

Visualizing the Birth of Modern Tokyo (VTx)	7
Module I—Introduction	8
Welcome to the Course	8
Dropping through Time	10
1. Figure. Dropping through Time Animated Slide [ES make]	10
The “100 Views” Motif	11
About Module II “Gaslit Tokyo: Kiyochika”	14
2. Figure. Tokyo by Night: grid from Kiyochika’s series of “Famous Places of Tokyo,” (1876 - 1881).	15
About Module III “Tokyo Modern: Between the Earthquake & the Bombs”	16
<i>Koizumi Kishio’s “100 Views of Great Tokyo in the Shōwa Era,” (1928 - 1940)</i>	16
3. Figure. Tokyo Modern: grid of 18 sites from Koizumi’s “100 Views of Great Tokyo in the Shōwa Era,” (1928 - 1940).	16
About Module IV: “Tokyo Modern: 100 Views by 8 Artists 1928-1932”	18
4. Figure. “100 Views of New Tokyo by 8 Artists” grid	19
Wrap up Module I: History through Images	20
5. Figure. Detail of Edo Castle from Different Times/Same Place grid from Tokyo Modern unit on VC [link]	20
Module II—Gaslit Tokyo: Kiyochika	22
Introduction: Kiyochika Kobayashi & his “Famous Places of Tokyo” (1876-1881)	23
Meiji Restoration & the Birth of Modern Tokyo	24
6. Figure. The final days of the Bakufu in 1868 as captured in a print by Yoshitoshi done six years later. [MFA]	24
7. Figure. The Meiji emperor and empress with their young son. “A Mirror of Japanese Nobility” by Toyohara Chikanobu, August 1887 [2000.548]	24
Printmaking & the City: Hiroshige’s 100 Views	25
8. Figure. Four prints from Hiroshige’s 100 Famous Views of Edo, published between 1856 and 1859, when Kiyochika was a youth. Left to right: numbers 6, 13, 90, 111.	25
9. Figure. Hiroshige: 100 Famous Views of Edo, website [link]	25
Printmaking & the City: Meiji Westernization Prints	26
10. Figure. Utagawa Hiroshige III, “Locomotive Along the Yokohama Waterfront,” woodblock print, 1871 [s1991.151a-c]	26
11. Figure. Utagawa Hiroshige III, “Famous Views of Tokyo: Brick and Stone Shops on Ginza Avenue,” woodblock print, 1876 [s1998.32a-c]	26
Collecting Kiyochika	27
12. Figure. Early works by Kiyochika. JIM, PULL EARLY PRINTS THAT LOOK LIKE OIL PAINTINGS and DAGUERREOTYPES	27
Kiyochika’s Bio	28
Kiyochika’s Grand Experiment	29

Shimbashi Station	30
13. Figure. "Shimbashi Station" by Hiroshige III, 1874 [Y0185] Arthur M. Sackler Gallery, Smithsonian Institution	30
14. Figure. "Shimbashi Station" (left) by "Shimbashi Station" by Hiroshige III, 1874 [Y0185] Arthur M. Sackler Gallery, Smithsonian Institution, and (right) by Kiyochika, woodblock print, 1881 [s2003_8_1199]	31
15. Figure. "Shimbashi Station" Kobayashi Kiyochika, woodblock print, 1881 [s2003_8_1199]	31
Under the Shrouded Moon	32
16. Figure. View of Takanawa Ushimachi Under the Shrouded Moon, 1879	32
Night & Day	33
17. Figure. Tokyo by Night: grid from Kiyochika's series of "Famous Places of Tokyo," (1876 - 1881).	33
18. Figure. Tokyo by Day grid.	33
Master of the Night: Melancholy & Change	34
19. Figure. Sumidagawa at Night, 1881. Map location: #1 [s2003_8_1202]. One of Kiyochika's iconic works, this print is often associated with Nagai Kafū's 1909 novel Sumidagawa (The Sumida River), in which the protagonists serve as pretexts to write about Tokyo's vanishing famous sites. In the print, the two characters silhouetted against the night sky are a geisha, with a traditional hairstyle, and her patron, wearing a Western-style hat. The couple stands on the eastern bank of the Sumida River at Mukōjima and looks to the western bank at Asakusa and Imado. The humpbacked bridges in the distance and the reflection of distant lights in the river contrast with the nocturnal sky and its subtle shades of grey and black.	34
Man in the Hat	35
20. Figure. Atagoyama, 1878. Map location: #14 [s2003_8_1136] Atop Atago Hill, the city's highest natural elevation, two men relax in a teahouse. One wears traditional kimono; the other is in Western clothes. The latter, with his hat, tobacco, and shopping basket, resembles the flâneur look Kafū adopted when he set forth on his city wanderings. Close inspection of the print (for example, around the cloud of smoke emitting from the Western-style figure) shows areas of mesh-like patterns, similar to cross-hatchings used in copperplate lithography. In addition, the waitress' red and purple accents may have been inspired by hand-tinted photography. Such experimentations attest to Kiyochika's voracious interest in the variety of new visual media that were just beginning to emerge in Japan.	35
The City by Night (Visual Narratives)	36
21. Figure. VNs "The City by Night" These street-level views capture details of Tokyo on the cusp of change. Light from both natural and manmade sources suffuses the prints in a way that is distinctive to Kiyochika.	36
The City by Day (Visual Narratives)	37
22. Figure. VNs "The City by Day"	37
The Original & the Digital	38
Kiyochika at the Arthur M. Sackler Gallery (2014)	39
23. Figure. "Kiyochika: Master of the Night" at the March 29, 2014 – July 27, 2014, Arthur M. Sackler Gallery, Smithsonian Institution.	39
24. Figure. Video clip: "Nine Sections of the Exhibition"	39
Interactive Tokyo	41
25. Figure. Map from the Freer Sackler Gallery exhibition.	41
26. Figure. Famous Places of Tokyo interactive map on VC website (demo)	41
Falling Short: the End of Kiyochika's "100 Views"	42
27. Figure. Video clips: "Fire 1: Great Fire in Ryogoku" & "Fire 2: Ryogoku After the Fire"	42

Wrap Up	43
28. Figure. Kiyochika, war propaganda prints of the Sino-Japanese War, from VC unit “Throwing Off Asia II”	43
29. Figure. Kiyochika emulates Hiroshige-style prints. Exhibition at the Freer-Sackler.	44
30. Figure. Kiyochika, “Okura Bridge in Honjo,” from the 100 views of Tokyo.	45
Module III—Tokyo Between the Earthquake & the Bombs: Koizumi	46
The Great Kantō Earthquake of September 1, 1923	46
Photographs	46
31. Figure. Photos-Scroll-Prints - comparing media documenting the earthquake. Destruction caused by the Great Kantō Earthquake that devastated Tokyo and Yokohama on September 1, 1923	46
Earthquake: Painted Scroll	47
32. Figure. 12-part Kantō Earthquake Scroll, 1925 by Nishimura Goun	47
Earthquake: Sketches and Prints	48
33. Figure. “Scenes of Tokyo after the Earthquake” Images from a 12-print series issued in 1925 by Hiratsuka Un’ichi: Azuma Bridge. Five College Museum/Deerfield Collections Database	48
New Print Style: Shin-Hanga	49
34. Figure. The shin-hanga or “new print” style that emerged in the early 20th century used the traditional guild production process to create richly refined woodblock prints of bird-and-flower subjects, female beauties, and neo-romantic scenes.	49
35. Figure “Tennōji Temple in Snow, Osaka #139, 1927, by Kawase Hasui. S2003.8.686. kk8686_1936_S20038686.tif	50
36. Figure. “The Great Gate, Shiba, in Snow,” 1936, by Kawase Hasuiō. S2003.8.853 [kk8853_1936_S20038853.tif]	50
37. Figure. “Kiyosu Bridge,” 1936, by Kawase Hasui. This iron bridge was a favorite subject of both shin-hanga artists, as seen here, and sōsaku-hanga artists like Koizumi . [kk8761_1931_S2003-8-761.jpg]	51
Creative Print Style: Sōsaku-Hanga	52
38. Figure. “Eitai Bridge and Kiyosu Bridge (#01),” September 1928. Koizumi Kishio launched his “100 Views of Great Tokyo in the Shōwa Era” in the fall of 1928 with this image of two bridges spanning the Sumida River. The steel structures—rivets and electric lights prominent—symbolized the city’s reconstruction and the Western-clothed figures embodied its modernity.	52
Koizumi Kishio: Bio	54
39. Figure. Three catalogs on Koizumi Kishio	54
40. Figure. John points out photos of Koizumi at different ages in the catalog	55
41. Figure. Self-portraits in catalog	56
42. Figure. Koizumi blocks	56
43. Figure. Other sources; show Hiromu and John’s books	57
Koizumi’s Print Series: “100 Views of Great Tokyo in the Shōwa Era” (1928-1940)	58
44. Figure. Scroll GALLERY of the 100 views	58
VC Units: Tokyo Modern 1 and II	60
Splash Pages	60
Koizumi’s Annotations	61
45. Figure. Koizumi’s annotations, two pages, for his “100 Views”	61

Exploring Koizumi's Tokyo: 18 Pathways	62
46. Figure. 18 Pathways interface on the VC site	62
Bridging the City	64
47. Figure. 01 - Bridging the City	64
Infrastructure	65
48. Figure. 02 - Infrastructure.	65
Parks	65
49. Figure. 03 - Parks and Public Spaces.	66
Women in the City	66
50. Figure. 06 - Women in the City	66
Seasons	66
51. Figure. 13 - Seasons.	67
Transportation	67
52. Figure. 16 - Transportation	67
Military Presence	67
53. Figure. 18 - Military Presence.	68
Exploring Koizumi's Tokyo: 18 Sites	69
54. Figure. 18 Sites, VC unit	69
New Kachidoki Bridge (#20-revised), no date	70
55. Figure. New Kachidoki Bridge (#20-revised), no date. kk001	70
Senju Town with Storage Tanks (#4), June 1929	71
56. Figure. Senju Town with Storage Tanks (#4), June 1929. kk004	71
Hibiya Park with Fresh Leaves and Azalea Blossoms (#5), July 1930	72
57. Figure. Hibiya Park with Fresh Leaves and Azalea Blossoms (#5), July 1930	72
Night View of Ginza in the Spring (#12), March 1931	73
58. Figure. Night View of Ginza in the Spring (#12), March 1931. kk012a	73
Vegetable Market at Kanda (#16), September 1931	74
59. Figure. Vegetable Market at Kanda (#16), September 1931. kk016	74
Yamashita Entrance to Ueno Park (#17), September 1931	75
60. Figure. Yamashita Entrance to Ueno Park (#17), September 1931. kk017	75
May Sports Season at Meiji Shrine Outer Gardens (#27), May 1932	76
61. Figure. May Sports Season at Meiji Shrine Outer Gardens (#27), May 1932. kk027	76
The Central Meteorological Observatory (#41), September 1933	77
62. Figure. The Central Meteorological Observatory (#41), September 1933 kk041	77
The New Diet Building (#45), February 1934	78
63. Figure. The New Diet Building (#45), February 1934. kk045	78
View of Sunamachi [Jōtō Ward] (#54), July 1934	79
64. Figure. View of Sunamachi [Jōtō Ward] (#54), July 1934. kk054	79
Snow at Sakurada Gate (#75), February 1936	80
65. Figure. Snow at Sakurada Gate (#75), February 1936. kk075a	80
Togoshi Ginza Station (#27-revised), July 1940	81
66. Figure. Togoshi Ginza Station (#27-revised), July 1940 kk027r	81

Mitsui Bank and Mitsukoshi Department Store (#3), April 1930	82
67. Figure. Mitsui Bank and Mitsukoshi Department Store (#3), April 1930. kk003	82
Army Firing Range in the Fields of Toyama [Ōkubo] (#93), June 1937	83
68. Figure. Army Firing Range in the Fields of Toyama [Ōkubo] (#93), June 1937. kk093	83
Module IV—Tokyo Modern: 100 Views by 8 Artists	84
“100 Views of New Tokyo 1928-1932” by 8 Artists	84
69. Figure. VC unit Tokyo Modern III: “100 Views” by 8 Artists (1928-1932)	84
Gallery 100 x 8	86
70. Figure. Gallery, 8 Artists 100 Views	86
Tokyo Pop & the Jazz Age	87
71. Figure. Dance Hall Scene (#30), 3/1/1930, by Onchi Koshiro [8A_030_1930_Onchi]	87
Images from the 8 Artists	88
Movie Theater (#29), 12/1/1929, by Onchi Koshiro	88
72. Figure. Movie Theater (#29), 12/1/1929, by Onchi Koshiro [8A_029_1929_Onchi]	88
Hibiya Open Air Music Hall (#33), 11/1/1930, by Onchi Koshiro	89
73. Figure. Hibiya Open Air Music Hall (#33), 11/1/1930, by Onchi Koshiro [8A_033_1930_Onchi]	89
Dance Hall Scene (#30), 3/1/1930, by Onchi Koshiro	90
74. Figure. Dance Hall Scene (#30), 3/1/1930, by Onchi Koshiro [8A_030_1930_Onchi]	90
Asakusa Park, Casino Follies (#69), 6/1/1930, Kawakami Sumio	91
75. Figure. Asakusa Park, Casino Follies (#69), 6/1/1930, Kawakami Sumio [8A_069_1930_Kawakami]	91
Ginza (#65), 8/7/1929, Kawakami Sumio	92
76. Figure. Ginza (#65), 8/7/1929, Kawakami Sumio [8A_065_1929_Kawakami]	92
Inside the Department Store (#67), 4/1/1930, Kawakami Sumio	93
77. Figure. Inside the Department Store (#67), 4/1/1930, Kawakami Sumio [8A_067_1930_Kawakami]	93
Cafe District in Shinjuku (#83), 10/1/1930, by Fukazawa Sakuichi	94
78. Figure. Cafe District in Shinjuku (#83), 10/1/1930, by Fukazawa Sakuichi [8A_083_1930_Fukazawa]	94
Subway (#11), 1931, Maekawa Senpan	95
79. Figure. Subway (#11), 1931, Maekawa Senpan [8A_011_1931_Maekawa]	95
Mitsubishi in Marunouchi (#92), 12/1/1929, Suwa Kanenori	96
80. Figure. Mitsubishi in Marunouchi (#92), 12/1/1929, Suwa Kanenori [8A_092_1929_Suwa]	96
Rising Sun Shell, Showa Street (#84), 6/1/1930, by Fukazawa Sakuichi	97
81. Figure. Rising Sun Shell, Showa Street (#84), 6/1/1930, by Fukazawa Sakuichi [8A_084_1930_Fukazawa]	97
Meiji Baseball Stadium (#86), 12/1/1931, by Fukazawa Sakuichi	98
82. Figure. Meiji Baseball Stadium (#86), 12/1/1931, by Fukazawa Sakuichi [8A_086_1931_Fukazawa]	98
The Importance of Sites: Koizumi and the 8 Artists	99

Module V: Conclusion	100
Modernization and Westernization in Pre-War Japan	100
The Past in the Present	100
The Imperial Presence	100
Militarizing the City	101
Destruction & Rebirth	101

Visualizing the Birth of Modern Tokyo (VTx)

Module I—Introduction

1. Welcome to the Course

JWD

- Welcome to “Visualizing the Birth of Modern Tokyo” (VTx). The course looks at Tokyo through time.
- I’m MIT Professor Emeritus of History, John W. Dower.
- Today we will introduce innovative digital approaches to “visualizing” history, and raise the historical questions that will frame discussion throughout the course.

JU

- I’m Jim Ulak, Senior Curator of Japanese Art at the Freer | Sackler Museums at the Smithsonian Institution in Washington, DC.
- We will be taking you inside the museum storage to look at the prints that were once on the walls. In this module to look at the original sources.

ES

- I’m Ellen Sebring, a media scholar, and Creative Director of Visualizing Cultures.

HN

- I’m Hiromu Nagahara, Cecil and Ida Green Career Development Associate Professor of History at MIT.

JU/JWD

- This MOOC derives from several units in a pioneer project called Visualizing Cultures at MIT, with Prof Shigeru Miyagawa. Prof. Miyagawa will appear later on showing us some locations in Tokyo today.
- ELLEN ADD IMAGES OF VC MENU, ALL THREE UNITS.
- [Locations TK] done by Hiroshige, Kiyochika, Koizumi...
- ELLEN ADD “Different Times, Same Place: Famous places in Tokyo (formerly Edo) were revisited by different artists in different eras, as seen in this juxtaposition.” THIS IS FIVE LOCATIONS - SHOW ALL FULL SCREEN. JIM WILL DISCUSS THE 2ND LOCATION:
- KANDA RIVER.
- These VC units —with texts by Dr. Ulak—are based on images from:
 - (1) Smithsonian
 - (2) The Wolfsonian
 - (3) Five College Museums/Historic Deerfield Collections
 - (4) Collections in Japan

(5) Other

- Much of what you see here had original forms as exhibitions in museums...
how they exist as collections
how they migrate to the digital form

ELLEN - IMAGES OF EXHIBITION CATALOG COVERS; MAYBE WE WANT TO SHOW CATALOGUES IN DC. JIM HAS THE ACKLAND MUSEUM EXHIBIT AS WELL.
[BRING CATALOGUES TO THE SHOOT]

2. Dropping through Time

JWD

- We're going to show the development of the city of Tokyo through images. It will be like dropping through time.
 - (1) Tokyo today
 - (2) Tokyo destroyed by firebombing in WWII
 - (3) "Tokyo Modern" in the 1930s and early 1940s
 - (4) Tokyo destroyed by the Great Kanto Earthquake of 1923
 - (5) Gaslit Tokyo of the 1870s and 1880s
 - (6) Meiji Restoration

ELLEN - MAKE IMAGE ANIMATION.

