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Okano, Motoko : A Study of "The Full Color Prints issued by the Ministry of Education" in Meiji Era Japan.

Preface

The purpose of this study is to consider the full-color prints of the early Meiji period (1868-1911), with special focus on "The Full Color Prints issued by the Ministry of Education" for Educational purposes.

The Ukiyoe prints that came into being as genre pictures during the latter part of the nineteenth century are considered masterpieces of Japanese art today, but were a common amusement for the citizens of Edo. The Edo townsfolk along with the publisher, artist, printer and carver had an important relationship as providers and consumers, a free market continued through the Meiji restoration. Although the Tokugawa shogunate began controlling Ukiyoe by using an authorization seal, it was still presumed that Ukiyoe were non-governmental. In contrast, full-color prints representing educational subjects issued by the Printing Department in the Ministry of Education made from 1873 show a striking originality in the history of Ukiyoe. These prints that so far have been found to deal with 104 kinds of subjects are scattered today, so that are not clear formal titles, order, total numbers, and uses. No speculations about these prints have been made yet by art historians.

The fact that these prints have been variously called "The Full-Color Prints of Education" or "Pictures for Children and Home Teaching" is a reflection of no considerations on the theoretical side. I name them "The Full-Color Prints issued by the Ministry of Education" since all of them are marked with the square seal reading "The Printing Department of the Ministry of Education Stamp" and the handwritten "Full-Color Prints issued by the Ministry of Education" in the collection of the library of Tsukuba University which has the most sheets. Further evidence that the title represents reality can be derived from the fact that the white book of the Ministry of Education in 1873 defines them as their own publication.

The following approach was employed in this work. First, I studied the points, and next I examined the anonymous artists in light of their relation to Kunitaru Utagawa the 2nd. Then I provide some visual sources from my studies as a result, and I compare with them the illustrations of each edition to argue that some are directly related to prints in the Encyclopedia of English edition, Chinese editions, or Japanese editions. The chronological order and some discoveries of sources are added, moreover, and notes on the representative differences in each section. Finally, I examine the educational ideas to which led the publisher to ordered the prints.

It is beyond the scope of this paper to describe all of the themes found in the prints, any my concern here is to make a modal comparison for a general study.

Chapter 1. Condition and Background

*Condition

Title:	Unidentified, temporary name; "The Full-Color Prints issued by the Ministry of Education".
Format:	Oban print
Material:	Hosyo-shi (Paper)
Publisher:	The Printing Department of the Ministry of Education.
Artist:	Anonym, Kunitaru Utagawa II is involved in some sections.
Date:	Continuous publication from 1873.

"The Full-Color Prints issued by the Ministry of Education" are one of the groups of full color prints issued by the Ministry of Education for moral education and which "imitated the examples of Western countries" because of the lack of textbooks in Japan. They depict instructions, artisans of various trades and western biography. A squared stamp reading "The Printing Department of the Ministry of Education stamp" is on every one, with no other marks such as publisher's stamps or date observations. No one has a complete set of prints, and we can see all the illustrations only in "The Catalogue of Wall Pictures issued by the Ministry of Education". In 1873, 47 kinds of prints were published, 7 set for Tokyo and 1 set for other prefectures. Regarding the beginning of the "Publishing Date" in the first White book of the Ministry of Education in same year, "The Full Color Prints issued by the Ministry of Education" seemed to be made more than 101 kinds as former plan. It is not evident whether which shall we define the first or the next. So I take a hypothetical example, as all of that were issued at 1873. As for Artists, only 30 kinds of prints have the signature of Yosai Kunitaru, but others do not have any information about their artists. Kunitaru II (1829-1874) was a pupil of Kunisada Utagawa (Tyokuni Utagawa 3rd), and uses Utagawa asa pseudonym, Kunitaro Yamada as a real name, and Kunitsuna II, Ichiransai, Ichiyusai, Ichiyosai and Yosai as sobriquets. He succeeded to the name Kunitaru II, and flourished from 1848 to 1874. We use the term Kunitaru to refer to the Kunitaru II.

In other studies of "The Full-Color Prints issued by the Ministry of Education", "The Bibliography of The Catalogue of Wall Pictures issued by the Ministry of Education" written by Kikuji Nakamura gives basic data such as the total number, holders and possible sources. The author classifies all subjects and concerns theoretically first. He calls the prints "Pictures for Children and Home Teaching" based on "The Proclamation of the Ministry of Education" (October 7, 1873) and the contents of the prints, and reports them as historical records related to Wall Pictures (*Kake zu*) from the viewpoint of education. Also some researchers in the field of education identify them as "A historical record of the beginning of the new teaching". As for the artists, Kunitaru, is evaluated very highly and described as a prince of pictures in "The Full Color Prints in the last days of the Edo period" written by Hiromu Higuchi. In this book, "The Full Color Prints issued by the Ministry of Education" are classified as "Picture for Education". This book, which is the only example in the literature referring systematically to the full-color prints in the Meiji period with plentiful examples, is seen by me as being of value because of its comparative study of the prints and contemporary full-color prints, despite "The Full Color Prints issued by the Ministry of Education" not having been completely established yet. Furthermore, this book was probably the first to use

