

秀吉と

戦国武将たち

ひきごぐんだんごじゅうよじょう
《瓢軍談五十四場》より

HIDEYOSHI AND SENGOKU WARLORDS
from Fifty-four Scenes from the War
Chronicle of Hideyoshi

2026

5/19_{tue} → 6/20_{sat}

開館時間=10:00~16:00 休館日=日曜日、月曜日

入館料=一般300円、高校生以下無料

Open: 10:00 - 16:00 Closed: Sundays and Mondays

Admission: 300 yen (free for high school students and under)

図版=上より、歌川芳艶《三十七 右馬之助家臣早瀬判四郎討死》部分、《四十 大徳寺の焼香に諸士の順列をたゞす》部分、元治元年(1864)、当館蔵

Fig. Utagawa Yoshitsuya, No.37, Hayase Banshiro, a Vassal of Umanosuke, Is Killed, detail, No.40, The Order of the Line of Warriors Is Corrected before Burning Incense at the Daitoku-ji Temple, detail, 1864, Mizuta Museum of Art, Josai International University



城西国際大学水田美術館
MIZUTA MUSEUM OF ART, JOSAI INTERNATIONAL UNIVERSITY

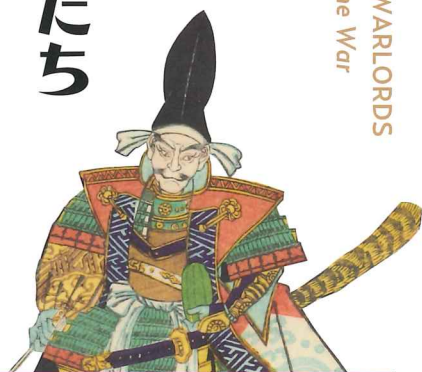




ひきこくんだんごじゅうよじょう
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秀吉と 戦国武将たち

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関連イベント

スライドトーク (学芸員による展示解説)

5月30日 [土] 14:00~14:45

図書館1階オリエンテーションルームにて
聴講無料 / 申込不要

図版=左より、歌川芳艶《第八 此下宗吉郎延にて五色の旗を造り奇計を行ふ》《廿四 赤松水責防戦難儀におよぶ》《四十一 英雄勇名を賤ヶ嶽にとゞむ》《五十四大尾 久吉公目出度小田原を凱陣し給ふ》、《三十二 百性太之助久吉の陣中へ瓜を献る》部分、元治元年(1864)、当館蔵

Fig. Utagawa Yoshitsuya, No.8, *Konoshita Sokichiro Implements an Unusual Strategy by Making Five-Colored Flags Based on a Straw Mat*, No.24, *Akamatsu Castle Struggles to Protect Itself from Being Immersed into Water*, No.41, *Their Names Are Left as Heroes on Shizugatake*, End of 54 Stories, *Lord Hisayoshi's Troop Marches through Odawara in Triumph*, No.32, *Tanosuke, a Peasant, Offers Melons to the Camp of Hisayoshi*, detail, 1864, Mizuta Museum of Art, Josai International University

江戸時代後期、『絵本太閤記』の刊行で豊臣秀吉を主人公とする太閤記物が人気を博し、人形浄瑠璃や歌舞伎、講談の題材となり、浮世絵にも多く描かれました。しかし評判が災いし太閤記物は徳川幕府への批判に繋がるとして処罰の対象となり、その人気はしばらく下火となりましたが、出版統制が緩んだ幕末に再び盛んに制作されるようになりました。その一つ、歌川芳艶の《瓢軍談五十四場》は、『絵本太閤記』に基づき秀吉の一代記を描いた浮世絵版太閤記です。蜂須賀小六との出会いから小田原城落城までを描いた54図からなり、秀吉の優れた才覚を示すエピソードや賤ヶ岳の戦いなどの名場面のほか、安土桃山時代の武将の活躍もとりあげています。

このたびの展覧会では、《瓢軍談五十四場》を通し、農民から天下人にのしあがり、江戸時代の人々を惹きつけた秀吉の出世譚とともに、魅力あふれる豪傑たちを紹介します。

In the late Edo period, the Taikoki-mono stories featuring Toyotomi Hideyoshi as their main character became popular following the publication of the *Ehon Taikoki* (The Illustrated Account of the Life of Taiko Hideyoshi). He also became the subject of puppet dramas, kabuki plays, kodan stories and many ukiyo-e prints. The Tokugawa shogunate, however, feared that the growing reputation of the Taikoki-mono could encourage criticism of the shogunate, and it declared the making of these stories to be a crime. Their popularity declined for a time, but there was a resurgence at the end of the Edo period when the restrictions on their publication were relaxed. Utagawa Yoshitsuya's *Fifty-four Scenes from the War Chronicle of Hideyoshi* are an example of this. It is a chronicle of Hideyoshi expressed in the ukiyo-e style based on the *Ehon Taikoki*. It is a set of fifty-four prints portraying his life, from his encounter with Hachisuka Koroku to the fall of Odawara Castle. Stories about Hideyoshi's exceptional abilities, famous scenes such as the Battle of Shizugatake, and the exploits of warlords during the Azuchi-Momoyama period are also depicted.

The exhibition explores the tale of Hideyoshi, a man from a peasant background who became the supreme ruler of Japan alongside other powerful men who captivated audiences in the Edo period through the lens of *Fifty-four Scenes from the War Chronicle of Hideyoshi*.

【交通案内】●JR東金線求名(ぐみょう)駅下車、徒歩5分
●車では、東金ICより国道126号線を成東方面へ約20分、信号「城西国際大前」右折
●次の各駅よりシャトルバス運行 ※土曜日運休

駅名(乗場)/時刻		
JR千葉駅(東口千葉興業銀行前17番乗り場)	9:55	14:00
JR蘇我駅(東口ロータリー内バス停)	9:55	12:10 13:55
JR東金駅(東口ロータリー)	10:30	12:30 14:30

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