1. Figure. Dropping through Time Animated Slide [ES make]

- In the course, we will of course move forward through time.
- Image notes:
 - (1) Image notes:
 - (2) Tokyo today: can we get some of Rus Gant's video of Tokyo? ELLEN ASK.
 - (3) Firebombing: film clip, b/w still images
 - (4) Ellen make animated visualization

JU

- **Why Tokyo?**

It was a canvas erased several times by war and disaster

HN

It was always one of the great metropolitan centers in the world

JU

Prefab, fishing village

HN

city formed by politics

3. The “100 Views” Motif

JU

- Explain the tradition of the “100 views”
- Hiroshige samples, 1856-58
- Idea of 100 of anything. A structural trope. Fullness. Completeness.
 - (1) bring in book of poetry
 - (2) other sets of 100

**INSERT IMAGES: POETRY BOOK, PAINTINGS, - OTHER EXAMPLES OF 100 THINGS;
1000 YEAR OLD TRADITIONS.**

JWD

- We’re going to look at a number of these 100 views in the three modules of the course:
 - (1) “Kiyochika’s Tokyo: Master of Modern Melancholy (1876–1881).”
 - (2) “Tokyo Modern: Koizumi Kishio’s ‘100 Views’ of the Imperial Capital (1928–1940).”
 - (3) “100 Views by 8 Artists (1928–1932),” which presents features movie theaters, musical revues, gas stations, modern girls, jazz clubs, etc.

JU

- With the “100 Views” we can see the same place at different times.
- We can look at the same location as shown by three artists: the master Hiroshige (1850s); Kiyochika (1870s-1880s); and Koizumi (1930s).

Different Times, Same Place

Famous places in Tokyo (formerly Edo) were revisited by different artists in different eras, as seen in this juxtaposition.

Hiroshige (1850s)



Kiyochika (1870s-80s)



Kotsumi (1930s)



Location: Shibawa



Location: Kanda River



Location: Edo Castle



Location: Mukojima



Location: Ryogoku

Hiroshige images: Freer Gallery of Art Study Collection
PSC-GR-71, PSC-GR-84, PSC-GR-70, PSC-GR-60
Freer Gallery of Art F1094.30

Kiyochika images: Robert C. Muller Collection, Arthur M. Sackler Gallery
S2003.8.1179, S2003.8.1142, S2003.8.1108, S2003.8.1162, S2003.8.1194

Kotsumi images: #6 & #46, Wolfsonian-Florida International University
#21, #30, #25, private collection

JU

Other ways in

JWD to HN

- We're lucky to have Hiromu here with us because his own research has opened up a whole new area on popular culture in Japan before WWII. His recent book has the great title, *Tokyo Boogie-Woogie: Japan's Pop Era and Its Discontents*.

HN

- On modernity in the 1920s and 1930s Japan

ES

What do you mean when you say "Discontents?"

JWD

Stereotyped view of "harmonious" Japan

HN

Diversity and fear of diversity

JU

These are not documentary views: there is conflict, diversity, dynamism

Manifest by groups, or by individuals

No more Wa

4. About Module II “Gaslit Tokyo: Kiyochika”

JWD

- This module is a rare look at a moment of transition
 - (1) Captures the mood of the city as it embraces technology brought by the West.
 - (2) Changes the Meiji Restoration and opening to the West brought to the capital.

JU

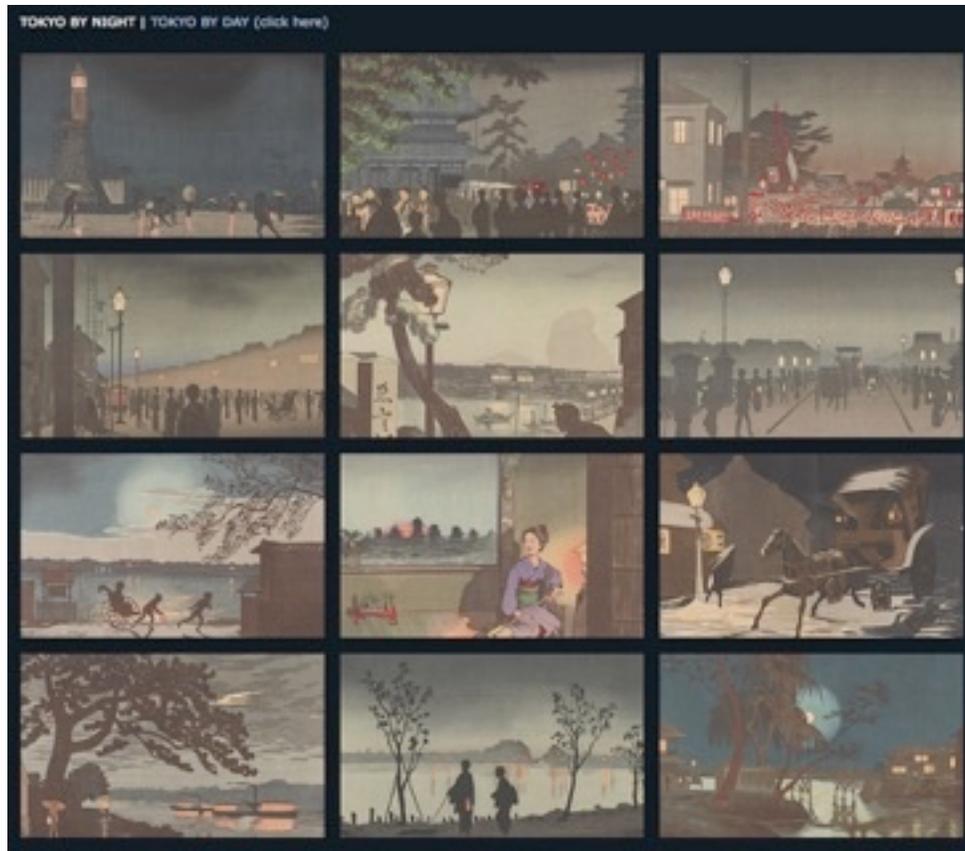
- Kiyochika’s prints reveal Tokyo in a new gas-lit era
 - (1) Conveying both the promise and loss of change.
 - (2) Gas lighting opened up a new night life in the city: LOOK for these cues as you confront these images
 - (3) Technology of gas lighting etc.
 - (4) The melancholy in losing an old way of life: subdued (chromatic palette differs from Hiroshige, etc.)
 - (5) An artist who lost his job and wandered around, returned as an artist

ES

- Ask about the title change from Master of the Night to Master of Modern Melancholy.

JU

- Use of these images has historical evidence.
 - (1) Nocturne
 - (2) Move from the visual analysis to emotional states and even historical witness.
 - (3) Witness of a different kind. What do you admit into the canon as historical evidence?
 - (4) Uncertainty doubt melancholy new technology commercial enterprise: in the end it’s one persons view.



2. Figure. Tokyo by Night: grid from Kiyochika's series of "Famous Places of Tokyo," (1876 - 1881).

ELLEN/JIM: FIND PHOTOS OF TOKYO THAT WERE USED IN THE EXHIBIT.
ELLEN LOOK FOR ONE PAIR THAT GOES FROM NIGHT TO DAY.

5. About Module III “Tokyo Modern: Between the Earthquake & the Bombs”

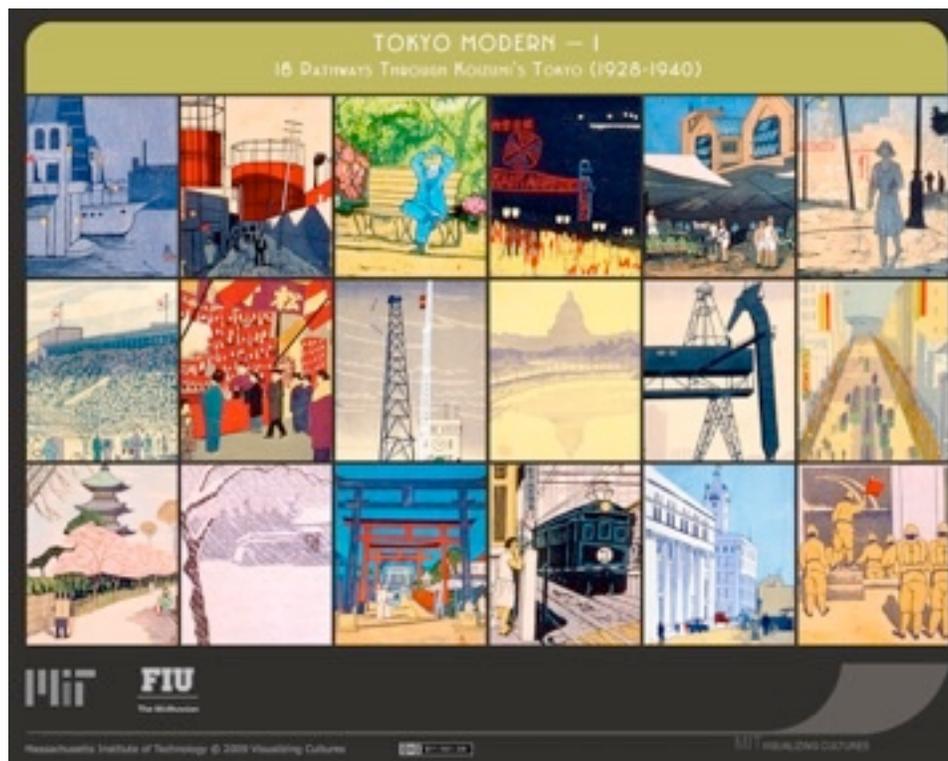
JWD

- “On September 1, 1923, a devastating earthquake struck the Kantō plain where Tokyo and Yokohama are located, causing fires that created a windstorm that in turn propelled a raging conflagration. Enormous portions of the two great cities were destroyed. As many as 140,000 people are estimated to have perished, and more than two million were made homeless.”
- Rebirth of Tokyo following the Great Kantō earthquake of 1923.

Koizumi Kishio’s “100 Views of Great Tokyo in the Shōwa Era,” (1928 - 1940)

JU

- Koizumi’s prints depict Tokyo’s transformation as it embraced modernity, maintained traditions, and became the site of future political policies.



3. Figure. Tokyo Modern: grid of 18 sites from Koizumi’s “100 Views of Great Tokyo in the Shōwa Era,” (1928 - 1940).

6. About Module IV: “Tokyo Modern: 100 Views by 8 Artists 1928-1932”

JU

- From 1928-1932, eight woodblock artists issued a subscription series titled, “100 Views of New Tokyo” (Shin Tokyo Hyakkei).
 - (1) Worked in the *sōsaku-hanga* (creative prints) mode
 - (2) Over a period of four years, each artist contributed 12 to 13 views.

- Subjects overlap with Koizumi Kishio’s parallel series also begun in 1928, the eight artists depicted aspects of the new Tokyo that Koizumi ignored.
 - (1) movies, cabarets, cafés, department-store interiors, open-air concerts, miniature golf, a military parade, and the depiction of a “Rising Sun” Shell gas station.

4. Figure. "100 Views of New Tokyo by 8 Artists" grid

[view](#)



7. Wrap up Module I: History through Images

JU

- As art historian
- How this will/should present their holdings and exhibitions
- The boundaries between disciplines are breaking down between art history, history, and visual culture studies

JWD / HN

- As social/cultural/political historians

(1) JWD

- (1) diversity
- (2) modernization / modernity
- (3) change / destruction & reconstruction

(2) HN

- (1) elaborate on diversity/modernity/pop culture, etc.

ES

- As media/digital specialist
- Digital humanities
 - (1) I worked on all the VC units, and images drive the content and format in which the information is presented. It is a digital innovation.
 - (2) Digital humanities aggregate sets of visual data, including geospatial mapping of visuals; tracking place through time.
 - (3) Examine images as historical artifacts, critical analysis, and the unique way visuals communicate in the digital environment.

JWD / ES

- The Visualizing Cultures project is the “textbook” for this third MOOC in a developing series of “Visualizing” MOOCs.
- Brief recap of VC.

ADD VC MENU

JU

- Image-driven scholarship and collaboration.
- Extending an exhibition’s life.

1. Figure. Detail of Edo Castle from Different Times/Same Place grid from Tokyo Modern unit on VC [link]

ES

- Digital “geegaws” like the interactive map of Tokyo

JU

- Ground the viewer in location which increases understanding
- Orientation helps us know if we are looking at sunset or sunrise

ES

- New strategies
- We recombine the views in different formats to look at Tokyo from multiple angles. The digital medium lets us do that easily.
- VR component the MITx may do [if MITx does this].

JWD (Optional / TK)

- Professor Miyagawa will take us to some sites in Tokyo today.
- Visit to Shiseido / Ginza

Module II—Gaslit Tokyo: Kiyochika

March 22: Ellen, Jim, Hutomo, site visit at Freer-Sackler in DC

March 26: John, Hiromu, Jim, Ellen at Freer-Sackler (Module II—Kiyochika)

PRINTS:

What does Jim have to put on the table?

JIM, GET PERMISSION FOR FILMING IN THE MUSEUM AND WHERE. EASELS STAND AROUND AND LOOK AT PRINTS. (JIM WILL SEND PICTURES)

ELLEN, TAKE PICTURES AT THE MUSEUM ON MARCH 22; LOOK AT STOCK PHOTOS; GET HELP FROM Hutomo Wicaksono. MEET WITH HIM ON MARCH 22 RE: SHOOT ON MARCH 26. TECHNICAL SPECS IN ADVANCE. LOCATION IN COLLECTION STORAGE.

1. Introduction: Kiyochika Kobayashi & his “Famous Places of Tokyo” (1876-1881)

JWD

- We’re here in the storage area of the Freer-Sackler Museum in Washington DC, one of the great collections of Japanese and Chinese art in the Western world, where Jim Ulak has long served as curator. We have a rare opportunity to look at the original prints that will be seen in this unit. Jim tell us about the Freer-Sackler collection, and what we’ll be looking at today.
- Tell us about the collection here. What have you got in this storage room, particularly about the birth of modern Tokyo? What is the purpose of the storage room?

JU

- The storage area (explain the setting)...

JWD

- This module focuses on Kiyochika Kobayashi and his unique series of 100 views titled, “Famous Places of Tokyo” (*Tokyo Meisho-zu*) made between 1876 and 1881.

JU

- No other woodblock print series juxtaposes the vanishing and emerging Japan more evocatively.

JWD to HN

- We also have Hiromu Nagahara here with us. What do these prints mean to you and what can you tell us about this period as a historian of Japan.

HN

- Comment on how interesting it is to see the inside of the museum, and anticipate what we might learn from these original sources.

2. Meiji Restoration & the Birth of Modern Tokyo

IMAGES: JIM PULL IMAGES FOR THIS SECTION.



1. Figure. *The final days of the Bakufu in 1868 as captured in a print by Yoshitoshi done six years later. [MFA]*



2. Figure. *The Meiji emperor and empress with their young son. “A Mirror of Japanese Nobility” by Toyohara Chikanobu, August 1887 [2000.548]*

JWD / JU / HN

- Meiji Restoration

- (1) On September 3, 1868, the city called Edo ceased to exist. The word Edo literally meant “estuary,” referring to the irregular topography of its location—bayside and riverside lowlands rising slowly to westerly hills, land intersected by rivers, streams, and marshes that led to and formed the northwest liminal of a great salt-water bay.
- (2) Edo’s new name became Tokyo, the “Eastern Capital.” This grand title, a self-nomination for equal status with other great capitals of the world, was one of many aspirational gestures of the Meiji government that replaced the deposed Tokugawa shogunate.

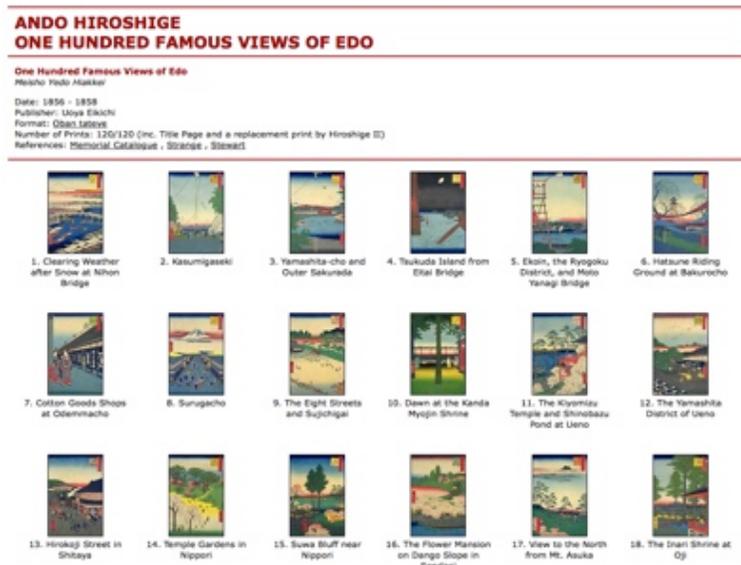
3. Printmaking & the City: Hiroshige's 100 Views

JU

- Kiyochika's inspiration was Andō Hiroshige's 100 Famous Views of Edo (Meisho Edo Hyakkei), which Hiroshige began serializing in 1856, when Kiyochika was a youngster, and continued until his death two years later in 1858.



3. Figure. Four prints from Hiroshige's 100 Famous Views of Edo, published between 1856 and 1859, when Kiyochika was a youth. Left to right: numbers 6, 13, 90, 111.



4. Figure. Hiroshige: 100 Famous Views of Edo, website [[link](#)]

4. Printmaking & the City: Meiji Westernization Prints

JU

- Kiyochika's prints are a striking contrast to the early Meiji-era "Westernization" prints. [JIM](#), [PULL EXAMPLES OF THESE PRINTS](#)



5. Figure. Utagawa Hiroshige III, "Locomotive Along the Yokohama Waterfront," woodblock print, 1871 [s1991.151a-c]



6. Figure. Utagawa Hiroshige III, "Famous Views of Tokyo: Brick and Stone Shops on Ginza Avenue," woodblock print, 1876 [s1998.32a-c]

5. Collecting Kiyochika



7. Figure. Early works by Kiyochika. JIM, PULL EARLY PRINTS THAT LOOK LIKE OIL PAINTINGS and DAGUERREOTYPES

JWD to JU

- Tell us about your personal experience discovering Kiyochika and assembling this collection here at the Freer-Sackler.