the term "pictures for Education". There is a difference in the nomenclature, as "Pictures for Children and Home Teaching" used by Nakamura points to the newness of teaching materials for infants in the history of Japanese education, while on other hand, "Picture for Education" used by Higuchi points to the originality of using educational themes in art history. On the whole, they have been sometimes mentioned or referred to, but no one has been yet studied the figures directly, the backgrounds of the artists.

Most of the pupils of Kunisada have been neglected, because most researchers study the pupils of Kuniyoshi who had led late Japanese prints, and also they are regarded as the twilight of the Ukiyoe movement or a step toward new technology such as lithography and copper-plate printing. Kunisada Utagawa and Kuniyoshi Utagawa, both of who had influence upon artists in the last days of the Tokugawa Era show different personal records even though both were pupils of Toyokuni I. The pupils of Kunisada dealt with traditional subject matters such as landscape prints; Japanese backgammon that represents educational themes came from the aristocratic children, in spite of the school of Kunisada hardly turned out any great names after its namesake. In contrast, the pupils of Kuniyoshi created Battle pictures (*Senso-e*) or Yokohama prints (*Yokohama-e*) with realistic depictions, and the school of Kuniyoshi turned out several great artists who formed modern Japanese painting circles such as Yoshitoshi Tsukioka, Toshikata Mizuno, Kiyokata Kaburaki. It was these circumstances that "The Full Color Prints issued by the Ministry of Education" getting from a visual study, and the works of Kunitaru as one of the pupils of Kunisada are not distinguished compared with of the pupils of Kuniyoshi.

Within historical context, how can these prints be considered? Although Ukiyoe in the last days of the Edo had lost three great masters, Kunisada master of Pictures of Beautiful Woman (*Bijin-e*), Kuniyoshi, master of Warrior Prints (*Musya-e*), and Hiroshige master of Landscape Prints (*Keikan-zu*), with the onset of the new era, their pupils formed the strong school of Utagawa and an exclusive market in the Meiji period. The abundant full-color prints at that moment have various themes, owing to the number of Ukiyoe artists, such as the 69 pupils at Kunisada and 72 pupils at Kuniyoshi. The educational pictures, namely "The Full-Color Prints issued by the Ministry of Education", belong to the category of new themes which were thought to accompany the evidence of civilization such as Civilization Prints (*Kaika-e*), Yokohama prints (*Yokohama-e*), History prints (*Rekishi-e*), Battle prints (*Senso-e*), Overview Prints (*Ichiran-e*), and Journal Prints (*Hodo-e*). Thereafter the importing of European paintings (*Yauga*) and the progress of ordinary people lives depreciated the role the Ukiyoe play Edo period as a form of amusement. This led to the full-color prints in the use of prints as sources of information, in the second half of the Meiji period after the occurrence of photography, when the idea of information had alternated it. Thus there were not in demand for the full color prints in the end. Accordingly, it can be presumed that "The Full-Color Prints issued by the Ministry of Education" in their historical context were created when most full-color prints appeared, and in the first days when the prints started to be not only an amusement but also to have various functions.

It is important to note that the prints, new tools urge for education, was Utagawa school. The full-color prints that had found the Edo citizen's favor and had been without regulation change themselves into products created by national order with the Meiji

Restoration. In the past, they were characterized by the collaboration of publishers, artists, printers and carvers. However the printing department of the Ministry of education took over the role of publisher in this case, and artists such as Kunitaru worked on the prints under the instruction of the Ministry. We have not been able to obtain details information on it yet, but it is likely that someone else guided the direction of "The Full-Color Prints issued by the Ministry of Education" and acted in the Ministry of Education instead of the Publisher, and this person seems to have been important upon in their planning production.

Chapter 2. Analysis of Brushwork Effects

I analyzed the characteristics used in the depictions in 104 prints that have been found. The results of this examination of the originals and comparative analyses show that "The Full-Color Prints issued by the Ministry of Education" can be classified into six characteristics of brushwork effects, color scheme, manner of depictions, forms and composition. Each characteristic is formed under a peculiar specialty, and approximately corresponds to their subjects. We applied temporary names such as A-E to identify each artist. The number of sheets of each artist are Kunitaru: 30, artist A: 5, B: 32, C: 32, D: 7, E: 16 and come to 104 in all.

