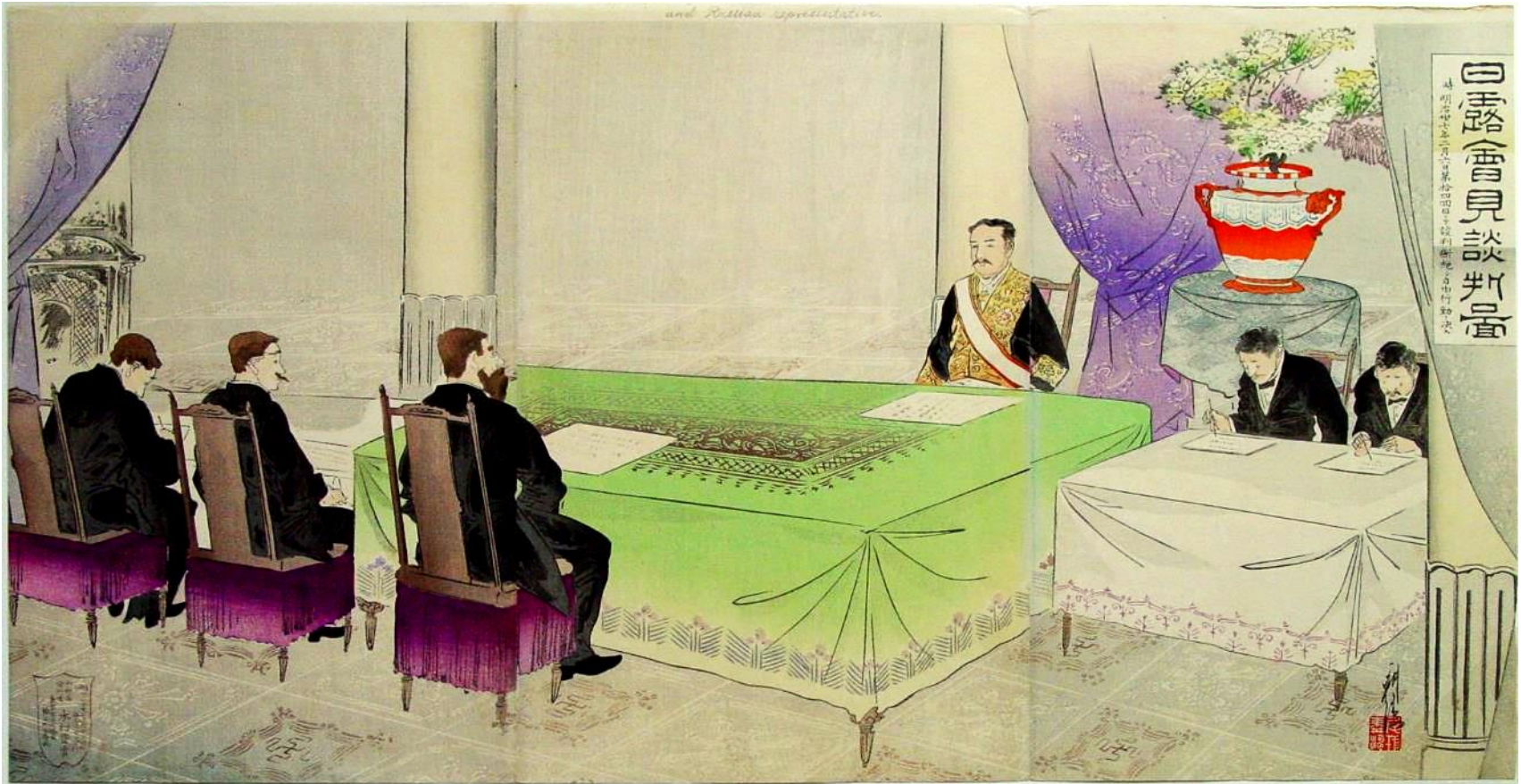


Illustration of Negotiations Between Japan and Russia, February 10, 1904

Published the day after Japan's attack on the Russian fleet at Port Arthur and the day of the Imperial Proclamation declaring war on Russia, this print illustrates one of a number of negotiating sessions, largely initiated by Japan, over the status of Manchuria and Korea prior to the start of the war.

Scenes of War (senso-e) – Russo-Japanese War



The Enemy Cavalry Attacked Yizhou, but Our Foot Soldiers Fiercely Pursued and They Retreated,
April 1904

Two modern armies face off against each other in an engagement in the Battle of the Yalu River. Note the much more respectful treatment of the Russian soldiers, a Western enemy, as opposed to the often comical treatment of the Chinese foe ten years earlier.