JU

- Why do we have this collection? Kiyochika was a forgotten artist. Who resurrected his work?
- This is a sub-unit of a larger collection bequest.
 - (1) Building works on paper collections
 - (2) Extract key sub-groups and articulate them for an audience
- Why do we have Kiyochika specifically?
 - (1) This series of 100 views was an aberration in his career.
 - (2) A stark contrast to what was going on at the time, because he takes a highly personalized view.
- It took a next generation to catch on to what he was doing.
 - (1) How long did it take an audience to catch on to this set of images? Time lag in recognizing value of art works.
 - (2) Came to maturity in the early part of the 20th century
 - (3) Young literary figures.

6. Kiyochika's Bio



Figure. Photograph of Kiyochika Kobayashi, Meiji era

JWD

- Jim, tell us about Kiyochika. Why is he different? [show one print as an example]

JU

- Bio of Kiyochika
 - (1) a free spirit/outsider
 - (2) Kiyochika was around six years old when Commodore Matthew Perry of the United States brought his gunboats to Japan—not once but twice (in 1853 and 1854)—and forced the Tokugawa regime to open the secluded country to foreign trade and intercourse. He was twenty-one in 1868, when the Tokugawa shogunate was overthrown, bringing to an end over six centuries of feudal rule by the samurai class.

7. Kiyochika's Grand Experiment

JWD asks JU

- Kiyochika's impulse was to capture Tokyo.
 - (1) What were his goals?
 - (2) Was Kiyochika a renegade, outsider, and artistic renegade?
 - (3) What was his approach and technique?

JU

- Kiyochika saw the potential for profit, especially as the city had changed dramatically.
 - (1) We tend to project Western ideas of the *artiste* on to all artists.
 - (2) Trying to make a buck, essentially create a new livelihood, like many others, following the disbanding of the Samurai class.
 - (3) Not a renegade, but used novelty to create sales.
 - (4) Kiyochika played with the idea of making prints based on Western style paintings, and intriguingly, as we'll see going forward, influenced by photography.

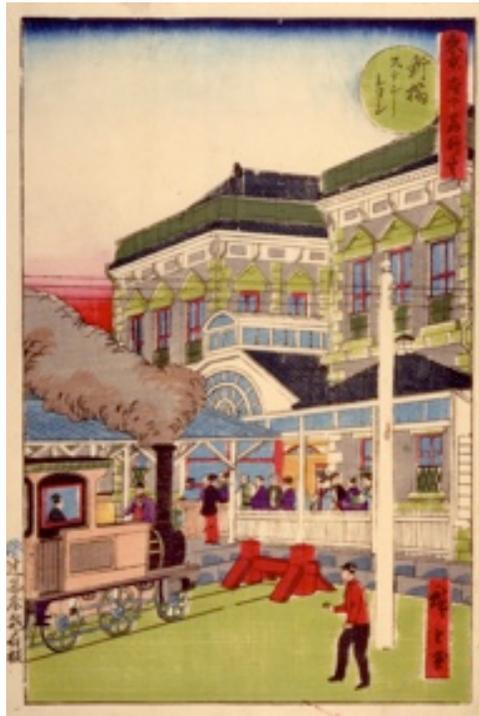
8. Shimbashi Station

JWD asks JU

- Can you compare a location that shows the difference between Kiyochika and the Westernization style?

JU

- Let's look at a location — Shimbashi Station — just ten years prior to Kiyochika. This was a new genre, as experimental as anything Kiyochika did. The genre is called Yokohama-e.



8.Figure. "Shimbashi Station" by Hiroshige III, 1874 [Y0185] Arthur M. Sackler Gallery, Smithsonian Institution

JU

- Now let's see how Kiyochika depicted Shimbashi station.



9. Figure. "Shimbashi Station" (left) by "Shimbashi Station" by Hiroshige III, 1874 [Y0185] Arthur M. Sackler Gallery, Smithsonian Institution, and (right) by Kiyochika, woodblock print, 1881 [s2003_8_1199]

JU:

- Discuss Kiyochika's Shimbashi Station image in detail.
- Show the video from the exhibition.



10. Figure. "Shimbashi Station" Kobayashi Kiyochika, woodblock print, 1881 [s2003_8_1199]

9. Under the Shrouded Moon



11. Figure. View of Takanawa Ushimachi Under the Shrouded Moon, 1879

JU

- Here we see transportation: the train. When Kiyochika did this print, this particular locomotive had not arrived in Japan. Copied from Currier and Ives print. Things are not what they seem when you try to infer historical evidence.

ES

- Why did he copy an American print?

JU

- We're not talking about trains in general, we're talking about this particular model of train. He knew it was coming. He wanted to get a jump on things.
- Location: Takanawa Ushimachi

ES

- The title of the print is very nostalgic. The print depicts a cutting edge industrial object "under the Shrouded Moon." Is this a more traditional type of title? How is this dichotomy expressed, Kiyochika's Tokyo on the cusp of change?

JU

- Time of day: sunset.
- Multiple sources of light: The rosy light is in the sky, water, and belching from the train, the headlamp, and inside the train.
- We see people in the train moving along the surface of the earth in a way that their parents never imagined. This is different in Japan, closed for 200 years, than maybe the American experience in the West for example.
- Moving forwards, while looking back towards tradition.

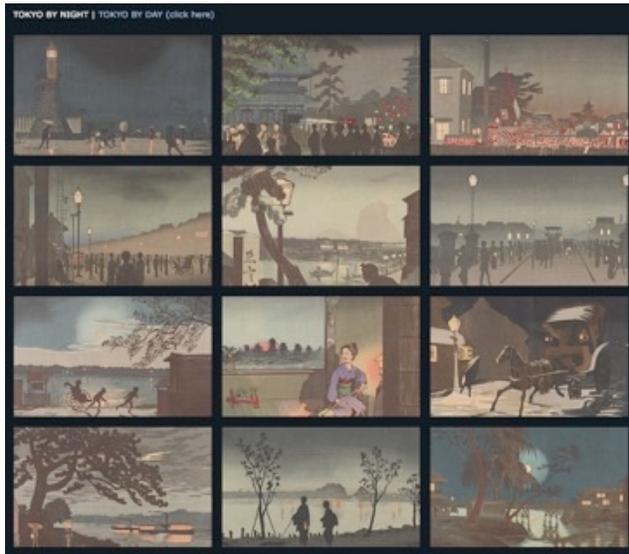
10.Night & Day

ES/JWD

- One thing we can do with the digital medium is create layouts that give us an immersive sense of the landscape he captured.
- Do we see different things at night and day?

JU

- We can make observations, while at the same time it's important not to oversimplify.



ALL

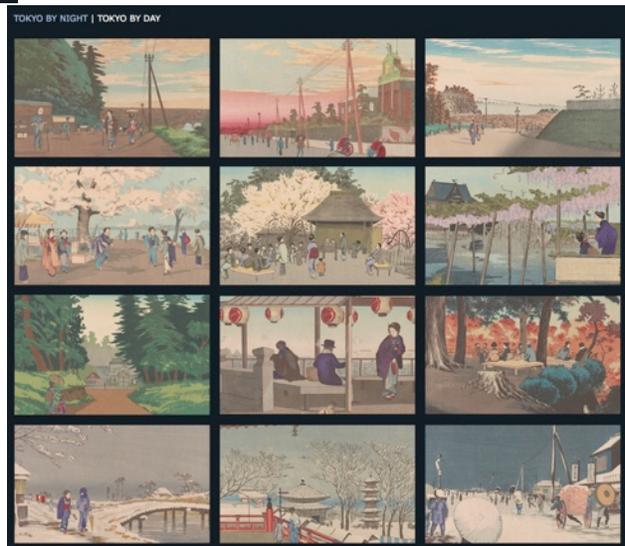
What do we see (generally) at night?

12. Figure. Tokyo by Night: grid from Kiyochika's series of "Famous Places of Tokyo," (1876 - 1881).

ALL

What do we see (generally) during the day?

13. Figure. Tokyo by Day grid.



11. Master of the Night: Melancholy & Change



14. Figure. Sumidagawa at Night, 1881. [Map location: #1](#) [s2003_8_1202]. One of Kiyochika's iconic works, this print is often associated with Nagai Kafū's 1909 novel *Sumidagawa* (*The Sumida River*), in which the protagonists serve as pretexts to write about Tokyo's vanishing famous sites. In the print, the two characters silhouetted against the night sky are a geisha, with a traditional hairstyle, and her patron, wearing a Western-style hat. The couple stands on the eastern bank of the Sumida River at Mukōjima and looks to the western bank at Asakusa and Imado. The humpbacked bridges in the distance and the reflection of distant lights in the river contrast with the nocturnal sky and its subtle shades of grey and black.

JWD to JU

- VC used the phrase “melancholy” when speaking of Kiyochika's prints. What did he see and lament that was unique in the graphic representations of the period?

JU/HN

- Melancholy and change. I would say curiosity and uncertainty, the passing of things.
 - (1) on the one hand new, wild, different
 - (2) on the other a foreboding
- What the night meant to Kiyochika literally and symbolically (melancholy)
 - (1) What does it tell us about that moment in Japan and the new capital?
 - (2) What is new, what is vanishing.
- We don't want to impose our own reactions, but many have seen a haunted feeling in these prints.

12.Man in the Hat



15. Figure. Atagoyama, 1878. [Map location: #14 \[s2003_8_1136\]](#) Atop Atago Hill, the city's highest natural elevation, two men relax in a teahouse. One wears traditional kimono; the other is in Western clothes. The latter, with his hat, tobacco, and shopping basket, resembles the flâneur look Kafū adopted when he set forth on his city wanderings. Close inspection of the print (for example, around the cloud of smoke emitting from the Western-style figure) shows areas of mesh-like patterns, similar to cross-hatchings used in copperplate lithography. In addition, the waitress' red and purple accents may have been inspired by hand-tinted photography. Such experimentations attest to Kiyochika's voracious interest in the variety of new visual media that were just beginning to emerge in Japan.

JWD

- We noticed other types of change in the daytime prints.

JU

- Yes, there are notes of change throughout these mostly traditional scenes.
- For example, a recurring character, the man in the hat.

13. The City by Night (Visual Narratives)



16. Figure. VNs “The City by Night” *These street-level views capture details of Tokyo on the cusp of change. Light from both natural and manmade sources suffuses the prints in a way that is distinctive to Kiyochika.*

JWD to ES

- There are many ways to immerse in these prints to get to know the city. Ellen, can you share how Visualizing Cultures ended up sorting these out?

ES

- “Kiyochika’s Tokyo—II Visual Narratives” shows the city by night and the city by day.
- We sorted the prints into five categories that expressed the mood of The City by Night:
 - (1) Gaslit City
 - (2) Spectacle & Spectatorship
 - (3) Moonlight & Shadows
 - (4) Night as Veil
 - (5) Modern Dissonance

- [Scroll through the VNs and discuss individual prints]

s2003_8_1187

s2003_8_1190

s2003_8_1122

s2003_8_1197

s2003_8_1202

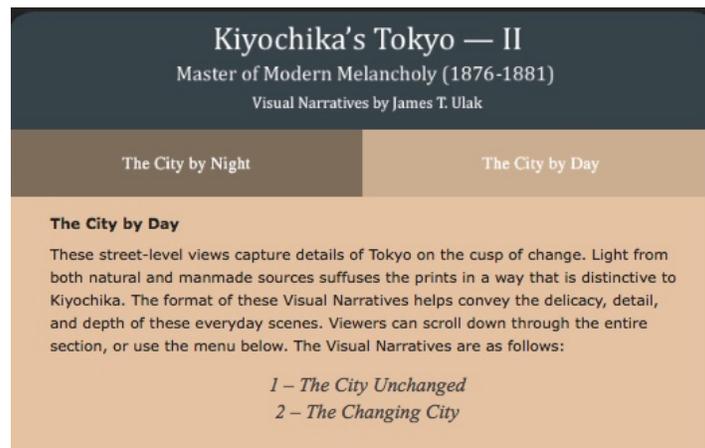
s2003_8_1114

s2003_8_1178

s2003_8_1106

s2003_8_1110

14. The City by Day (Visual Narratives)



17. Figure. VNs “The City by Day”

ALL

- The City by Day
 - (1) The City Unchanged
 - (2) The Changing City
- [Scroll through the VNs and discuss individual prints] Tokyo by Day

Unchanging:

s2003_8_1133
s2003_8_1104
s2003_8_1165
s2003_8_1146
s2003_8_1105

Changing:

s2003_8_1108
s2003_8_1124
s2003_8_187
s2003_8_1142
s2003_8_1136

15.The Original & the Digital

IMAGES FOR THIS SECTION: SHOW ORIGINALS ON THE TABLE.

VIDEO EDITOR: ZOOM IN TO DIGITAL VERSIONS.

JWD

- The digital world has helped us see things differently by zooming in. At MFA I could study things much more closely.

ES

- We can do things digitally that you can see or do if you have a moment to look at the real thing. What's the power of the original object, for historians, for art historians, and for the public?
- Can you contrast digital and physical/material, the museum exhibition vs. digital form?

JU

- On the differences between Museum exhibitions and digital offerings like the Visualizing Cultures website.
- Digital: you can look at things that in the past I couldn't see
 - (1) Take a close look at these colors
 - (2) Close observation

JWD

- So why do we have exhibitions, Jim? What's the future of exhibitions in the digital age?

JU

- The exhibition shows another way to sort and understand the prints.

16. Kiyochika at the Arthur M. Sackler Gallery (2014)



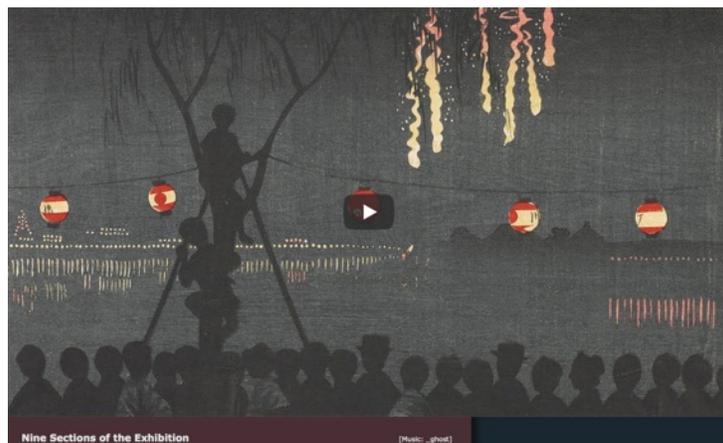
18. Figure. “Kiyochika: Master of the Night” at the March 29, 2014 – July 27, 2014, Arthur M. Sackler Gallery, Smithsonian Institution.

JWD

- This is what you did a few years ago with a wonderful exhibition of Kiyochika at the Arthur M. Sackler Gallery, Smithsonian Institution. Let’s take a walk through this with you.

JU

- I set this up in nine sections. [walk us through the exhibition]
- Optional: watch a video that shows Jim’s plan for the original exhibition:
 - (1) “Nine Sections of the Exhibition” video
 - (2) Show video tour section on VC [\[link\]](#)



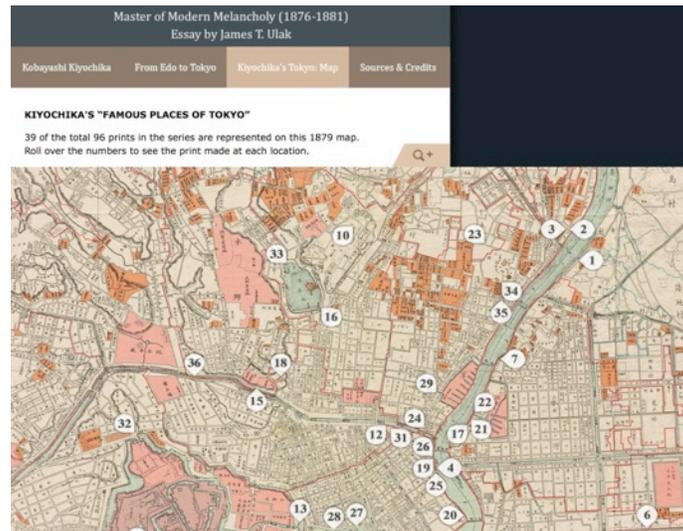
19. Figure. Video clip: “Nine Sections of the Exhibition”

- Topics are in the wall texts. These are available on the VC site [[link](#)]
 - (1) The Man in the Hat
 - (2) Picturing Modernity
 - (3) Bricktown
 - (4) Open City
 - (5) Nightlife
 - (6) Fire
 - (7) Turning Back from the Edge
 - (8) Map

17. Interactive Tokyo



20. Figure. Map from the Freer | Sackler Gallery exhibition.



21. Figure. Famous Places of Tokyo interactive map on VC website (demo)

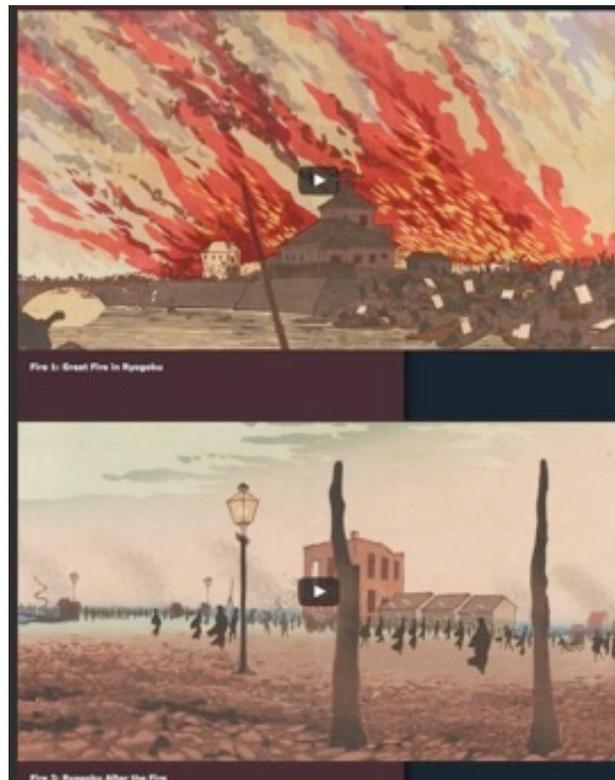
JWD

- One of the great things that Jim and VC/Ellen developed is an interactive map.