- Kunitaru. Shows the traditional techniques of the Utagawa School founded by Toyokuni. Purple is an especially often used color. In depictions of human figures, the frame, muscles and smooth movements are emphasized. Eyeballs are blacked out. With short strokes and lively thin and thick lines, the outlines have wave. There are no middle lines. I assume that the sheets of Kunitaru are not facsimiles from any models but are show of phenomena directly, because of the realistic depictions of human figures or exact reproductions of even various carpenters' tools.
- A. Representation is as descriptive and instruments are emphasized. Eyes form a top down triangle. And figures are represented with a distinction between men and women of all ages. Painting is flat and there are shadows. They have an inside line and a parting line.
 - B. Documents one scene. Colors fill the edge of the paper. A pale blue head-boy appears frequently. Figures show uneasy movement with a strong western type bodies. Their eyes contrast black and white, and are leaf-shaped. Characteristically, they have ripple down with black and white lines, frequently use straight lines, constructive frame. There is an inside line.
 - C. Western-style pictures. Explanatory notes originate from the "Saigoku Risshihen" (Self-help). Since representations of churches or rural garniture were sources. Figures are draw largely, with leaf-shaped and contrasty eyes. Within black clothes, they are rimmed with white. We can see hatching on hair and patterns on clothes. Almost all of characters have lips. Fire is drawn with linear red. Lines are homogeneous and long, with each printing having a large colored

area. There is an inside line.

- D. Pink is added around the eyes. One stroke is used to draw ears. Upside-down triangle-shaped and blacked out eyes, blacked out hair. Resembling faces. Toy prints that are played by clipping and binding. Figures who pose like ballerinas, leaf-shaped eyes made with one stroke, sloping shoulders and sharp toes distinguish them. Hatching on hair. As a while, the brushwork effects are rough.

Who are these artists A-E who have not left their signatures or seals? We can assume that reason for this is that the school of Kunitaru made them. Higuchi states, "It is clear that almost all are made by someone outside the Utagawa School, from their brushwork effects." However he does not suggest any other candidates. The opinion of these prints were surely not Utagawa-made in the early Meiji period which was the golden age of Utagawa School, suggests that he regards these as made by minor artists. We would like to agree with this with reservations because actually, the technical level of Kunitaru was better than others. And yet, it is important that the Ministry of Education issued these prints as because it was not necessary for A-E to sell their names by applying their signatures. Moreover it makes us think of the possibility of Kunichika, who could have continued creating after the death of Kunitaru 2nd, and the later, Kunitaru 3rd studied under Kunichika. Chikanobu, who was one of the pupils of Kunichika, made images of aristocratic ladies and the life styles of their children. All the same, the techniques used by A-E do not seem to be these of well-known artists. In 1873(Meiji 6), the Ministry of Education commissioned educational copperplate prints '*Oshie-gusa*' to Tougai Kawakami and western-style picture artists. These are also A-E in their technique. The pupils of Kuniyoshi might have made some western-style representations, but this is a bare possibility. Because there is no evidence of collaboration between the Kunisada and Kuniyoshi Schools, they stand individually, with Kunisada succeeding strictly to the Utagawa School from Toyokuni 1st, and another force is found in that Kuniyoshi chose different subject matter. The educational prints issued by the Ministry of Education might not have been suitable for the pupils of Kuniyoshi who were often tabooed in the Edo period. On the whole, the artists A-E were in early Meiji period, and even then, their skills were not as high as Kunitaru and are not appropriate for "The Full Color Prints issued by the Ministry of Education". This is the reason why there are no signatures. Thus we presume that "The Full Color Prints issued by the Ministry of Education" were made by the School of Kunitaru. As a result, we had only seen him as one pupil of Kunisada, though on the contrary we can find a new side to him as he took a leadership in the early Meiji period.

Chapter 3. Consideration of Quotation of the Figures

In this section, we consider the educational properties, which as we have pointed out "...might have been not suitable for the pupils of Kuniyoshi". For this purpose, we first compare "The Full Color Prints issued by the Ministry of Education" with "*Hyakka zensyo* (Encyclopedia)" written by Chambers and has been pointed as a possible sources. Next, I will clarify the educational properties of these prints by an exploration of the ideas of

enlightenment of Keiu Nakamura who was the translator of the "Saigoku-Risshihe". To begin with, let us see the classification of Nakamura. We use these titles for each group of prints listed below. They are classified by similar characteristics related subject or content. Marks at the end of line are the artist classifications, which we previously described.