Scenes of War (senso-e) – Russo-Japanese War



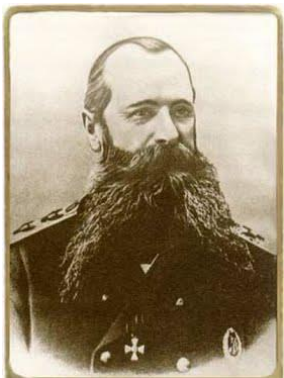
*The Humane Ambulance Corps of the Japanese Red Cross:
Picture of Relieving Wounded Soldiers in the Russo-Japanese War, March 20, 1904*

As part of Japan's efforts to emulate Western institutions, the Japanese Red Cross was established in 1877, during the Satsuma Rebellion. By the time of the Sino-Japanese War, images of the Red Cross tending to fallen soldiers had become part of the standard iconography of the battlefield; the Japanese were to be seen as not only mighty but also magnanimous, caring for friend and foe alike, as befitted an "enlightened" nation.

Scenes of War (senso-e) – Russo-Japanese War



A Great Victory for the Great Japanese Imperial Navy, Hurrah!, April 1904



The Japanese admiration for the Russian Admiral Makarov is apparent in his defiant posture as he goes down with his ship. By emphasizing Makarov's heroism, the artist glorifies Japan as the victor over so formidable an enemy and as a power worthy of respect.

The Russian battle-ship "Petropavlovsk" was blown up by the torpedo mines invented by Lieutenant Commander Oda and went down with Admiral Markaroff all his staff, and about 800 officers and men. There is a present no perfect man-of-war at Port Arthur.

Scenes of War (senso-e) – Russo-Japanese War

Twelve days after the sinking of the Petropavlosk, the Paris newspaper *Le Petit Journal* ran this graphic (a color lithograph) along with a story headlined “The Petropavlosk Torpedoed: Admiral Makharoff and 600 Russian Sailors Dead.”

While the Japanese knew immediately what caused the battleship’s demise, a Japanese submerged mine, the *Journal* first attributed its sinking to its hitting one of its own mines and only grudgingly admitted the possibility of Japanese mines or torpedoes sinking the ship. *Le Petit Journal* ends their story with the words: “We bow to the memory of those brave men who died in the field of honor.”



DEMANCHE 24 AVRIL 1904
LE PETIT JOURNAL - SUPPLEMENT
ILLUSTRE NUMERO 701 -
LE PETROPAVLOSK TORPILLE: MORT
DE L'AMIRAL MAKHAROFF ET DE 600
MARINS RUSSES

Scenes of War (senso-e) – Russo-Japanese War



A continuation of the very popular Sino-Japanese War series of comic prints, in this print we see Japanese soldiers “finishing off” the Russian Bear who was forced to retreat north to the Arctic Ocean, chipping away at the ice surrounding him.

*Extermination of the Black Russian Bear
from the series Long Live Japan: One
Hundred Victories, One Hundred Laughs,
May 1904*

Scenes of War (senso-e) – Russo-Japanese War



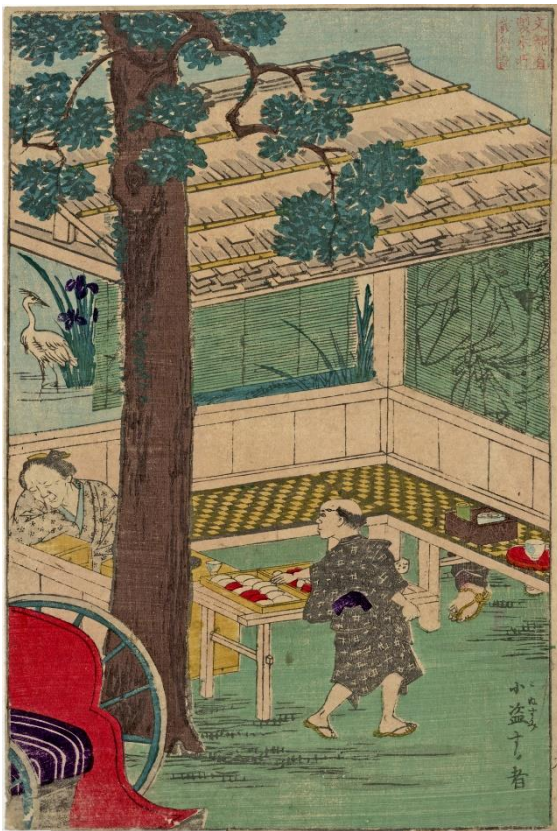
The Port Arthur Surrender, February 1905