ES

- Demo how the prints can be seen on the interactive map
- Discuss several locations
- Talk about VR effort in Tokyo now

18. Falling Short: the End of Kiyochika's "100 Views"



22. Figure. Video clips: “Fire 1: Great Fire in Ryogoku” & “Fire 2: Ryogoku After the Fire”

JWD

- Jim, Kiyochika originally intended to follow the model of the first Hiroshige and present 100 views of Tokyo, but in fact, he fell short of that number. What happened?

JU

- Fire caused Kiyochika to end his series in 1881, after completing ninety-three views.
- Video clips:
 - (1) “Fire 1: Great Fire in Ryogoku”
 - (2) “Fire 2: Ryogoku After the Fire”

19.Wrap Up



23. Figure. Kiyochika, war propaganda prints of the Sino-Japanese War, from VC unit “Throwing Off Asia II”

JWD

- Jim, these are wonderful prints. Why were they forgotten? What is Kiyochika’s legacy?

JU

- He later made money by generating war propaganda prints during the Sino-Japanese war.
- [link to Throwing Off Asia II - Image below is optional]
- With photography available, why the prints?
- Exhibition of UNC
- Kiyochika later made war propaganda prints during the Sino-Japanese War of 1894-1895.
 - (1) It was not until two decades after his return to Tokyo, when nationalism swamped his emotions and he redirected his talent to depicting Japan’s emergence as a powerful practitioner of modern warfare against China and Russia, that Kiyochika became a champion of throwing off “evil customs of the past.”



24. Figure. Kiyochika emulates Hiroshige-style prints. Exhibition at the Freer-Sackler.

JU

- Kiyochika abandoned the unique style of his “100 Views of Tokyo” series immediately. He tried to emulate Hiroshige, but that too was unsuccessful.
- These kind of popular prints were ignored by art historians and collectors for many years.

ES

- Did the resurgence come with the visual culture studies that emerged in the 1970s?

JWD

- Popular prints and media have given us our best sources for doing history in the Visualizing Cultures project.
- Historians now recognize the value of such sources...



25. Figure. Kiyochika, “Okura Bridge in Honjo,” from the 100 views of Tokyo.

JU

- Yet, Kiyochika more than any other artist, with his idiosyncratic style, captured the nostalgia of a moment of change for Japan and the world.
- The man in the hat - self portrait; hat the Meiji man

ALL

- How does this fit in our theme of destruction and rebirth?

Module III—Tokyo Between the Earthquake & the Bombs: Koizumi

1. The Great Kantō Earthquake of September 1, 1923

Photographs



1. Figure. Photos-Scroll-Prints - comparing media documenting the earthquake. Destruction caused by the Great Kantō Earthquake that devastated Tokyo and Yokohama on September 1, 1923

JWD

- Great Kantō Earthquake devastated Tokyo and Yokohama on September 1, 1923

JWD to HN

- Tell us about the earthquake and its enormous ramifications.

HN

- About the earthquake
- Rebuilding the city
- Set the milieu of Tokyo at the time; a “hot” modern city

ALL

- Discussion of impact of earthquake
- The canvas of the city again erased and a dramatic rebuilding ensued
- Militarism, empire
- Rise of middle class, anxiety of middle class

Earthquake: Painted Scroll

JWD

We also have lots of paintings and prints of this disaster. If I were a Japanese person of the day, why would I want to look at a painting or print when we have the photographs?

JU

- Discuss Nishimura Goun / show scroll
- Scroll on VC site: Scenes of the 1923 Earthquake by Nishimura Goun, 1925 [[link](#)]



2. Figure. 12-part Kantō Earthquake Scroll, 1925 by Nishimura Goun

Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution F1975.12

View grid [[link](#)] REPLACE WITH SCROLL

JWD

- NOTE: There is another scroll that shows the dark side (killing Koreans).

Earthquake: Sketches and Prints

JU

- There was yet another way of looking at the disaster beyond painting - prints made literally in the wake of the earthquake.
- **Hiratsuka Un'ichi** went out to sketch the rubble.
- A new way of describing the city destroyed, in the hands of one artist.
- 1923: Sketching the post-earthquake scene was an unusual approach.

(1) *“I wrapped my legs in puttees, as was customary for Japanese hikers, and **walked for hours through the still-burning areas of Tokyo in order to sketch the devastation,**” wrote print artist Hiratsuka Un'ichi (1895–1997) the very day after the earthquake struck.*

(2) *Those sketches formed the basis for a 12-print series that was issued in 1925. In simply executed images—**all devoid of people**—collapsed bridges, toppled stone lanterns of famous temples, and tents to house the homeless erected on park grounds were rendered with lightly incised strokes.*



3. Figure. “Scenes of Tokyo after the Earthquake” Images from a 12-print series issued in 1925 by Hiratsuka Un'ichi: Azuma Bridge. Five College Museum/Deerfield Collections Database

Asakusa (Asakusa) from 'Views of Tokyo after the Earthquake' series (Tokyo shinsai ato fukei), edition 26/50 [[link](#)] View grid [[link](#)]

2. New Print Style: Shin-Hanga

JWD

- The Hiratsuka prints look very different from traditional Japanese prints we've seen so far. Tell us about the emergence of new Japanese print styles.

JU

- You are right, the Hiratsuka prints diverge in a number of ways from the traditional way woodblock prints were made in Japan.
- Let me show you the traditional style print, known as Shin-Hanga, the “New Print” style, and discuss how they were made.



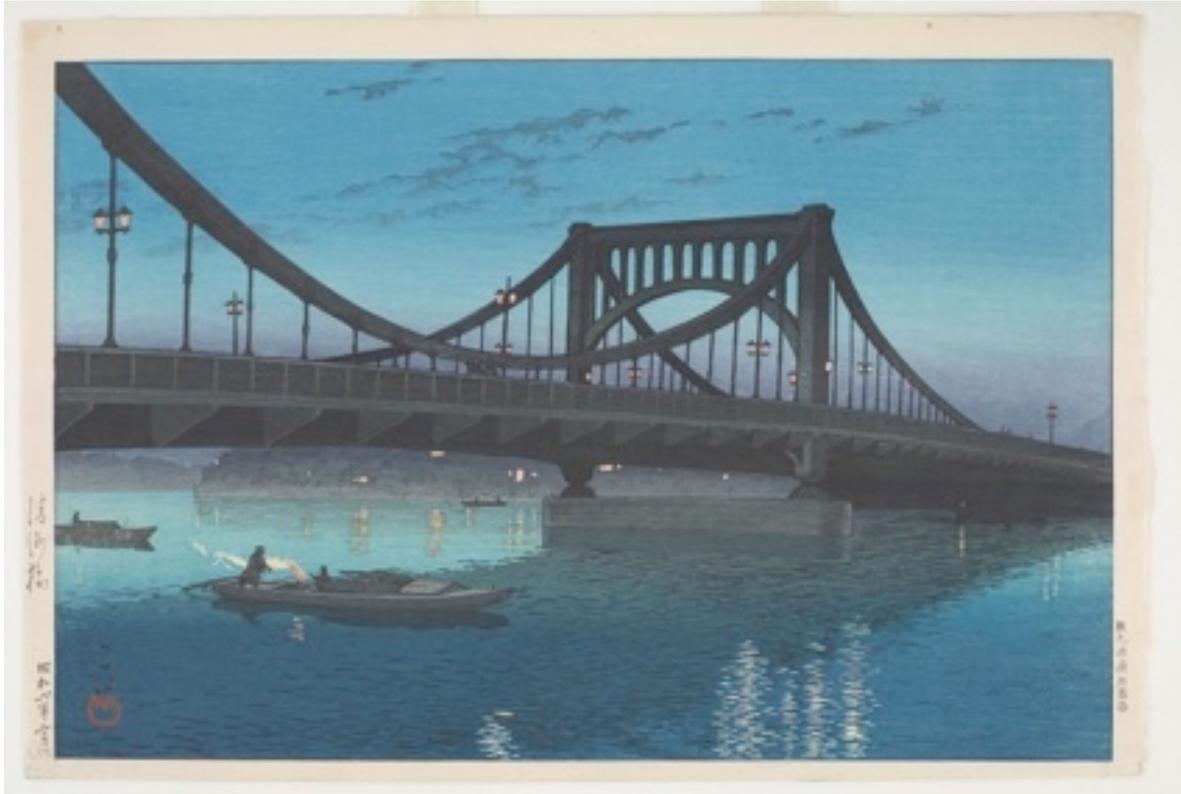
4. Figure. *The shin-hanga or “new print” style that emerged in the early 20th century used the traditional guild production process to create richly refined woodblock prints of bird-and-flower subjects, female beauties, and neo-romantic scenes.*



5. Figure “Tennōji Temple in Snow, Osaka #139, 1927, by Kawase Hasui. S2003.8.686. kk8686_1936_S20038686.tif

6. Figure. “The Great Gate, Shiba, in Snow,” 1936, by Kawase Hasuiō. S2003.8.853 [kk8853_1936_S20038853.tif]





• *7. Figure. "Kiyosu Bridge," 1936, by Kawase Hasui. This iron bridge was a favorite subject of both shin-hanga artists, as seen here, and sōsaku-hanga artists like Koizumi. [kk8761_1931_S2003-8-761.jpg]*

JU / JWD

Another example - the Kiyosu Bridge (modern...)

3. Creative Print Style: Sōsaku-Hanga

JWD

- There is also another 20th century print genre, the Sōsaku-Hanga, or Creative Print style. What was that about?

JU

- The artists who grab hold of the post earthquake images, like Hiratsuka, created a different print style that was new.
- Discuss Sōsaku-Hanga (Creative Prints)
- Introduce today's focus: Koizumi.



8. Figure. "Eitai Bridge and Kiyosu Bridge (#01)," September 1928. Koizumi Kishio launched his "100 Views of Great Tokyo in the Shōwa Era" in the fall of 1928 with this image of two bridges spanning the Sumida River. The steel structures—rivets and electric lights prominent—symbolized the city's reconstruction and the Western-clothed figures embodied its modernity.

JU

- Perhaps the best way to understand the new style is to look at the same scene depicted by an artists in the Shin-Hanga style, and and artist in the Sōsaku-Hanga style: the Kiyosu Bridge.
- It also happens that Koizumi began his series with the scene of the Kiyosu bridge in 1928.
- First, let's look at the Shin-Hanga version of Kiyosu Bridge by Kawase Hasui (1936).
 - (1) major work; details, romanticism
 - (2) replicating oil painting



JU

- Then, Koizumi launches his “100 Views” series with his print of the same bridge in September 1928.
 - (1) *The materials: iron, steel, new Tokyo, bridges were important to the city*
 - (2) *Why Koizumi chose to launch a series on his own is not clear, but becomes clearer when considering evidence buried in his selection of scenes. Koizumi's role as a nominator of new places, as a subtle provocateur introducing political innuendo in a traditional format, may be seen as his unique contribution to the genre. His submission to the 9th annual Imperial Exhibition (Teiten) in 1928 was the print that became the first view in his Tokyo series, the Eitai and Kiyosu bridges.*

HN

- “dark and ominous”...other comments

4. Koizumi Kishio: Bio

JU

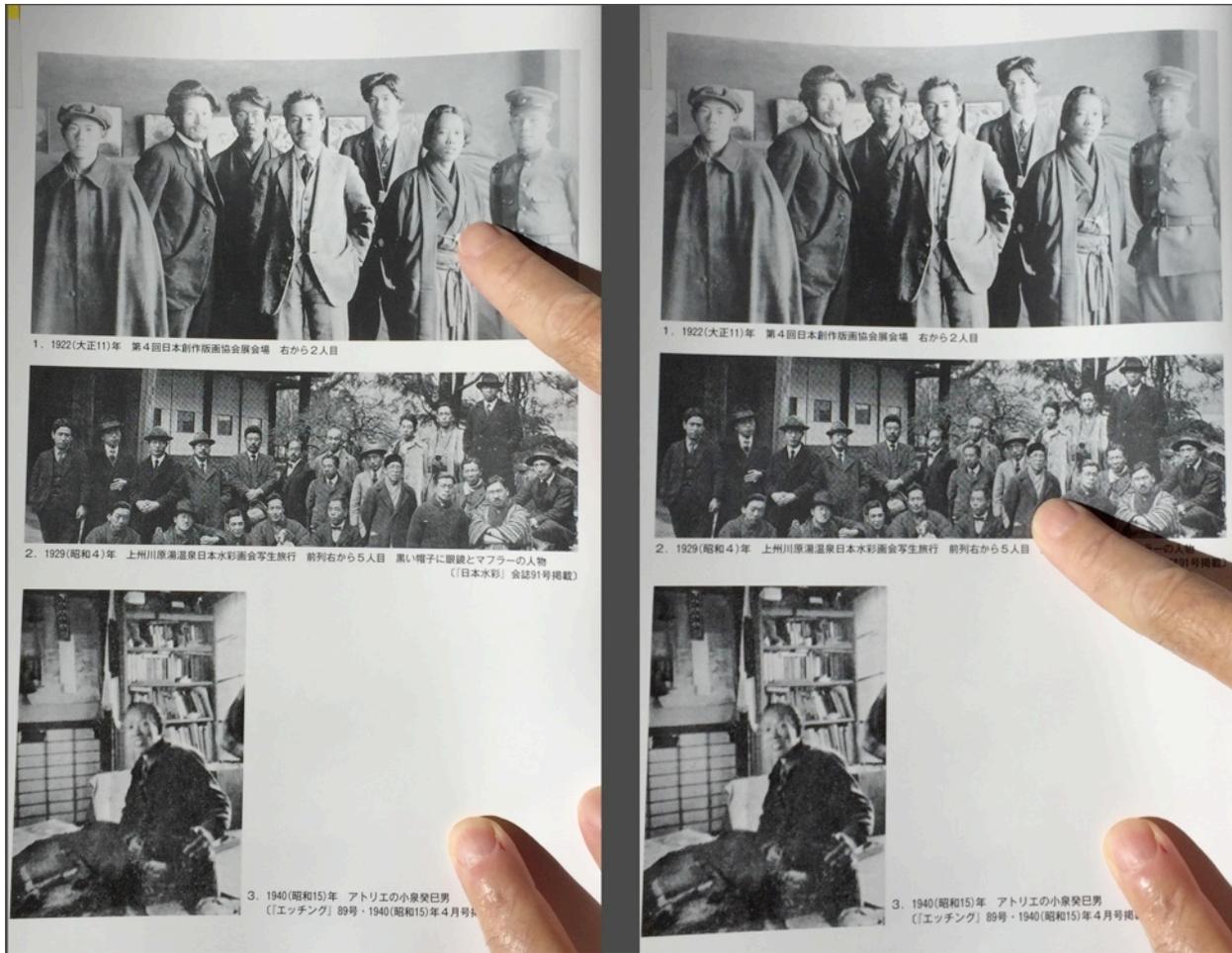
- Introduce Koizumi Kishio

JWD

- We never had pictures of Koizumi like we did of Kiyochika.
- I have some new materials to show you... [SHOW AND TELL of THREE CATALOGS]



9. Figure. Three catalogs on Koizumi Kishio



10. Figure. John points out photos of Koizumi at different ages in the catalog



11. Figure. Self-portraits in catalog

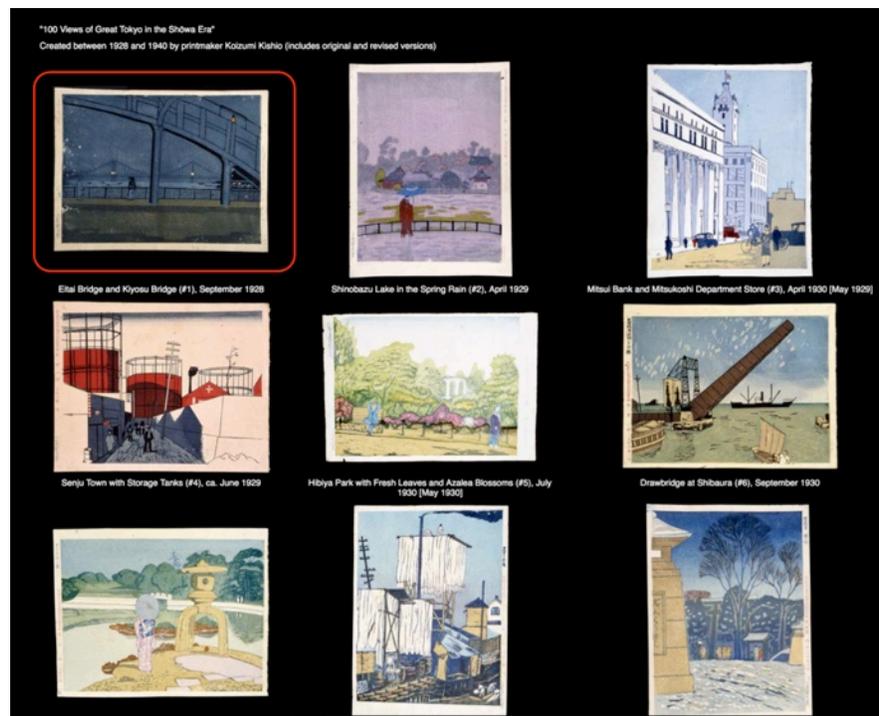


12. Figure. Koizumi blocks



13. Figure. Other sources; show Hiromu and John's books

5. Koizumi's Print Series: "100 Views of Great Tokyo in the Shōwa Era" (1928-1940)



14. Figure. Scroll GALLERY of the 100 views

JWD

- How did this striking image burgeon into a full 100 views?