1. *Ishokujunouchi kasyoku osana etoki no zu*/ plate 1/ 20 sheets/ Yousai Kunitaru
2. *Nourin yousan zu- Cha, Warabi, Sugi no mochihi*/ 8 sheets/ Yousai Kunitaru
 - *Ine no Seikuhou to mochihi*/ 5 sheets/ A
 - *Yousan to kaiko no mochihi*/ plate 2/ 3 sheets/ B
3. *Kyokun doutoku zu*/ plate 3/ 11 sheets/ B
 Only Soucho no souji/ 1 sheet/ D
4. *Seiyō kikai hatumeika zu*/ plate 4/ 15 sheets/ C
5. *Suri zu*/ plate 5/ 6 sheets/ D
6. *Mokutei Kassyā zu*/ plate 6/ 16 sheets/ B
7. *Kuuki huryoku zu*/ plate 7/ 2 sheets/ B
8. *Yōdō etoki undō ronsetsu ji zu*/ plate 8/ 2 sheets/ Yousai Kunitaru
9. *Kikai taisō kunitate zu*/ plate 9/ 3 sheets/ E
10. *Basya kunitate zu*/ plate 10/ 3 sheets/ E
11. *Seiyō ningyō kisekae zu*/ plate 11/ 10 sheets/ E

As we already mentioned, the sheets which have signature of Kunitaru (plates 1 and 8) seemed to be show phenomena exactly or imitate some masterpieces of the Edo Period. Category 3: "*Kyokun doutoku zu*" (plate 3) appears to be a creative work by artist B because of motifs corresponding to simple words (*Kotoba gaki*). Because of their unnatural depictions and exotic motifs, it is reasonable to suppose that others have visual sources. Nakamura points to the sources of 4: "*Seiyō kikai hatumeika zu*" and 6: "*Mokutei and Kassyā zu*", however, no other sources for the sheets have been inferred. In this section, we organize sources as best as possible and therefore compare their forms and look at various relationships.

First, regarding the "*Mokutei and Kassyā zu*" (plate 6), they are thought to have originated from the "*Jugaku sensetsu*, a supplement of the [*Rokugo soudan*], Shanghai 1857" (I call this the Chinese edition below). The origin of the Chinese edition is "Chambers's Information for the people, 1842" written by William (1800-1883) and Robert (1802-1871) Chambers (plate 12, which I call the Chambers edition). The Chinese edition was translated into Japanese in 1859, 1860 and 1863, too. In this paper the book referred to was the "Official edition of the *Jugaku sensetsu*, 1863" (which I call the classical Chinese edition), in which Chinese-like illustrations and classical Chinese writing are found. To say nothing of the western people in the illustrations in "Chambers's Information for the people" (plate 13), we can find Chinese people and two-dimensional drawings in the edition published in Shanghai (plate 14). It can be supposed that these figures were reconstructed in Shanghai, and afterward, they were imported to Japan as they were. Switching our attention to the classical Chinese edition, the "*Hyakka-zensho / Jugaku*, written by Chambers, and translated by Tatsuzō Goto, 1878, and published by The Ministry of Education" (I call it the Japanese edition below) is similar to it. This book was so emphasized as part of the enlightenment policy of the Meiji

government that it was adopted as the first textbook for drawing until Antonio Fontanesi (1818-1882) started to reform the modern educational system. Similarly, Nakamura showed that "The Full Color Prints issued by the Ministry of Education" originated from the Chinese edition, and that the source of the Chinese edition was "Chambers' s Information for the people". However in my understanding, "*Mokutei kassya zu*" in "The Full Color Prints issued by the Ministry of Education" originated from the Japanese edition, which refers to "Chambers' s Information for the people".

Evidence of this opinion can be seen in corresponding points between; the classical Chinese edition (plate 16), the Japanese edition (plate 17) and "The Full Color Prints issued by the Ministry of Education" (plate 18). In both comparisons, it should be clear that the Japanese edition is more similar to "The Full Color Prints issued by the Ministry of Education" than to classical the Chinese edition. For instance, I would like to focus on one print; "Man shouldering wood" (plate 15). Though it is clear that; "The Full Color Prints issued by the Ministry of Education" refers to the Japanese edition from the looking at the wood, as for the figures, the people are changed to Chinese in the classical Chinese edition, and are kept in western costume in the Japanese edition. Additionally, people's dress was changed into Japanese style in "The Full-Color Prints issued by the Ministry of Education". "*Mokutei kassya zu*" is the explanatory series for scientific principles in daily life. It seems that it was intentionally changed to Japanese style in order for viewers to feel an attachment. The Chambers' s encyclopedia issued in The United Kingdom was not written for teaching small children; in other words, it makes its point with text more than with the pictures (*Bunshu Gafu*). In contrast, for its purposes, the contents were changed pictorially and realistically in "The Full Color Prints issued by the Ministry of Education" which makes stronger use of the pictures than text (*Gasyu Bunju*). And also, though almost all of the pictures in the classical Chinese edition were changed to Chinese-like, flat depictions, the pictures in the Japanese edition keep their ethnic forms. They are the same as in "The Full-Color Prints issued by the Ministry of Education". As it is difficult to etch on woodprints for full-color prints, the points copied directly from the Chambers edition to "The Full-Color Prints issued by the Ministry of Education" appear rather unnatural.