A view of the second meeting between Japanese General Count Nogi Maresuke and the Russian Major-General Baron Anatoly Mikhailovich Stoessel (1848–1915) on January 7, to discuss the conditions for the transfer of prisoners. In the left panel we see captured Russian soldiers being led by Japanese officers bearing the Imperial Russian flag as a sign of respect for their vanquished foe.

General Stoessel formally surrendered Port Arthur (Lushunklou, China) on January 5, 1905, after withstanding a nine month siege in which over 47,000 Japanese and 22,000 Russians had been killed or wounded.

The prints came with the promise: “as an aid to the education of the young child within the home... use these pictures as a toy when the child is sitting or lying down. And when the child reaches the age to enter elementary school, the effect will be no small matter”

"Raising Subjects: The Representation of Children and Childhood in Meiji Japan," Rhiannon Paget an article from *New Voices: A Journal for Emerging Scholars of Japanese Studies in Australia and New Zealand*, Volume 4, 2011, p. 6-8.



Pilferer, 1873

Published by the Ministry of Education
(Monbushō)

Prints of Civilization and Enlightenment (kyōiku nishiki-e) Color Prints for Education

Created for a six volume elementary school morals textbook *Nishikie Shūshin Dan*, Yoshitoshi portrays the French astronomer, mathematician, philosopher and priest Pierre Gassendi (1592-1655) as a child proving to his friends that the moon remains stationary while the clouds move. The print's large cartouche provides an explanation suitable for a child of elementary school age to understand.



The Wisdom of Gassendi, 1882-1883

[Proving that the Clouds Move, Not the Moon]

Prints of Civilization and Enlightenment (kaika-e) – New Plays at the Theater



Chiarini's Astounding Circus, November 9, 1886

A wonderful tour de force of animals and actors playing circus performers, promoting Kawatake Mokuami's kabuki play *Narihibiku Chiarini no kyokuba* based upon the visit of Giuseppe Chiarini's *Royal Italian Circus* to Japan in the summer of 1886. This type of play, written shortly after the events it depicts, was known as *ichiyazuke kyōgen* (overnight pickle play.)

In November 1886, Chiarini and his company performed in Tokyo for the Emperor and his court. It was the first time the Meiji Emperor had ever seen a circus performance, and he presented Chiarini with \$5,000 in gold.

Prints of Civilization and Enlightenment (kaika-e)

New Plays at the Theater



*Onoe Kikugorō V as the Englishman
Spencer from the series One Hundred
Roles of Baikō, 1894*

The actor Onoe Kikugorō V (1844-1903) as the English balloonist Percival Spencer (1864-1913) in the kabuki play *Riding the Famous Hot-Air Balloon*. The play was based upon the balloon ascent, and descent by parachute, in Ueno Park by the English balloonist Percival Spencer in November 1891 and was enthusiastically received during its 33 day run.

In the play Kikugorō addressed the audience in English while suspended from the theatre's rigging:

Ladies and gentlemen. I have been up three thousand feet. Looking down, I was pleased to see you in this Kabuki-za. Ladies and gentlemen, with all my heart, I thank you.