JU

- The series started off slowly: the inaugural print in 1928, two prints in 1929, five in 1930, jumping to 11 in 1931, and then, with the exception of only six in 1933, moving at a pace numbering in the mid-teens until near completion in 1937. In 1940, six other images plus variant versions of places commemorated earlier were produced.
- Considering his other commissions and work as a woodblock cutter, Koizumi's output was impressive. Random prints of other sites actually raised the number in the series to one-hundred-and-nine views.

HN

- This is one of the most compelling sets of images of modern Tokyo on Visualizing Cultures. What is so special about Koizumi's approach?

JU

- The aesthetic appeal of Koizumi's series lies in the understated personality that pervades the views. The idiosyncratic perspectives of a single individual are readily apparent, as is the soft, loving attention given to his highly distinctive cosmology.
- In some of his most effective compositions, Koizumi adopts a perspective that looks up to the main feature in the scene, whereas his panoramas or bird's-eye views seem more detached.

JWD to HN

- What do Koizumi's prints reveal to you as a historian that we cannot get from other historical resources? How do these views add to our understanding of Tokyo at this time?

HN

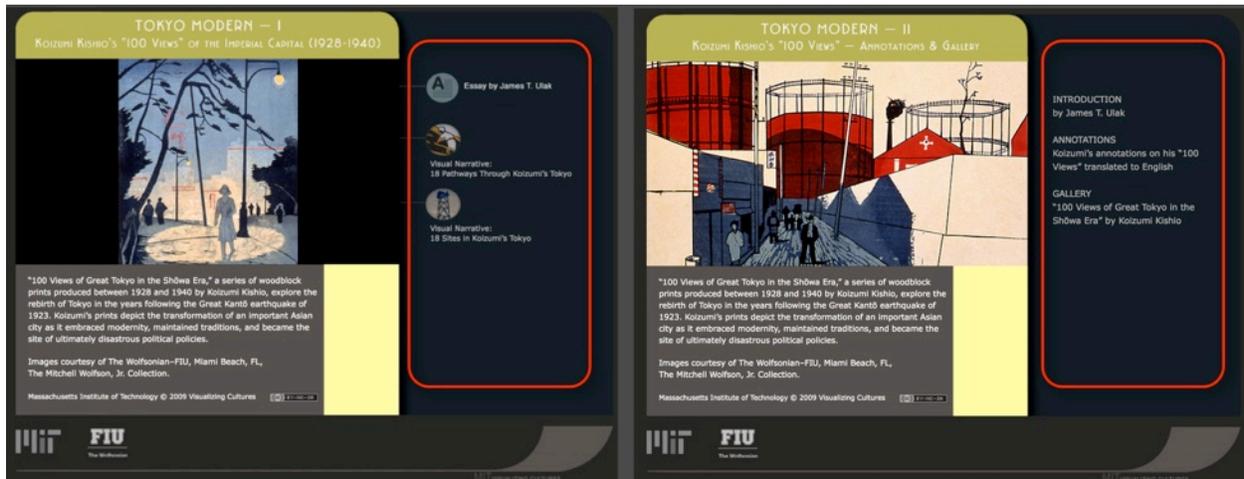
- Images as unique texts.
- "Modernity" and its contradictions is a subject of great comparative interest, and "Tokyo Modern" can help us rethink both modernization and our various roads to war.

JWD

- Also, revises our understanding of Japan after WWII because we see the baseline, here, for much of postwar Japanese society and culture.

6. VC Units: Tokyo Modern 1 and II

Splash Pages



ES

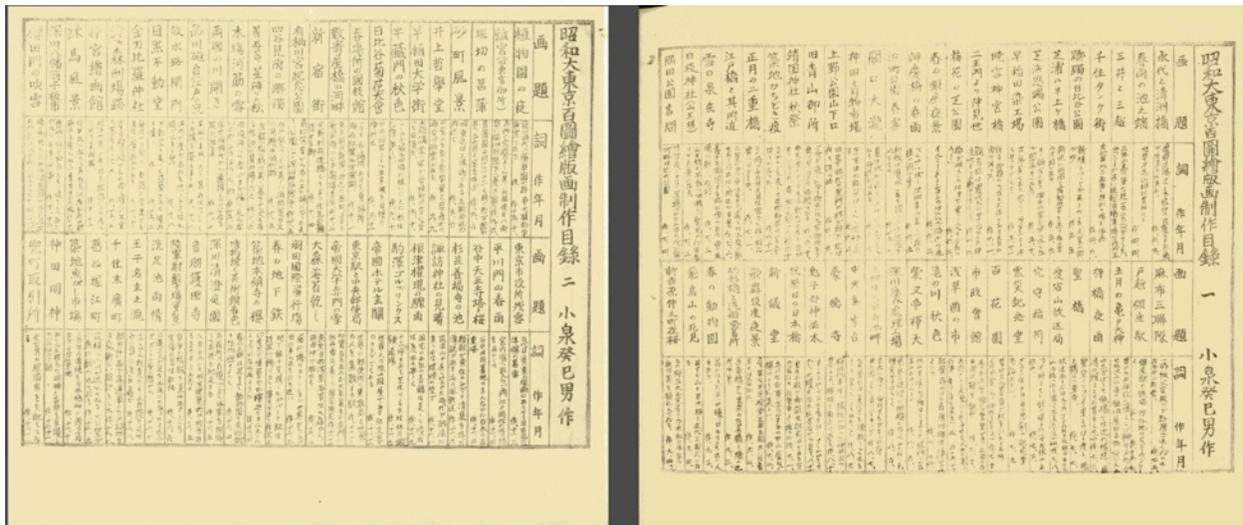
Introduce the VC units — **DEMO** splash pages and organization

JWD

Explain title for the units:

Tokyo Modern: Koizumi Kishio's "100 Views" of the Imperial Capital (1928-1940)

Koizumi's Annotations



15. Figure. Koizumi's annotations, two pages, for his "100 Views"

ES

- One of the very interesting sources you gave VC was Koizumi's annotations. We've integrated them into the site in a number of ways, and will be referring to them as we look at his images.

JU

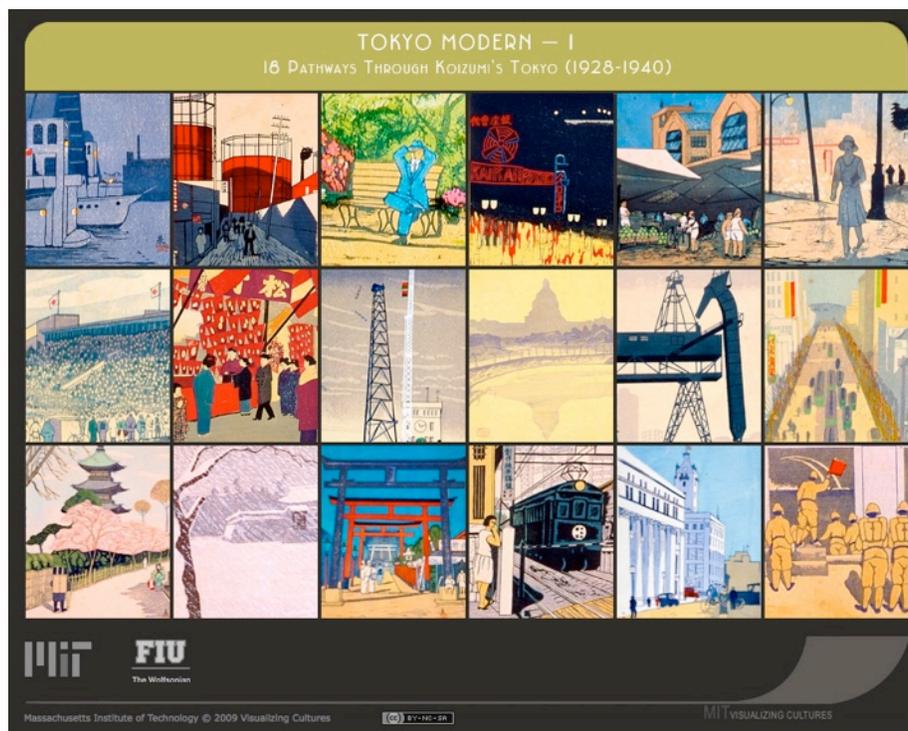
- This was very unusual. After his "100 Views" was completed late in 1940, Koizumi prepared an idiosyncratic list of cryptic comments or captions about each print to accompany the full, marketed set. Often whimsical and sometimes just strange, these occasionally shed unexpected light on his choice of subjects.

(1) Woodblock-print chart of titles, dates, and comments. The original woodblock print chart of print titles, dates, and comments by Koizumi accompanied publication of the completed series in 1942.

(2) Miniature diary notes. Somewhat mysterious. Unusual to see these included in any print set - the artist's thoughts on the prints.

(3) As a young man, Koizumi trained in carving text, so this was in his hand.

7. Exploring Koizumi's Tokyo: 18 Pathways



16. Figure. 18 Pathways interface on the VC site

JWD to ES

- When you and I sat down to design these units, it led us into a wonderful exploration of the city. It was out of that exploration that we came out with various grids, and journeys.
- The process is not just of assembly, but of exploration. Tell people how this evolved. We're seeing new patterns that he himself didn't see.

ES

- I call them pathways. This is a process of discovery; looking and evolving patterns. Taking it to a level that wasn't just about Koizumi. This differentiates this process of art history and social/cultural history.

(1) "Tokyo Modern — I" introduces the "100 Views of Great Tokyo in the Shōwa Era" created between 1928 and 1940 by Koizumi Kishio. An accompanying "visual narrative" here enables viewers to explore 18 thematic pathways—digital city tours, if you will. This introduction provides a scholarly guide to Koizumi's opus and draws

out tensions and undercurrents in his ostensibly modern city—including the pull of the past, the pervasive imperial presence, and the growing intrusion of militarism.

JWD

- We followed Koizumi through Tokyo in the wake of his images. Tell us about the Visual Narratives, and how these pathways function and intersect? Complexity of the city.

ES

- We created two intersecting ways to view the images, “18 pathways” and “18 sites.”
- First, we’ll look at the 18 Pathways Through Koizumi’s Tokyo
 - (1) Why we did this: thematic and visual connections; how he saw the city
 - (2) Show rollover grid menu with the pathway names. SHOW LIST ON SCREEN. [link](#)
 - (1) Bridging the City
 - (2) Infrastructure
 - (3) Parks & Public Spaces
 - (4) City Lights
 - (5) Labor
 - (6) Women in the City
 - (7) Sports & Recreation
 - (8) Festivals & Festivities
 - (9) Air & Airways
 - (10) Water & Waterways
 - (11) Steel & Stone
 - (12) Imperial Places
 - (13) Seasons
 - (14) Memory & Memorials
 - (15) Temples & Shrines
 - (16) Transportation
 - (17) Business Government Education
 - (18) Military Presence

- **Scroll through 7 pathways:**

Bridging the City

Infrastructure

Parks

Women in the City

Seasons

Transportation

Military Presence

Bridging the City

JWD to HN

- Tell us a little more detail about the government planning that took place after the earthquake that turned Tokyo into a new, modern, and in many respects a highly planned city.
- How much was planned? How much was spontaneous?

HN

- About the reconstruction of the city after the earthquake.

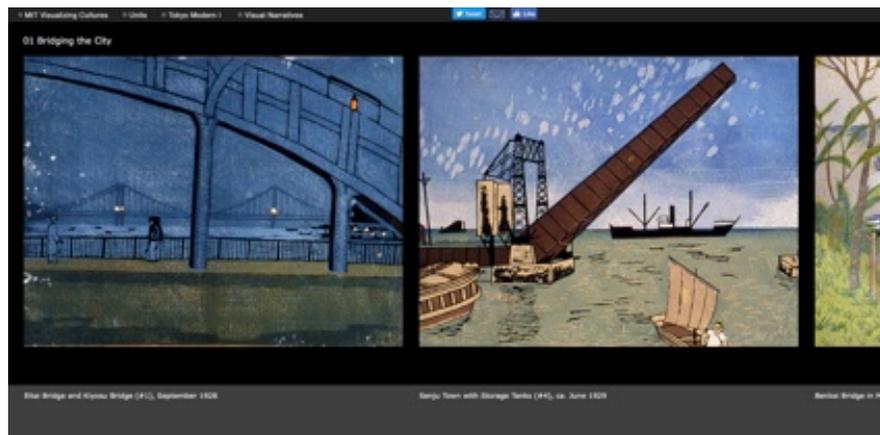
JWD to JU

- Let's look at one pathway to begin: Bridges.

HN/JWD/ES: chime in as desired.

JU

- Bridges are important in understanding the topography of Tokyo. As the city was formed bridges became essential. All different in style; all have character. Any name ending in hashi or bashi means a bridge. If you go there today, there may be no bridge at all, it still has the name of the bridge that was once there. That being said, there are still plenty of bridges. The bridges give you a clear sense in which you pass from one place to another. It's different from walking from one neighborhood to another.



17.Figure. 01 - Bridging the City

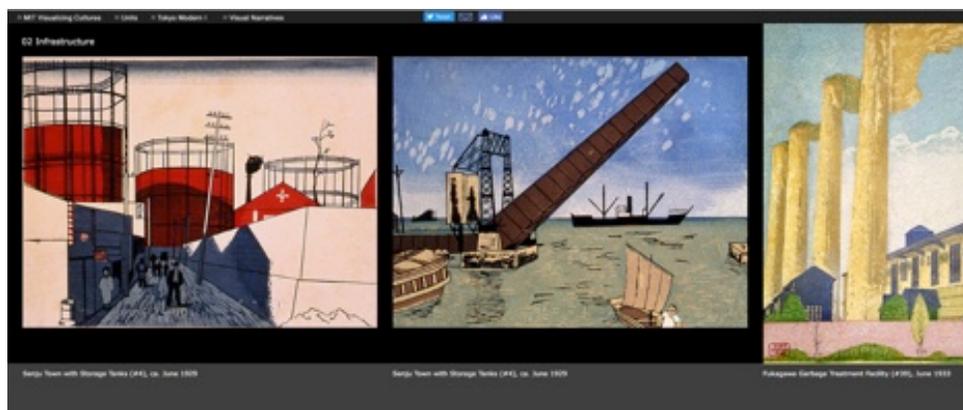
Infrastructure

JWD

- Are these unusual subjects for 100 views?

JU

- Totally unique. He and other artists are getting into different subject matter. Yet they are maintaining the tradition trope of 100 views.
- One doesn't think of a romantic city when you see these place, for example the garbage treatment center that one doesn't think of, but how a modern city takes care of its refuse, and depicted in the right way has a monumental quality to it.



18. Figure. 02 - Infrastructure.

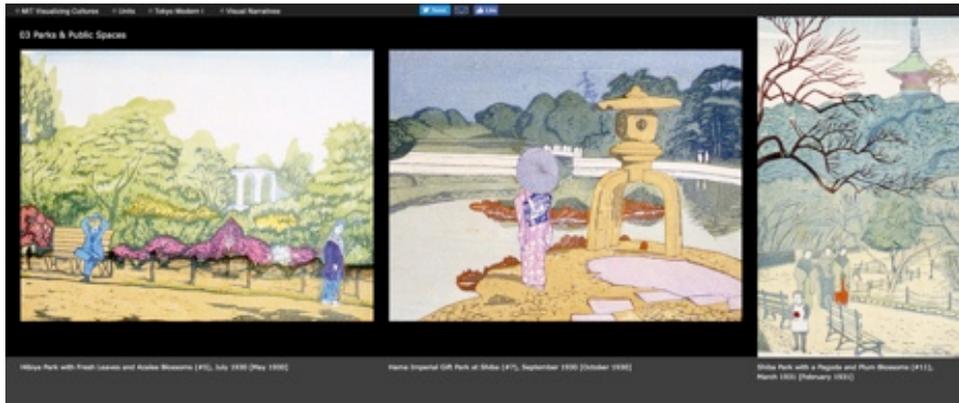
Parks

ES

- It's interesting to look at the beauty and leisure shown in these public spaces that make Tokyo appear as a sophisticated city.

JU

- Parks are interesting. This is post earthquake. They're not simply decorative. In the earthquake most of the destruction came about by fire, not by buildings crashing down. The lesson learned was more fire breaks, more places for people to find refuge, and for the fire to be contained was very important.
- You are also seeing a formal and modern polish put on the city. Most green space was formerly daimyo estates that fell apart at the Meiji restoration, and more and more of these spaces were opened to the public. How it became public space is a very long story, but in consequence of the earthquake the land was there but it had to be more strategically considered.

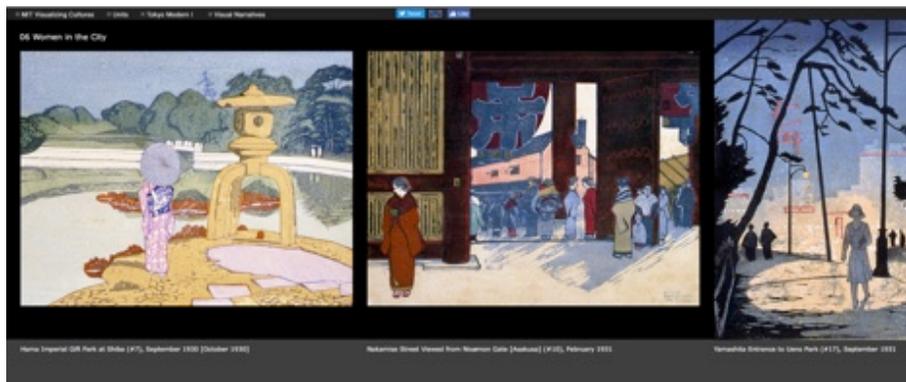


19. Figure. 03 - Parks and Public Spaces.

Women in the City

ALL

- Scroll through, and say that it will be discussed in detail in the next section (18 Sites)



20. Figure. 06 - Women in the City

Seasons

JU

- Discuss several of these prints.
- Many of these place are compelling in their own right. They're not just pretty leaves and flowers. So at the same time he's doing the traditional seasons, he's adding layers of meaning with the choices of place.