By the way, I would like to add a chronological proposal. "Chambers' s Information for the people" which was the prototype of the classical Chinese edition and the Japanese edition published in 1835-1870's, was translated to Japanese in 1878 after the first publication of "The Full Color Prints issued by the Ministry of Education". If the artists could have seen the original book, it can be traced back further, but if he sees the Japanese edition, it is more credible that "*Mokutei kassya zu*" could have been issued after 1878. We find it dubious that it refers directly to "Chambers' s Information for the people". Because the text in "The Full Color Prints issued by the Ministry of Education" are in Japanese, and thus there is no reason to think that the artist could translate from English to Japanese directly. We have already guessed that artist B drew "*Mokutei kassya zu*", and the same artist drew "*Kuki huryoku zu*" and "*Norin yosan zu*". I suggest that one of the "*Kuki huryoku zu*" refers to some imitations of the [Gymnastic Exercises] in "Chambers' s Information for the people" (plate 19, 20). Artist B refers to some of the other parts of the same book. Moreover, "*Norin yosan zu*" is equal to "Oshihe kusa" (plate 21, 22), which was published by the Museum Department of the Ministry

of Education in 1873. The Japan National Library has a book titled "Oshihe kusa (in the Japanese system of syllabic writing)" written by Chambers and translated by Yukishi Hukuzawa. It seems that artist B referred intensively to Chambers book.

Next, we consider the "*Seiyō kikai hatsumeika zu*". This originated from the "*Saigoku risshihen*" translated by Keiū Nakamura (1832-1891), both of whose texts are almost equal. The translator was the man, who brought the National Overseas Students to the United Kingdom, and introduced "Self-help" to Japan with his philosophy. He is famous as the organizer of the Meiroku-sya with Yukishi Hukuzawa, a draftsman of "Kyoiku tyoku go" (the Imperial Proclamation of National Morality and Education) and a progenitor of Doshisya University. In brief, a powerful advocate of the enlightenment during the Meiji civilization. Furthermore he worked at home as a translator for the Ministry of Finance after his refusal to serve in an official agency.

Keiū thought that it was necessary to tell the common people and make them understand western science easily in order to civilize the country. He contributed to the preface of chapter 9 in "*Saigoku risshi hen*". "These are the most important things for not judging other people by one's standard: reading western books deeply, having humility, in one's own heart keeping informed of discoveries and gathering knowledge." Also he adds to "*Bungaku zasshi*" in 1875 as follows; "We must not make learning easy for the civilizing of common people. To learn easily, we hope to represent all of things by Japanese system of syllabic writing." These articles insist on the importance of simplifying for secular education, and learning from western books.

He also insists on the importance of education for women and children. In fact he was the first man married under modern contract in Japan. He argued in "*Jogaku zasshi*" in 1887 and 1888 about what modern women should be. "*Saigoku risshihi hen*" as the original of "The Full Color Prints issued by the Ministry of Education" shows similar ideas to that of the translator regarding Enlightenment or education for women and children, the relationship between philosophy under "The Full Color Prints issued by the Ministry of Education" and it seem to be very close.

Regarding the pictures, parts of "*Seiyō kikai hatsumeika zu*" keep the western figures, though the figures of "*Mokutei kassya zu*" have been changed to Japanese. It could have been that "*Mokutei kassya zu*" was regarded as better for teaching children, though, "*Seiyō kikai hatsumeika zu*" is not regarded so. Out of 104 sheets, one part was changed into Japanese from western books in order to import the content, and other parts were kept exotic as utopian. More deeply, in the light of the same standpoint in the other parts of "The Full Color Prints issued by the Ministry of Education", we can classify the traditional parts with Japanese style costume and the exotic parts with western costume; figures in 1, 2, 3, 5, 6, 7 and 8 wear Japanese style costume, and figures in 4, 9, 10 and 11 western. The former promote principles, morals, and traditional techniques such as carpentry or sericulture, and the latter the productions of them. "*Mokutei kassya zu*" is different from "*Seiyō kikai hatsumeika zu*" in terms of visual imitation even from the same book, for the purposes of the Ministry of Education in the beginning of the Meiji period indicates the standard of a new country.

Chapter 4. Consideration of the Educational property

Up to now we have shown two points. One is that some parts of "The Full Color Prints issued by the Ministry of Education" follow a book as an offspring of the Enlightenment; "Hyakka zennsyō (Encyclopedia)", and other parts refer to the book as a souvenir from the United Kingdom of the National Overseas Students; "Self-help". On the whole, these, which were the first teaching materials for women and children published in the previous year of the Educational System (Gaku-sei), are related to the kinds of policies that were adopted by the government to civilize people. They differ greatly from traditional Japanese prints published by private publishers in their intent. All of the prints are made up part by part; scientific principles into Japanese-like, their products into exotic, and Japanese techniques are represented by traditional Ukiyoe techniques.