Prints of the Meiji Era - Helping to Build a Modern Japan

List of prints in order of appearance

All prints (except as noted) from The Lavenberg Collection of Japanese Prints

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Illustration of the National Diet Building 帝国々会議事堂之図	Utagawa Kuniteru III (active c. 1886-1895)	March 1892
Mirror of Our Country's Revered Deities and Esteemed Emperors 本朝往神貴里鏡	Yōshū Chikanobu (1838-1912)	December 1878
Illustration of the Ceremony for the Promulgation of the Constitution of Great Japan 大日本憲法発布式之圖	Utagawa Kokunimasa (1874-1944)	June 1889
Illustration of the National Diet Building [Meiji Emperor arriving at the first National Diet building] 國會議事堂圖	Watanabe Nobukazu (1872-1944)	1890
Illustration of The Imperial Assembly of the House of Peers 帝国議會貴族院之図	Yōshū Chikanobu (1838-1912)	August 21, 1890
A List of the House of Representatives 帝國議會衆議院議員名鑑	Nagashima Shungyō (active 1882-1905)	1891
Illustration of the Japanese Red Cross Society General Meeting in Ueno Park 上野公園日本赤十字社總會之図	Watanabe Nobukazu (1872-1944)	April 1, ?
Ueno Park, Congratulatory Celebration for the Thirty-year Festival of the Capital City 上野公園奠都三十年祭祝賀會	Watanabe Nobukazu (1872-1944)	April 1, 1899
Imperial Prosperity: Ceremony in the Eastern Capital 世の栄東の粧ひ	Watanabe Nobukazu (1872-1944)	1900
Famous Places of Tokyo, First National Bank 東京名所第一国立銀行	Utagawa Hiroshige III (1842-1894)	1875
Famous Places of Tokyo, Shimbashi Station 東京名所新橋ステーション	Utagawa Hiroshige III (1842-1894)	August 1875
Kawarake-nage at Asukayama Park from the series Places of Tokyo Past and Present 古今東京名所 飛鳥山かわらけなげ	Utagawa Hiroshige III (1842-1894)	1884
Ōji Paper Company Viewed from Asukayama Park 古今東京名所 飛鳥山公園地王子製紙会社	Utagawa Hiroshige III (1842-1894)	1884
Coal Mining in Iga Province from the series Products of Greater Japan 大日本物産図会 同国石炭山之図	Utagawa Hiroshige III (1842-1894)	1877
Producing Uji Tea in Yamashiro Province from the series Products of Greater Japan 大日本物産図会 山城国宇治茶製之図	Utagawa Hiroshige III (1842-1894)	1877
Silkworm Culture in Hitachi Province from the series Products of Greater Japan 大日本物産図会 常陸国養蚕之図一	Utagawa Hiroshige III (1842-1894)	1877

Prints of the Meiji Era - Helping to Build a Modern Japan

List of prints in order of appearance

All prints (except as noted) from The Lavenberg Collection of Japanese Prints

www.myjapanesehanga.com

Title	Artist	Date Published
Illustration of the Second National Industrial Exposition at Ueno Park 上野博覧会之図	Yōshū Chikanobu (1838-1912)	1881
Illustration of Ueno Park Exhibition Royal Visit 上野公園博覧会行幸之図	Kobayashi Ikuhide (active c. 1880-1898)	April 1890
Showing the Flag, a supplement to the Tokyo nichinichi shinbun 東京日々新聞 八百四十九号 No. 849	Utagawa Yoshiiku (1833-1904)	November 12, 1874
Record and Transcript of the Korea Incident 朝鮮変報録	Yōshū Chikanobu (1838-1912)	1882
Three Battles between Takeda Shingen and Uesugi Kenshin 武田信玄と上杉謙信三つの戦い	Utagawa Yoshitora (fl. c. 1836-1882)	1847/1853
Detail: Illustration of The Wealthy Chiefs Inspecting the Decapitated Heads of Enemies 財魁ノ首級実検之図	Kobayashi Toshimitsu (active 1876–1904)	October 11, 1877
Curious Southwestern Stories of Kagoshima Prefecture: The “Saigo Star” [not from The Lavenberg Collection of Japanese Prints] 鹿児島各県西南珍聞 俗称西郷星之図	Utagawa Kunimasa IV (1848-1920)	November 1877
Illustration of The Debate Over Invading Korea (Seikanron) 征韓議論図	Suzuki Toshimoto (active c. 1877-1890s)	May 25, 1877
Report: The Whole Nation Living in Perfect Contentment 傳聞萬民鼓腹	Utagawa Fusatane (active 1854-1888)	June 4, 1877
Illustration of the Rebels Being Suppressed at Kagoshima 鹿児島賊徒平定圖	Utagawa Kunimasa IV (1848-1920)	October 4, 1877
Illustration of The Wealthy Chiefs Inspecting the Decapitated Heads of Enemies 財魁ノ首級実検之図	Kobayashi Toshimitsu (active 1876–1904)	October 11, 1877
Famous Soldiers of Japan 日本武名伝図	Tsukioka Yoshitoshi (1839-1892)	May 1878
Bronze Statue of Saigō in Ueno Park 上野公園 西郷銅像	Watanabe Nobukazu (c. 1872-1944)	February 6, 1899