21. Figure. 13 - Seasons.

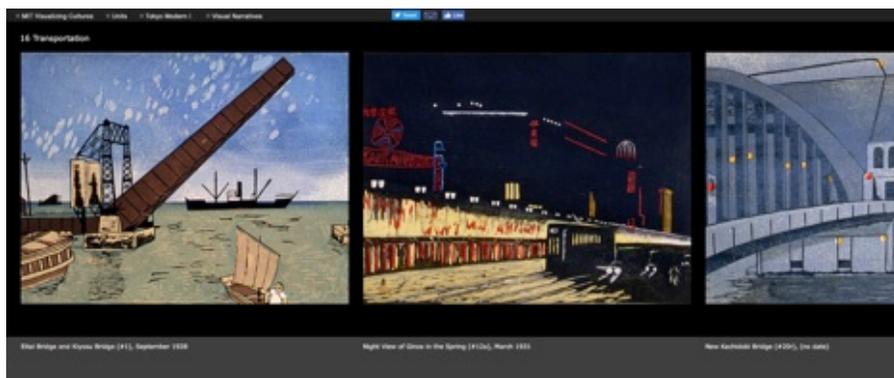
Transportation

HN

- Looking at these prints, Tokyo is a city on the move with modern transport, and action. ...

JU

- Discuss mobility, both national and international. Look at, in particular:
 - (1) Street at Shinjuku (#61), April 1935
 - (2) airport scene
 - (3) women in the subway car



22. Figure. 16 - Transportation

Military Presence

JWD

- The increasing military presence can't be ignored, as Koizumi shows us in a number of scenes.

JU

- Like architectural sites, this very much describes the city in the 1930s.
- ALL
- General discussion militarism.



23. Figure. 18 - Military Presence.

8. Exploring Koizumi's Tokyo: 18 Sites

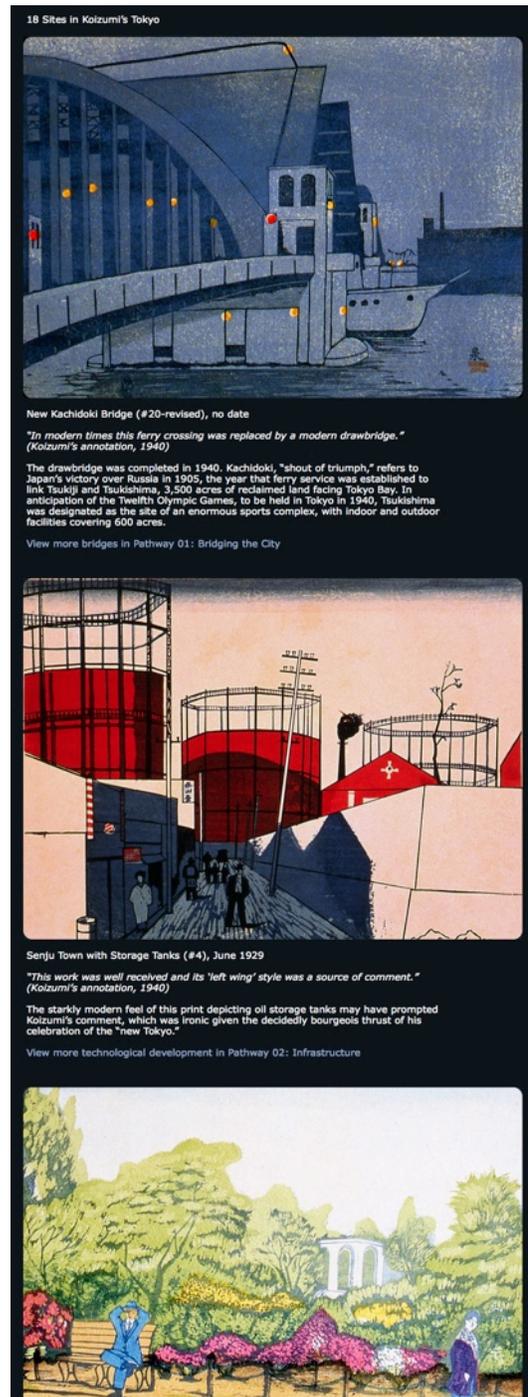
JWD to ES

- You created an alternate set of Visual Narratives, the “18 Sites.” What are these and how do they differ from the 18 Pathways?

ES

- 18 Sites in Koizumi's Tokyo [[link](#)]
 - (1) While the pathways move **horizontally**, the sites move **vertically**. Each gives a different view of the images and how they relate *visually* to each other.
 - (2) Visual narrative told through image relationships - and immersion
 - (3) Demo connection between the 18 sites and the 18 pathways
 - (4) Sites: images larger and have Koizumi's annotations, and Jim's Wolfsonian catalog text.

24. Figure. 18 Sites, VC unit



New Kachidoki Bridge (#20-revised), no date

JWD

- Now Jim will take us through a number of the spectacular scenes featured in the “18 Sites.”

“In modern times this ferry crossing was replaced by a modern drawbridge.”

(Koizumi’s annotation, 1940)

- The drawbridge was completed in 1940. Kachidoki, “shout of triumph,” refers to Japan’s victory over Russia in 1905, the year that ferry service was established to link Tsukiji and Tsukishima, 3,500 acres of reclaimed land facing Tokyo Bay. In anticipation of the Twelfth Olympic Games, to be held in Tokyo in 1940, Tsukishima was designated as the site of an enormous sports complex, with indoor and outdoor facilities covering 600 acres.
- Briefly reiterate that it began the series. Kachidoki means victory. It went up at the conclusion of the Russo-Japanese War. You’re not just building a modern bridge, but commemorating a period of Imperial expansion - the beginning of that period. (Note that the final image is military)



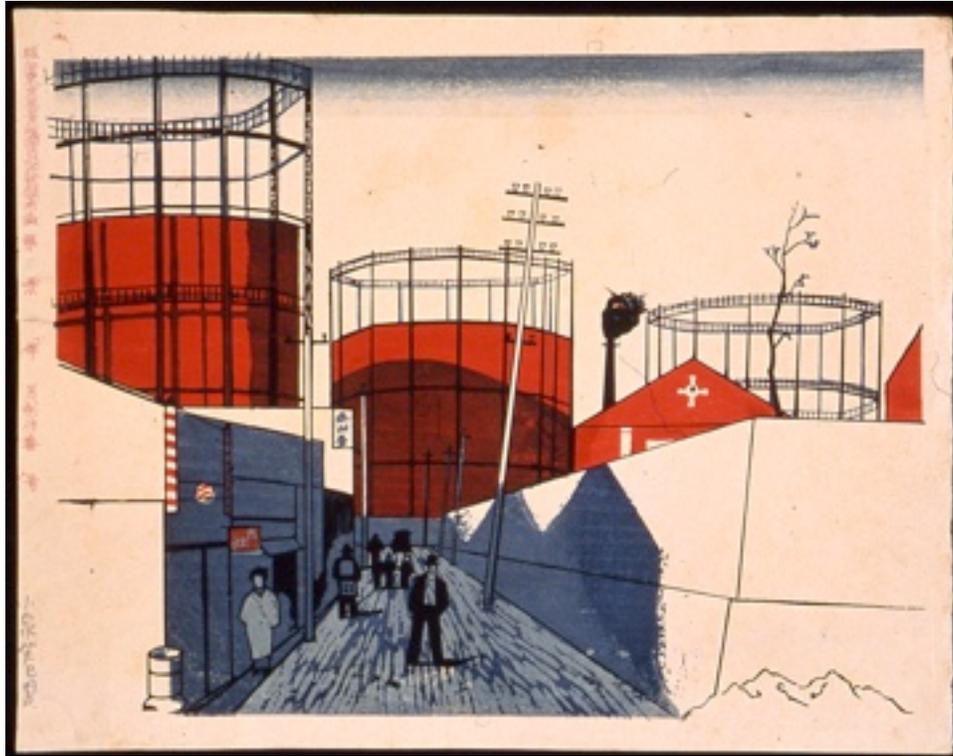
25. Figure. New Kachidoki Bridge (#20-revised), no date. kk001

Senju Town with Storage Tanks (#4), June 1929

“This work was well received and its ‘left wing’ style was a source of comment.”

(Koizumi’s annotation, 1940)

- The starkly modern feel of this print depicting oil storage tanks may have prompted Koizumi’s comment, which was ironic given the decidedly bourgeois thrust of his celebration of the “new Tokyo.”



26. Figure. Senju Town with Storage Tanks (#4), June 1929. kk004

Hibiya Park with Fresh Leaves and Azalea Blossoms (#5), July 1930

“The fresh green leaves and blossoming azaleas were strikingly beautiful.
The addition of a few human figures was oddly effective.” (KK annotation, 1940)

CAN LEAVE OUT IF THIS WAS DISCUSSED EARLIER



27. Figure. Hibiya Park with Fresh Leaves and Azalea Blossoms (#5), July 1930

Night View of Ginza in the Spring (#12), March 1931

“An evening during the era of dazzling illumination.” (Koizumi’s annotation, 1940)

- Light creates nightlife!
- Electric advertising signs and the headlights of streetcars and automobiles pierce the darkness, proclaiming the city's progress. With the completion of the Shimbashi railroad terminal in 1872, Ginza served as the gateway to Tokyo from the south and west. Over the next 50 years it was transformed into a fashionable commercial area with wide streets, gaslights, sidewalks, and a tramway. The 1923 earthquake completely leveled the area's shops, department stores, restaurants, and cafés. By 1930, the Ginza district was entirely rebuilt, doubling its pre-1923 size.



28. Figure. *Night View of Ginza in the Spring (#12), March 1931. kk012a*

Vegetable Market at Kanda (#16), September 1931

“Vegetables for all of Tokyo were distributed from this place.” (Koizumi’s annotation, 1940)

- The idea of the vegetable market seems prosaic, but it shows the centralization of the city, the economic organization of the city and daily life.
- Damage from the earthquake required the reconstruction of Tokyo's wholesale food markets, including the Central Wholesale Market at Tsukiji (completed in 1931) and branch markets in Kanda and Kōtō (completed in 1930). Vegetable sales were transacted under tented stalls along the Kanda River to facilitate the shipping of goods. In Koizumi's view, the massive reinforced concrete-and-glass warehouse—built to withstand future earthquakes and fires—dwarfs the workers and their old-fashioned, manually operated bicycles and carts.



29. Figure. Vegetable Market at Kanda (#16), September 1931. kk016

Yamashita Entrance to Ueno Park (#17), September 1931

“In the era of the shoguns, the ‘Black Gate’ stood at this site. The remaining pines do not comment on this.” (Koizumi’s annotation, 1940)

- Woman alone and night and she walks without fear. A woman of repute surrounded by couples, in light. Back story of the location.
- Ueno, Tokyo's great public park, incorporated religious, civic, and cultural sites. In September 1923, Yamashita became the location of an enormous refugee camp for displaced citizens of Tokyo. The stylish young woman shown walking alone at night under an electric streetlight might be Koizumi's way of inviting comparison between the peaceful and safe aspects of the new Tokyo and the turmoil wrought by the earthquake.

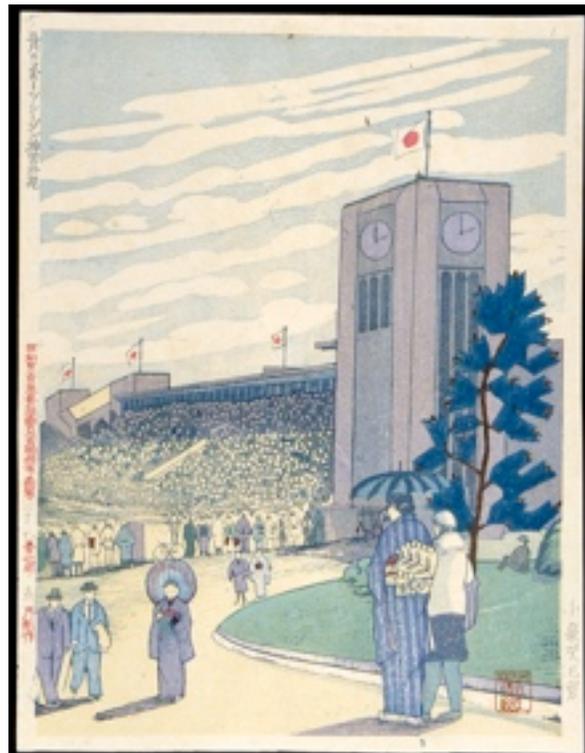


30. Figure. Yamashita Entrance to Ueno Park (#17), September 1931. kk017

May Sports Season at Meiji Shrine Outer Gardens (#27), May 1932

(There is no annotation)

- Shows how Japan is gearing up for the event that never happened, the 1940 exposition or world's fair being planned. 2500 anniversary of imperial throne. All were eclipsed as world conflict came to a head. Like planning an Olympics; sports stadium a symbol of doing that.
- Japan's presence on the world stage did not stop at politics. The Japanese took immense pride in their emerging athletic prowess and increased ability to compete successfully with Western countries. The sports complex at Meiji Shrine, known as the "sports center of the Orient," included this stadium constructed in 1920 and a baseball stadium constructed in 1926 and enlarged in 1931 to accommodate up to 57,000 spectators. The grounds of the Meiji Outer Garden also contained the largest competition swimming pool in Japan, completed in 1931, with a 13,000-spectator capacity. Only two Japanese athletes attended the 1912 Olympic Games in Stockholm. By 1928, Japanese athletes had won two competitions. At the 1932 Olympic Games in Los Angeles, Japan won seven competitions, and radio station JOAK aired live broadcasts of the action from Los Angeles.

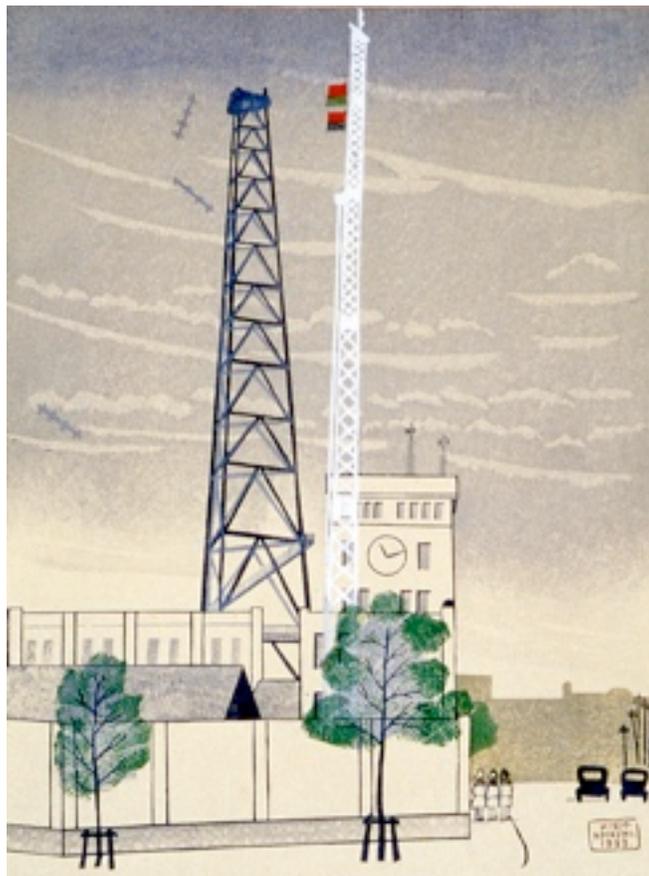


31. Figure. May Sports Season at Meiji Shrine Outer Gardens (#27), May 1932. kk027

The Central Meteorological Observatory (#41), September 1933

“This is the place where they forecast the weather, sometimes correctly and sometimes not.” (Koizumi’s annotation, 1940)

- Koizumi’s caption was a wry reminder of the 1923 earthquake. The time is different, but a reminder. Clock stopped 11:53 Sept. 1.

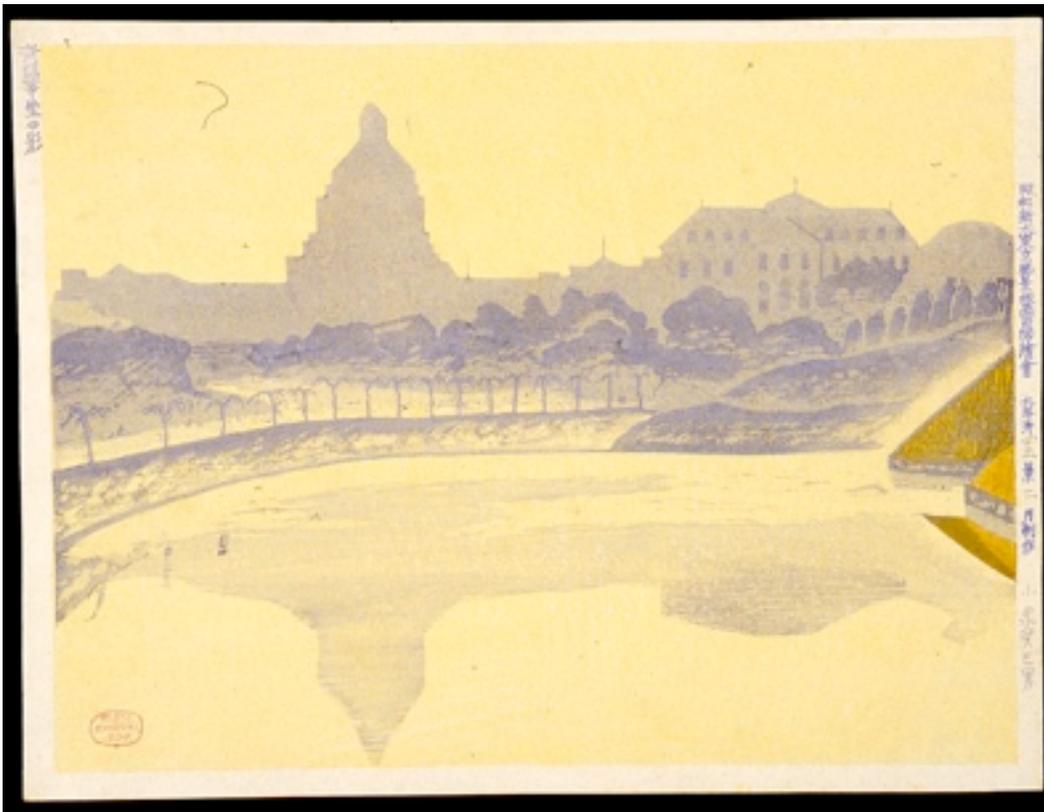


*32. Figure. The Central Meteorological Observatory (#41), September 1933
kk041*

The New Diet Building (#45), February 1934

“Late on a winter’s day the new Diet Building shimmers like a mirage in a golden haze.”
(Koizumi’s annotation, 1940)

- The 1890 Meiji Constitution established a modern constitutional monarchy with a two-chamber Diet, or parliament. By the mid-1920s, Japan had introduced universal male suffrage. In 1918, a government-sponsored competition for the design of a permanent Diet building received 118 submissions, and the resultant building reflected a combination of ideas submitted by several entrants. The Diet, with its popularly-elected lower house, continued to function through World War Two.