This shares certain similarities with the development progress of the art textbook in the early Meiji period. It is well known that the Japanese government imported many books from the United Kingdom to create modern Japanese textbooks in the first part of the Meiji period. Here, we must pay attention to what the government had learned. They had learned from just such a system in South Kensington and the teaching landscape pictures among civilians, but not teaching decorative depictions. The reason why they did is that in Japan, which is a wooden architecture, country had already had original depicting skills, and therefore they did not have to learn more from the west. We consider the same reason as may be seen in "Isyokujunouchi kasyoku osana etoki no zu" in "The Full Color Prints issued by the Ministry of Education" drawn using Ukiyoe techniques.

Also, it is reasonable to suppose that someone had ordered Kunitaru and others with such an idea in mind. We can safely say that it must be significant to order to the pupils of Kunisada in the Utagawa School. We presume that the list of his works is made an allowance for it.

The Sericulture Prints (*Yosan-zu*) made at the end of Edo period are less known than his Civilization prints, for instance "Tokyo tsukiji hotel kann no zu" (plate 23) or "Mitate hyoban syosyonin basya noriai zi". The Museum of Fiber Science and Technology has many sets related sericulture made by Kunitaru known as "Suehiro yosan zu", "Murasaki genji yosan do" and "Dainihon kaiko sinzo ken ryakuden" (plate 24). His Sericulture Prints seems to reflect the "Norin yosan zu" in "The Full Color Prints issued by the Ministry of Education" and artist B to his work "Yosan to kaiko no zu". Equally important is that sericulture was not the only subject to be promoted visually by the Meiji government. The Tomioka filature that Kunitaru drew as one of his masterpieces was paid attention to by the government as a promoted of manufacture. The filature is regarded as the promoter of Western style dress. Being visualized by full color prints that was the best tool to show flash was likely effective in promoting civilization. At the same time Kunitaru drew the first exhibition in Japan at Yushima-seido Taiseiden in 1872. The project of the exhibition had played a big role to promote industry in the civilizing policy as well as Education. Even these facts support the relationships between Kunitaru and some National projects. That is to say, such a list of his works fits the ideal of "The Full Color Prints issued by the Ministry of Education".

By the way, in public opinion, Sadahide who was a pupil of Kunisada was ranked first by

“Ukiyoeshi Banzuke” (Ranking of Ukiyoe artists). He seems to be fit this project from the standpoint of his works, however he could not be chosen because he had been arrested for disorderly conduct with Kuniyoshi. The reason why Kunitaru was selected for “The Full Color Prints issued by the Ministry of Education”, perhaps is owing to these circumstances.

Conclusion

It can be concluded that “The Full Color Prints issued by the Ministry of Education” should be regarded as works, made by the pupils of Kunisada when full color prints began to lose their artistic appeal under the modernizing policies of the early Meiji government.

The following hypotheses result from an analysis of the brushwork effects by direct examination. We found that anonymous artists might be the pupils of Kunisada.

In the latter half, we pointed out the great difference in the way to refer to the same western book, among the 104 sheets. The first part keeps western pictures as exotic. These include “Seiyō kikai hatsumeika zu”, “Kikai taisō kumitate zu”, “Basya kunitate zu” and “Seiyō ningyō kisekae zu”. The second part including “Mokutei kassya zu” and “Kuuki huryoku zu” were transformed from western pictures to Japanese. This means scientific principles. The third part kept Japanese pictures as they were. They are “Isyokuju nouchi kasyoku osana etoki no zu”, “Norin yosan zu”, “Suri zu”, “Kyokun dotoku zu” and “Yodo etoki undo yōjō ronsetsuji zu”. Here Kunitaru took part in most. Their meanings are moral or deal with the techniques of wood architecture and spinning. The fourth part was made as Japanese from the standpoint of being exotic. These depicting Agriculture were used to introduce Japan to foreign countries, such as “Norin yosan zu” originated from “Oshie kusa”. It seems that Ukiyoe were the best tool to reach children in these four ways. Ukiyoe was a conservative technique in a revolutionary period. However, modern education was meant to collaborate with tradition.

Educational considerations such as these stand out in the history of Ukiyoe, which addicted the Edo publishers. It was not an unreasonable thing to order such a national project to Kunitaru though on the other hand Kuniyoshi mainly created more demanding works such as War prints or Journalistic prints. In this paper, I have pointed out the relationships between the properties of “The Full Color Prints issued by the Ministry of Education” and the list of works of Kunitaru. From the standpoint of this intention, the pupils of Kunisada might occupy the orthodox position that was likely to have been ordered to carry out such an educational commission with the Utagawa School in early Meiji period.