Prints of the Meiji Era - Helping to Build a Modern Japan

List of prints in order of appearance

All prints (except as noted) from The Lavenberg Collection of Japanese Prints

www.myjapanesehanga.com

Title	Artist	Date Published
Ban-Banzai for the Great Japanese Empire! Illustration of the Assault on Songhwan: A Great Victory for Our Troops 大日本帝国万々歳 成歡襲撃我軍大捷之圖	Mizuno Toshikata (1866-1908)	August 1894
The Great Battle of the Ansong Ford: The Valor of Captain Matsuzaki Crossing Anjo 安城渡大激戦松崎大尉勇猛	Mizuno Toshikata (1866-1908)	August 1894
Captain Higuchi 樋口大尉	Mizuno Toshikata (1866-1908)	April 23, 1895
Illustration of Foreign-looking Manchurian Horsemen on an Expedition to Observe the Japanese Camp in the Distance Near Sauhoku 草河口附近日 陣遠望満州騎兵異相出陣之図	Taguchi Beisaku (1864-1903)	January 1895
Making Chinese Soldiers Shiver from the series Long Live Japan: One Hundred Victories, One Hundred Laughs 日本萬歳 百撰百笑 清兵の冷かされ	Kiyochika Kobayashi (1847-1915)	February 1895
Picture of a Visit by the Empress to the General Staff Headquarters 参謀本部行啓之図	Kiyochika Kobayashi (1847-1915)	1895
Illustration of Chinese Admiral Ding Ruchang about to Commit Suicide after Surrendering to Japanese Forces 劉公島官舎二丁汝昌遺 書ヲ程壁光ヘ托シ衆ニ代リテ決死ヲ計ル図	Migita Toshihide (1863-1925)	1895
Picture of the April Negotiations 清和談判之図	Yūsai Toshiaki (1864-1921)	October 1895
Citizens Greeting the Carriage of His Imperial Majesty and Commander-in-Chief upon His Return through the Triumphal Arch 大元帥陛下御還幸凱旋門御通轡市民奉迎之真圖	Ogata Gekkō (1859-1920)	July 1895
Illustration of Negotiations Between Japan and Russia 日露会見談判図)	Ōkura Kōtō (active c. 1894)	February 10, 1904
The Enemy Cavalry Attacked Yizhou, But Our Foot Soldiers Fiercely Pursued and Retreated Them	Tsuji Kakō (1871-1931)	April 1904
The Humane Ambulance Corps of the Japanese Red Cross. Picture of Relieving Wounded Soldiers in the Russo-Japanese War 博愛ナル大日本赤十字衛生隊 日露戦闘中負傷者救護之図	Gakyō (active 1904)	March 20, 1904
A Great Victory for the Great Japanese Imperial Navy, Hurrah! 大日本帝國海軍大勝利萬歳	Ikeda Terukata (1883-1921)	April 1904
LE PETROPAVLOSK TORPILLE: MORT DE LAMIRAL MAKHAROFF ET DE 600 MARINS RUSSES, LE PETIT JOURNAL - SUPPLEMENT ILLUSTRÉ NUMÉRO 701	artist unknown	April 24, 1904

Prints of the Meiji Era - Helping to Build a Modern Japan

List of prints in order of appearance

All prints (except as noted) from The Lavenberg Collection of Japanese Prints

www.myjapanesehanga.com

Title	Artist	Date Published
Extermination of the Black Russian Bear from the series Long Live Japan: One Hundred Victories, One Hundred Laughs 日本萬歳 百撰百笑 苦露熊退治	Kiyochika Kobayashi (1847-1915)	May 20, 1904
The Portsmouth Surrender Illustration of the Second Meeting Between General Nogi and General Stoessel to Review Prisoners of War 旅順降服 乃木大 將トス テツセル將軍 ノ會見 并ニ捕 虜檢閲之図	Utagawa Kokunimasa (1874–1944)	February 1905
Pilferer 小盗みする者	Utagawa Kunitaru II (1830-1874)	1873
The Wisdom of Gassendi [Proving that the Clouds Move, Not the Moon] from the illustrated textbook Nishikie Shūshin Dan, Volume 4 錦絵修身談 ガセングの智	Tsukioka Yoshitoshi (1839-1892)	1883
Chiarini's Astounding Circus 鳴響茶利音曲馬	Utagawa Kunimasa IV (1848-1920)	November 9, 1886
Onoe Kikugorō V as the Englishman Spencer from the series One Hundred Roles of Baikō 梅幸百種之内 英人スペンサ	Toyohara Kunichika (1835–1900)	1894