33. Figure. The New Diet Building (#45), February 1934. kk045

View of Sunamachi [Jōtō Ward] (#54), July 1934

“Jōtō Ward is an industrial area. This is in the vicinity of the gas company.” (Koizumi’s annotation, 1940)

- Transition from agricultural to industrial economy. Probably a grain elevator.
- Jōtō ward was a new ward created after the earthquake. The area previously supplied vegetables and seafood to Tokyo, but gradually became industrialized and Koizumi’s print in some way reflects Japan’s transition from an agricultural to industrial economy.

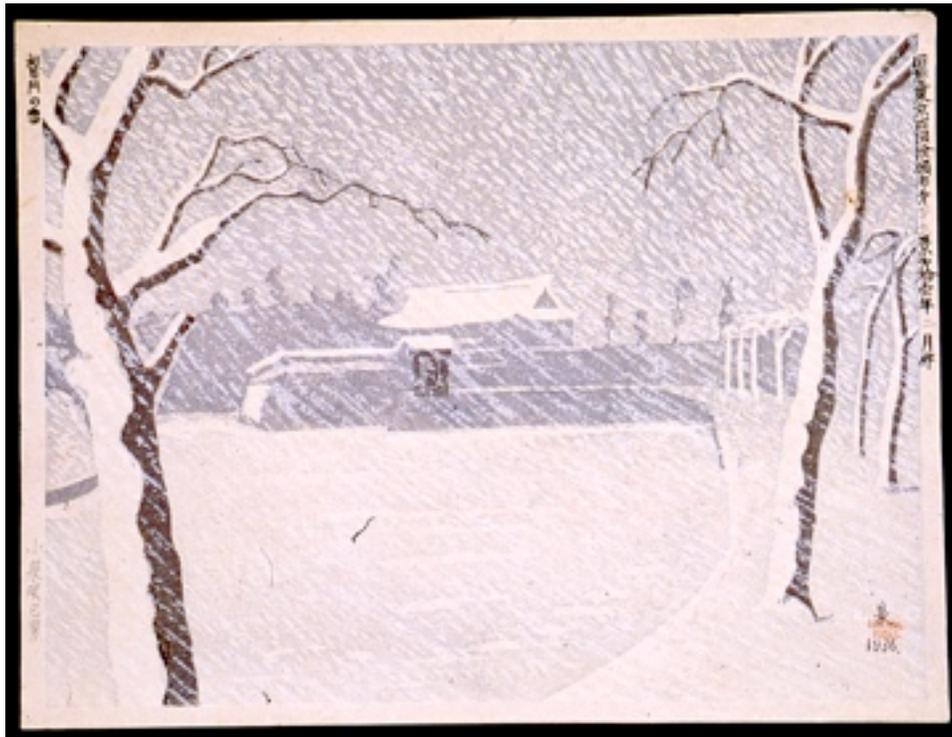


34. *Figure. View of Sunamachi [Jōtō Ward] (#54), July 1934. kk054*

Snow at Sakurada Gate (#75), February 1936

“I wonder if it was snowing like this when Foreign Minister Ii was assassinated by loyal samurai from Mito?” (Koizumi’s annotation, 1940)

- On March 24, 1860 the high Shogunal official Ii Naosuke was assassinated at Sakuradamon (Sakura Gate) of the Edo Castle by masterless samurai formerly of the Mito clan, a group that strongly opposed Ii’s policies.



35. Figure. Snow at Sakurada Gate (#75), February 1936. kk075a

Togoshi Ginza Station (#27-revised), July 1940

“The steel towers at Ginza Station give an unusual contrast with the suburban setting.” (Koizumi’s annotation, 1940)

- Koizumi’s fascination with new technology and its impact on the land and the people is evident in this suburban scene of a train stopping at the Togoshi station. An affirmation of Japan’s expanding economy, the new railway lines connected the suburbs to the commercial center in downtown Tokyo. The signboard promotes the Japan Creative Print Association, with which Koizumi was associated.



36. Figure. Togoshi Ginza Station (#27-revised), July 1940 kk027r

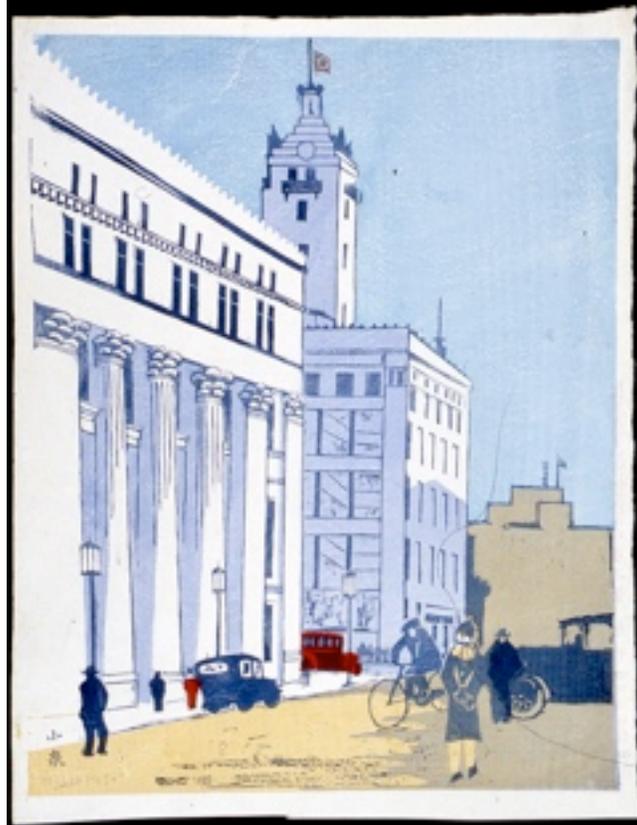
Mitsui Bank and Mitsukoshi Department Store (#3), April 1930

“I had heard that a single column on the façade of the Mitsui Bank cost 20,000 yen to build. This was also a time when red customer service cars were offered by Mitsukoshi Department Store.” (Koizumi’s annotation, 1940)

- Notes: remained standing after the earthquake; it was reconstructed by 1927, with modifications continuing through 1934.
- The completion of the Mitsui Bank building (at left), designed by the New York architectural firm of Trowbridge and Livingston, may have been the impetus for Koizumi's print. Tokyo's reconstruction as an up-to-date, international city eager to be on par with Western capitals such as London, New York, and Paris, is expressed by the bank's colonnaded façade in the European Beaux Arts tradition. The electric lamp posts and automobiles reinforce the impression of Tokyo's modernity. The Mitsukoshi Department Store (to right of bank) highlights Japan's adoption of Western-style commerce during the Meiji period (1868–1912). The building remained standing after the earthquake; it was reconstructed by 1927, with modifications continuing through 1934.

***37.Figure. Mitsui Bank
and Mitsukoshi
Department Store (#3),
April 1930. kk003***

- LINK TO PATHWAY WHICH EXPANDS ON THIS THEME:
[See places of professional enterprise in Pathway 17: Business Government Education](#)

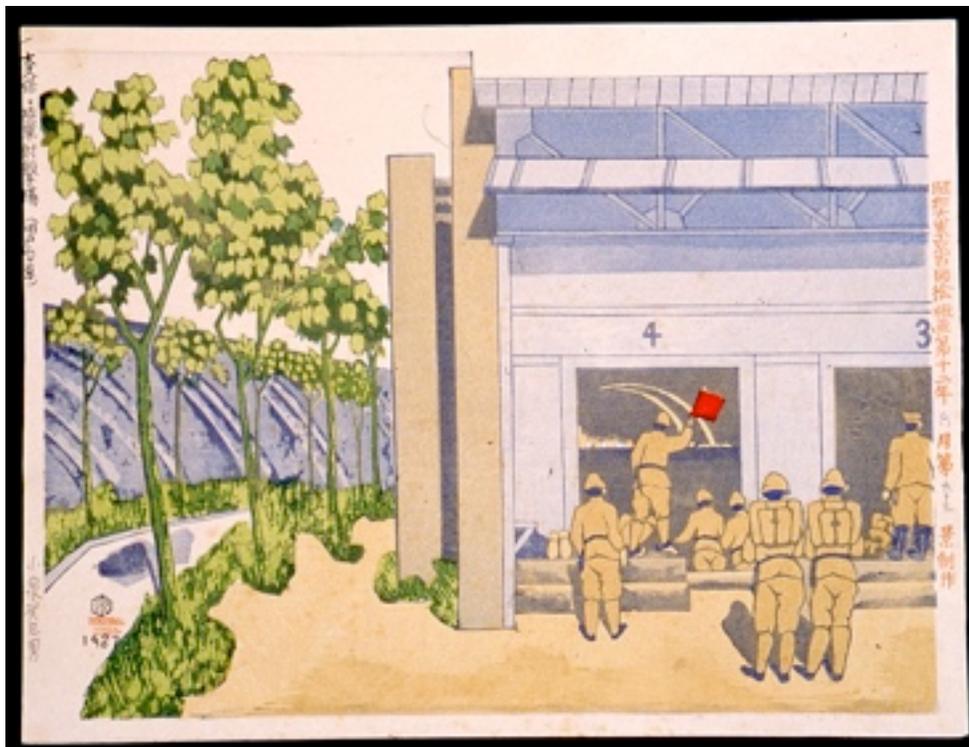


Army Firing Range in the Fields of Toyama [Ōkubo] (#93), June 1937

“This is where the elite Imperial forces are trained. The sound of live fire is thrilling.”

(Koizumi’s annotation, 1940)

- **ALREADY DISCUSSED, BUT DISCUSS THIS IMAGE NOW AS A WAY OF WRAPPING UP THE MODULE ON KOIZUMI.**
- The series is about the resurrection from the earthquake, and rebuild the imperial city. These military images prophesy the next destruction of the city.
- This army firing range was a training ground for the military. When it was established in Ōkubo during the Meiji era, the compound was in the countryside. By 1937, however, Tokyo had incorporated large areas of the surrounding countryside, and high walls were built around the compound to shield civilians from the live munitions fire.



38. Figure. Army Firing Range in the Fields of Toyama [Ōkubo] (#93), June 1937. kk093

Module IV—Tokyo Modern: 100 Views by 8 Artists

1. “100 Views of New Tokyo 1928-1932” by 8 Artists



39. Figure. VC unit Tokyo Modern III: “100 Views” by 8 Artists (1928-1932)

JWD

- Introduce the **new module**.
- There is another series of 100 views of modern Tokyo from around the same time. This was by 8 artists, and was a subscription series.
- It's a very different picture of Tokyo, more sense of social, cultural, popular dynamics.

JWD to HN

- Hiromu, when you look at this series, what new windows does it open up for us as social and cultural historians of modern Tokyo?

HN

- Comment on aspects of the series.

JWD to JU

- Jim, what's the background to the series "100 Views of New Tokyo" by 8 Artists? How did it work?

JU

- This commercial and artistic collaboration between contemporaries looking at their city from different points of view.

(1) In 1928, at virtually the same time that Koizumi launched his homage to the new Tokyo, eight of his fellow artists working in the *sōsaku-hanga* mode announced a subscription series titled "100 Views of New Tokyo" (*Shin Tokyo Hyakkei*). The eight artists—Hiratsuka Un'ichi, Onchi Koshiro (1891–1955), Fukazawa Sakuichi (1896–1946), Kawakami Sumio (1895–1972), Maekawa Sempan (1888–1960), Fujimori Shizuo (1891–1943), Hemmi Takashi (1895–1944), and Suwa Kanenori (1897–1932)—agreed to produce the series over a period of four years, with each artist contributing 12 to 13 views.

JWD to JU

- Koizumi was not one of the eight. Was his too out there to be part of the collaborative? His military images, and views of execution ground suggest that he had a darkish bent.

(1) Creating a memory of the swiftly changing city—or better, a snapshot of an existing moment—was the purported objective of the subscription series. There seems to be no record of a rivalry between the consortium and Koizumi. It is reasonable to suggest that all of these images were created not only in celebration of a rebirth, but also as a kind of memory hedge against possible future catastrophe and destruction.

(2) No one at the time, of course, could have predicted that a scant two decades after the earthquake Tokyo again would be turned to rubble, this time by the wartime firebombing carried out against over sixty Japanese cities by the United States.

2. Gallery 100 x 8

JWD to ES

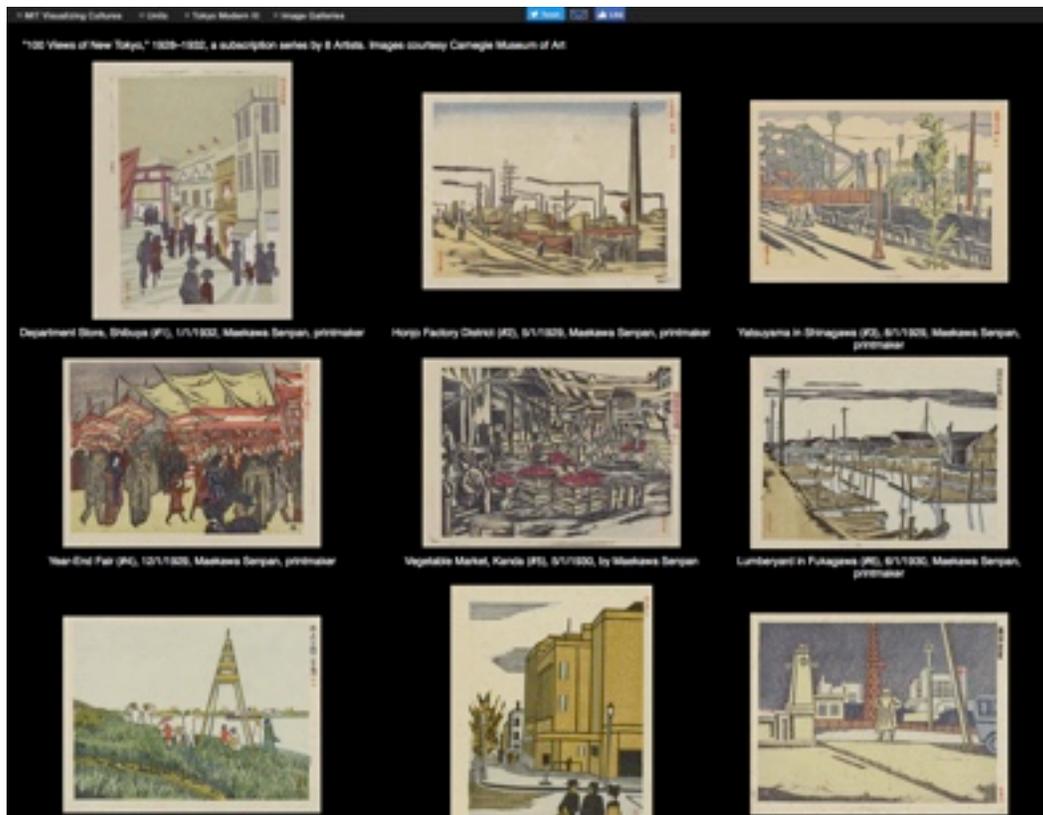
- Ellen, we didn't do pathways for the 8 artists the way we did for Koizumi. How can viewers explore Tokyo in this VC presentation?

ES

- We left it more for the audience to build their own pathways and do their own explorations.
- We assembled a gallery that for the first time includes all of the prints. We went to a number of sources to do this. You can't see this full series anywhere else.
- SCROLL THROUGH WHOLE GALLERY (by artist with the titles)
- The units complement each other.
- Jim is there a catalog or book on these prints?

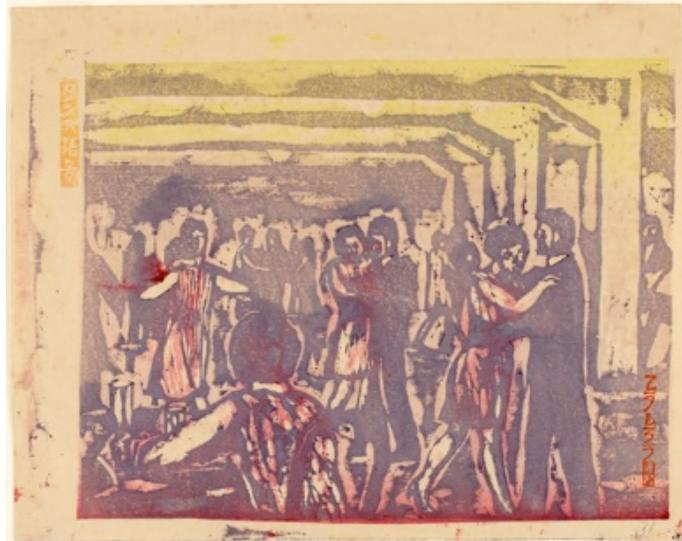
JU

- On how these are covered, and where the prints came from...(mention sources for prints).