“The Full Color Prints issued by the Ministry of Education” differ from traditional Ukiyoe representing the free characteristics of Edo citizens with political purpose that indicate modernization of the people by using Japanese tradition. We can see the new style of Ukiyoe gaining a great patron in the government, which enjoyed popularity among the Edo citizens.

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Plate 1 [Isyokuju nouchi-]



Plate 2 [Norin yosan zu]



Plate 3 [Kyokun dotoku zu]



Plate 4 [Seiyo kikai hatsumeika zu]



Plate 5 [Suri zu]



Plate 6 [Mokutei kassya zu]



Plate 7 [Kuki huryoku zu]



Plate 8 [Yodo etoki undo yojo -]

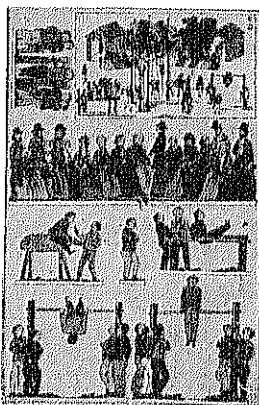


Plate 9 [Kikai taiso kumitate zu]

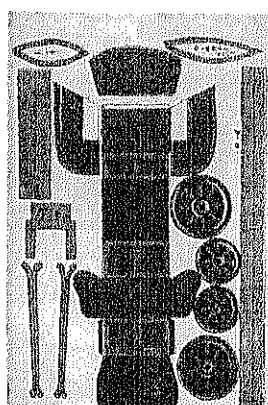


Plate 10 [Basya kumitate zu]



Plate 9 [Seiyo ningyo kisekae zu]

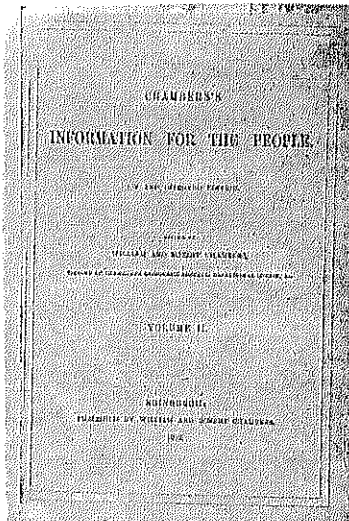


Plate 12 "Chambers's Information for the People

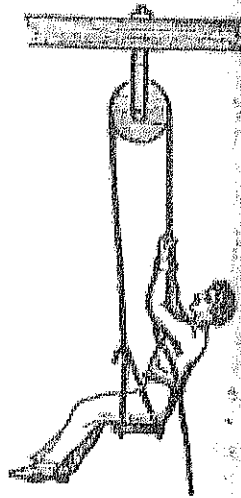


Plate 13 Chambers edition «Playing man»

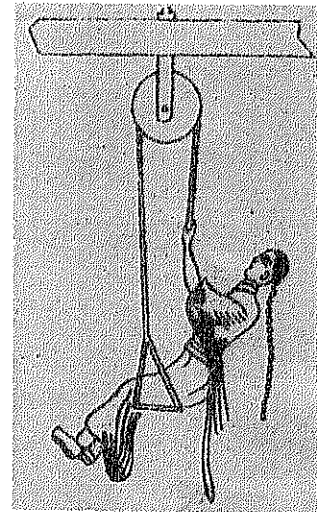


Plate 14 Classical Chinese edition «Playing man»



Fig. 10.

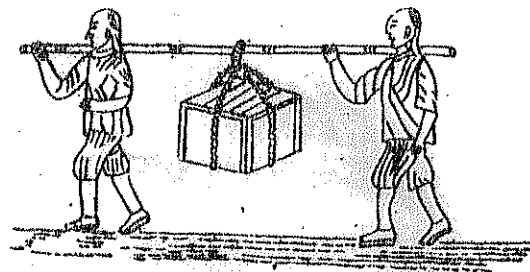


Plate 15 Chambers edition «Man shouldering the wood» Plate 16 Classical Chinese edition «Man shouldering the wood»

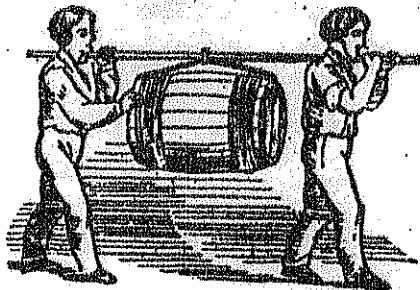


Plate 17 Japanese edition «Man shouldering the wood»



Plate 18 "The Full Color Prints issued by the Ministry of Education" [Mokutei kassya zu]

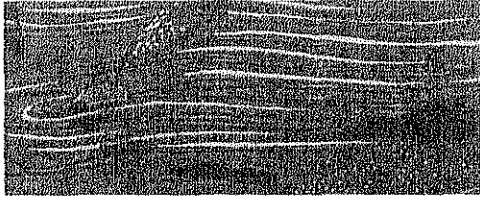


Plate 19 "The Full Color Prints issued by the Ministry of Education" [Kuki huryoku zu]

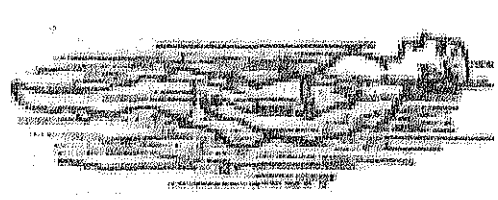


Plate 20 Chambers edition [Gymnastic Exercises]

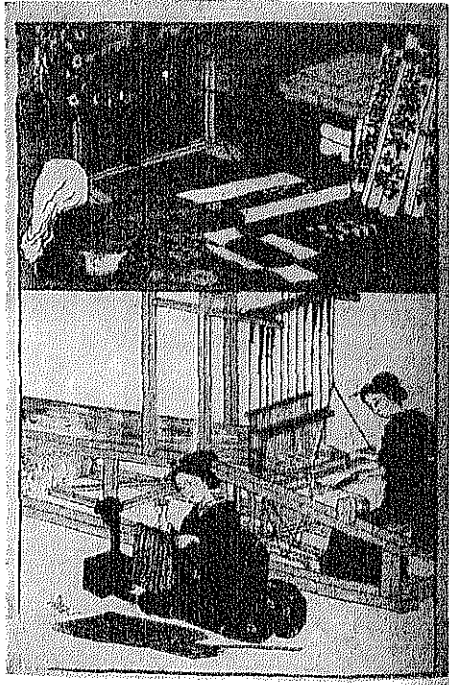


Plate 21 "The Full Color Prints issued by the Ministry of Education" [Norin yosan zu]

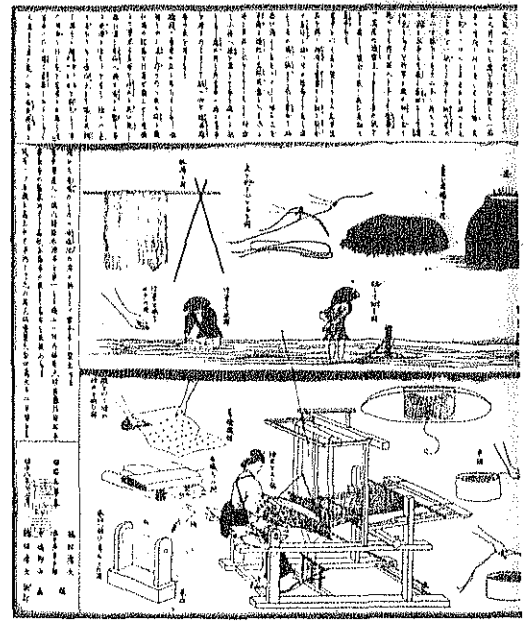


Plate 22 [Oshihe kusa] 1873

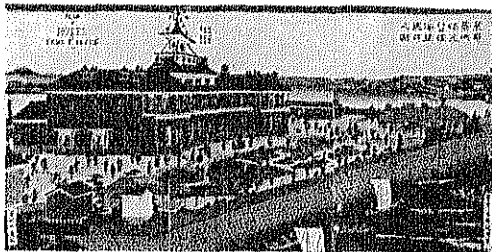


Plate 23 «Tokyo tsukiji hotel kan kaigan maeno zu»



Plate 24 «Dainihon kaiko sinzo ken ryakuden»

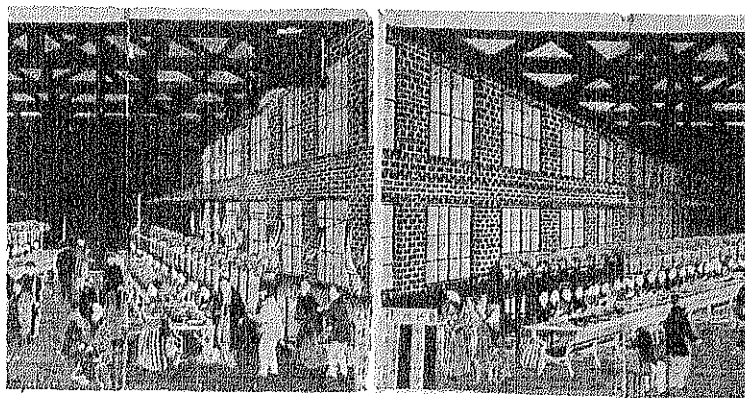


Plate 25 《Josyu tomioka seisijo nozu》