40. Figure. Gallery, 8 Artists 100 Views

3. Tokyo Pop & the Jazz Age



**41.Figure. Dance Hall Scene (#30), 3/1/1930, by Onchi Koshiro
[8A_030_1930_Onchi]**

JWD to HN

- Hiromu you just published a wonderful monograph with Harvard University Press titled, *Tokyo Boogie-Woogie: Japan's Pop Era and Its Discontents*. The 8 artists set the milieu that you are describing here. Tell us about the book and the music, and pop culture in general during this period. [On dynamic view of consumer and pop cultures not seen in Koizumi.]

HN

- On consumer culture and pop music in interwar Japan
- CAN WE OBTAIN:
 - (1) Visuals of sheet music?
 - (2) Recordings?

JWD

- Let's look at the many other areas of Tokyo popular culture that the 8 artists depict.

HN

- On Western pop culture influences in 1920s, 1930s Japan.
- Films, music halls, cafes, department stores, sports, consumer culture in general.

FILM CLIPS OF TOKYO IN 1930s

- Japan of the 1930's_2 color film [[link](#)]
- Other film footage?

4. Images from the 8 Artists

Movie Theater (#29), 12/1/1929, by Onchi Koshiro



*42. Figure. Movie Theater (#29), 12/1/1929, by Onchi Koshiro
[8A_029_1929_Onchi]*

Hibiya Open Air Music Hall (#33), 11/1/1930, by Onchi Koshiro



*43. Figure. Hibiya Open Air Music Hall (#33), 11/1/1930, by Onchi Koshiro
[8A_033_1930_Onchi]*

Dance Hall Scene (#30), 3/1/1930, by Onchi Koshiro



*44. Figure. Dance Hall Scene (#30), 3/1/1930, by Onchi Koshiro
[8A_030_1930_Onchi]*

Asakusa Park, Casino Follies (#69), 6/1/1930, Kawakami Sumio



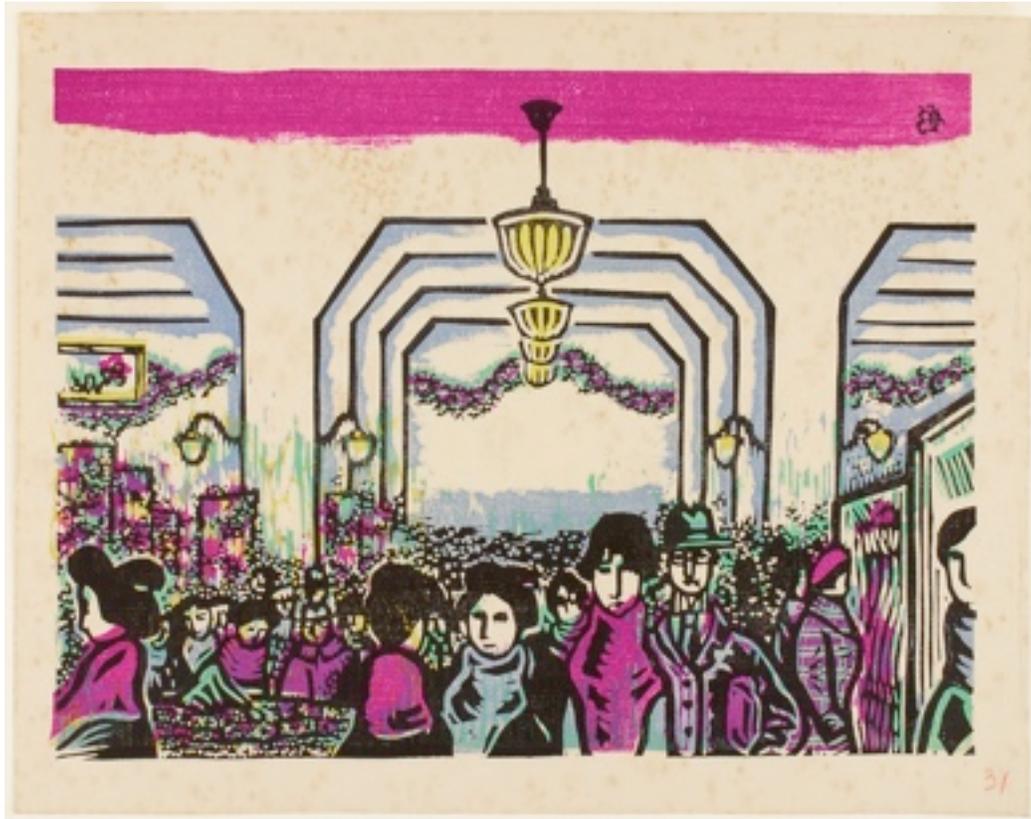
45. Figure. Asakusa Park, Casino Follies (#69), 6/1/1930, Kawakami Sumio [8A_069_1930_Kawakami]

Ginza (#65), 8/7/1929, Kawakami Sumio



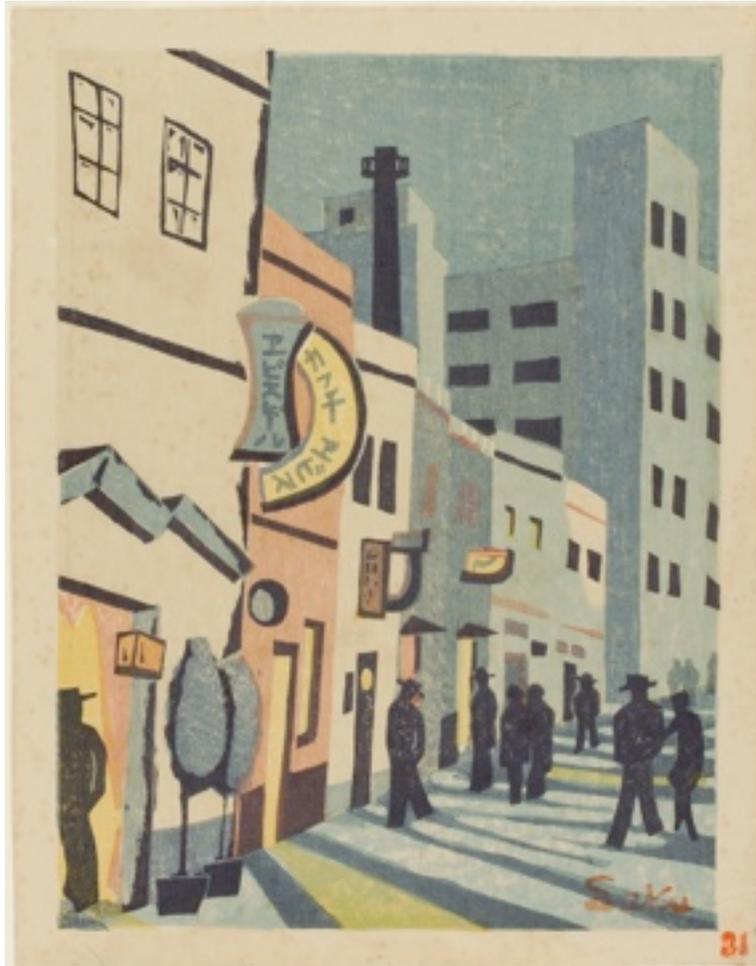
46. Figure. *Ginza (#65), 8/7/1929, Kawakami Sumio*
[8A_065_1929_Kawakami]

Inside the Department Store (#67), 4/1/1930, Kawakami Sumio



*47. Figure. Inside the Department Store (#67), 4/1/1930, Kawakami Sumio
[8A_067_1930_Kawakami]*

Cafe District in Shinjuku (#83), 10/1/1930, by Fukazawa Sakuichi



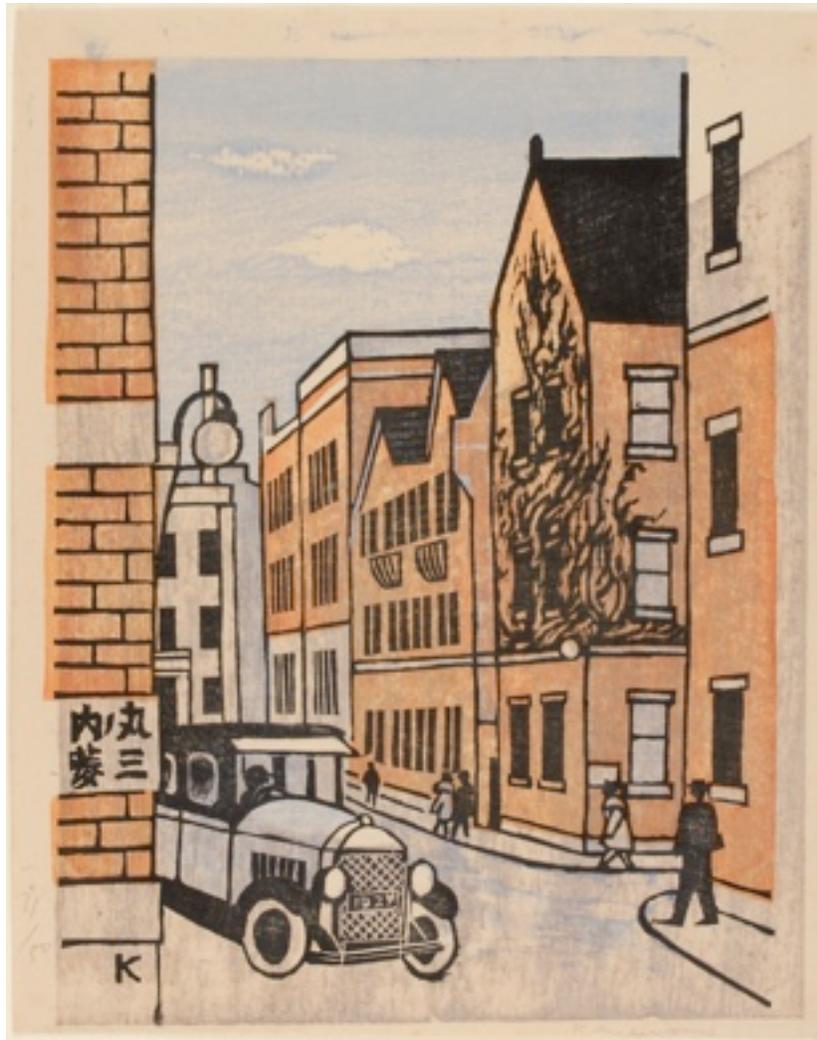
*48. Figure. Cafe District in Shinjuku (#83), 10/1/1930, by Fukazawa Sakuichi
[8A_083_1930_Fukazawa]*

Subway (#11), 1931, Maekawa Senpan



49. Figure. Subway (#11), 1931, Maekawa Senpan [8A_011_1931_Maekawa]

Mitsubishi in Marunouchi (#92), 12/1/1929, Suwa Kanenori



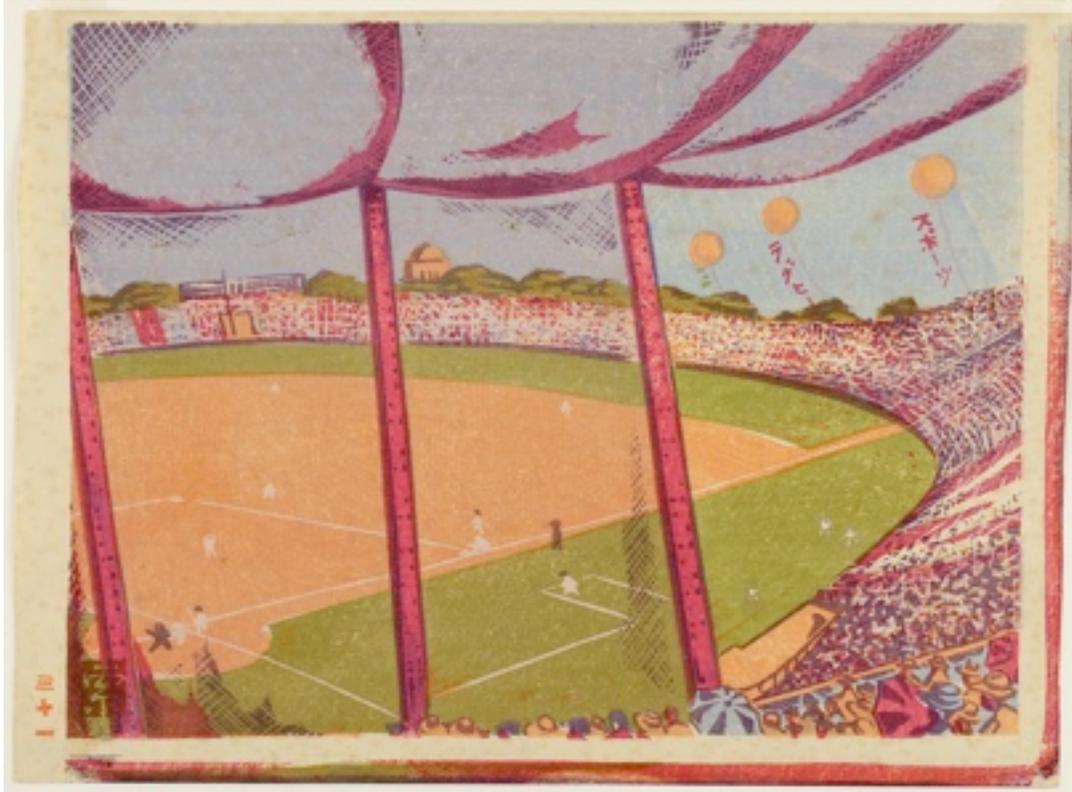
*50. Figure. Mitsubishi in Marunouchi (#92), 12/1/1929, Suwa Kanenori
[8A_092_1929_Suwa]*

Rising Sun Shell, Showa Street (#84), 6/1/1930, by Fukazawa Sakuichi



51. Figure. Rising Sun Shell, Showa Street (#84), 6/1/1930, by Fukazawa Sakuichi [8A_084_1930_Fukazawa]

Meiji Baseball Stadium (#86), 12/1/1931, by Fukazawa Sakuichi



*52. Figure. Meiji Baseball Stadium (#86), 12/1/1931, by Fukazawa Sakuichi
[8A_086_1931_Fukazawa]*

5. The Importance of Sites: Koizumi and the 8 Artists

ES

- I'm curious having looked at all these graphics, how Tokyo looks to us as it was then. As historians, what have we learned about the birth of modern Tokyo?
- And what about locations - the importance of "sites" and this approach to capturing a city.
- Are there noticeable differences between the two sets of 100 Views?
- The exhibition team created a chart comparing the locations by Koizumi and the "8 artists"

1	Place	Koizumi prints (#)	(Image)	100 views of New Tokyo by 8 artists (R. Arata)	(Image)
2	Atagoyama Broadcasting station	31		13 Fujimori Shizuo	
3	Red Gate	85		14 Fujimori Shizuo	
4	Meteorological Observatory	41		15 Fujimori Shizuo	
5	Kabuki Theater (Kyobashi)	48		19 Fujimori Shizuo	
6	Eitai Bridge	1		21 Fujimori Shizuo	
7	Yasukuni Shrine	19		22 Fujimori Shizuo	
8	Earthquake Memorial Hall	33		23 Fujimori Shizuo	
9	Mitsukoshi Dept. store	3 (Mitsui Bank and Mitsukoshi Dept. store)		24 Fujimori Shizuo	

ALL
Wrap up

Module V: Conclusion

1. Modernization and Westernization in Pre-War Japan

JWD / HN / JU

- We used to think of Japan as semi-feudal, backwards, traditional, but now we're aware of how modernized and Westernized Japan had become in the decades leading up to WWII.
- Topics
 - (1) Westernization
 - (2) Industrialization
 - (3) Modernization
 - (4) Consumer Culture, especially in Tokyo and other great urban centers of Japan prior to WWII

JU

- On how we see this in the visual record
- In celebrating Tokyo's rebirth, the "creative prints" (sōsaku-hanga) artists revealed themselves to be thoroughly bourgeois urbanites. Industrialization drew their attention mostly in the form of engineering projects, smokestacks, Western-style buildings, and the revolution in mass transportation. Working-class activities were observed fleetingly at best. In Koizumi's series, for example, this includes dying cloth for kimono and two contrasting versions of a picturesque lumberyard.

2. The Past in the Present

- Many of the sites Koizumi celebrated represented perseverance and continuity—the survival of old structures or relics or, if nothing remained, just the memory of what may once have existed. The "place" itself still remained integral to the spiritual identity of the city. A particularly subtle example of this is the evocative rendering of a woman under lamplight by the entrance to Ueno Park. To all appearances, this is a thoroughly cosmopolitan scene: a modern woman in Western dress walking alone at night in the electrified city. There is even a touch of red neon in the night sky.

3. The Imperial Presence

- In 1926, three years after the earthquake, Hirohito inherited the throne and Japan started its calendar over again. The new imperial reign was given the auspicious name Shōwa (Bright

Peace), and 1926 became, in this modern Japanese way of calculating the years, Shōwa 1. Hirohito himself was identified most commonly as the Shōwa emperor.

8 Artists:

Military Grand Parade (#66), 12/1/1929, Kawakami Sumio

Sakurada Gate (#93), 2/1/1930, Suwa Kanenori

Koizumi:

Snow at Sakurada Gate (#75a), February 1936

Nijū Bridge on New Year's Day (#21), January 1932

Hirakawa Gate in the Spring Rain (#77a), April 1936

4. Militarizing the City

- In 1931, just three years after Koizumi began his woodblock series, Japan seized Manchuria—China's resource-rich “Three Northern Provinces”—and turned it into the puppet state of Manchukuo. In July 1937, three years before the series was completed, the nation embarked on a devastating war of aggression against China. In the interim, the military assumed increasing control over the political process.
- “Military Presence” VN from Koizumi unit [[link](#)]

5. Destruction & Rebirth

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- All that we have just seen was destroyed in the bombing of Tokyo in 1945. Once again Tokyo had to be reconstructed and reborn.