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OF

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ILLUSTRATING THE HISTORY OF

ENGRAVING IN JAPAN.

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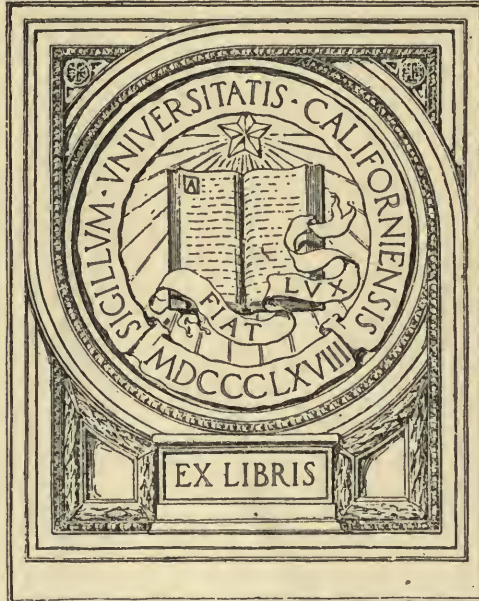


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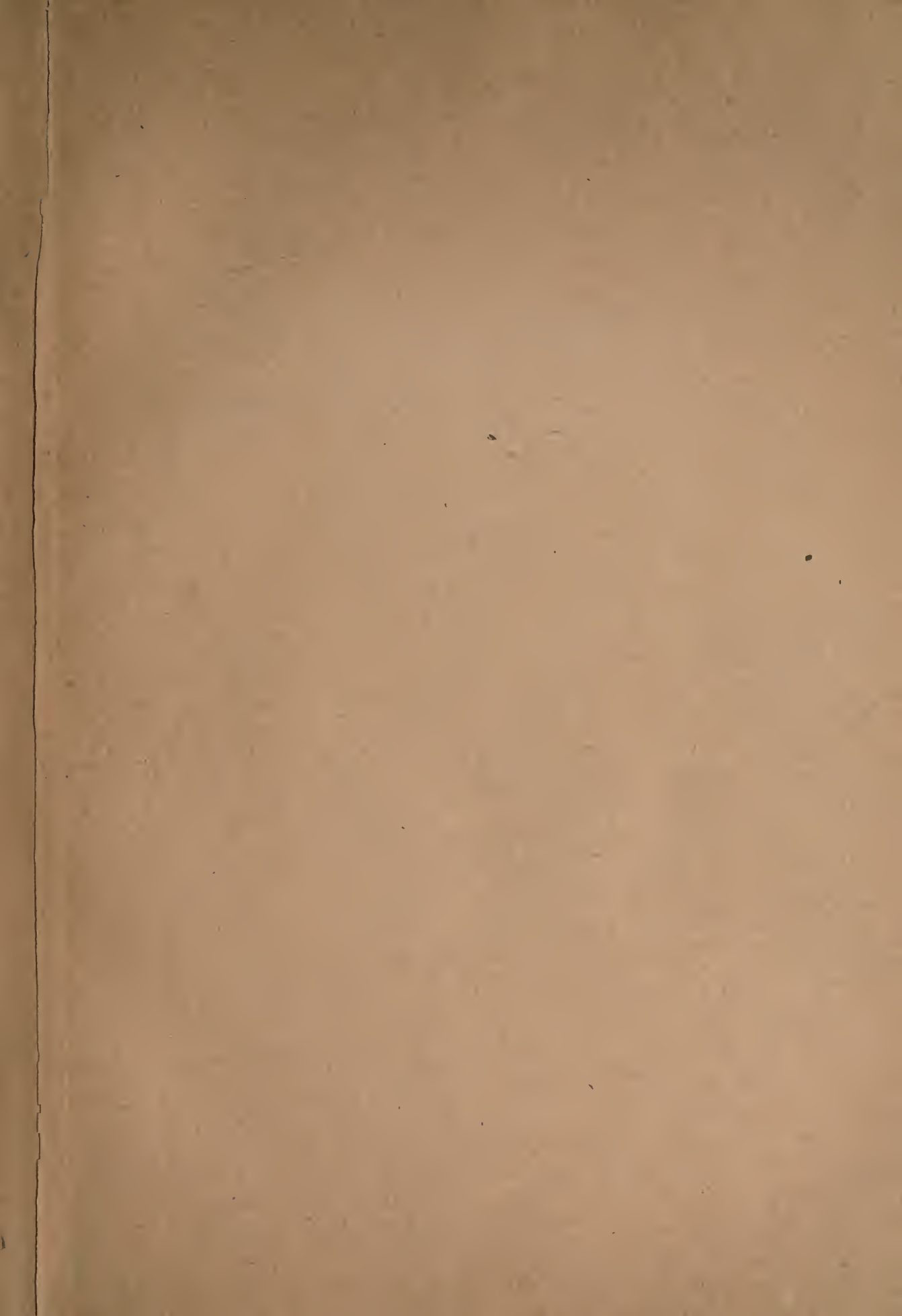
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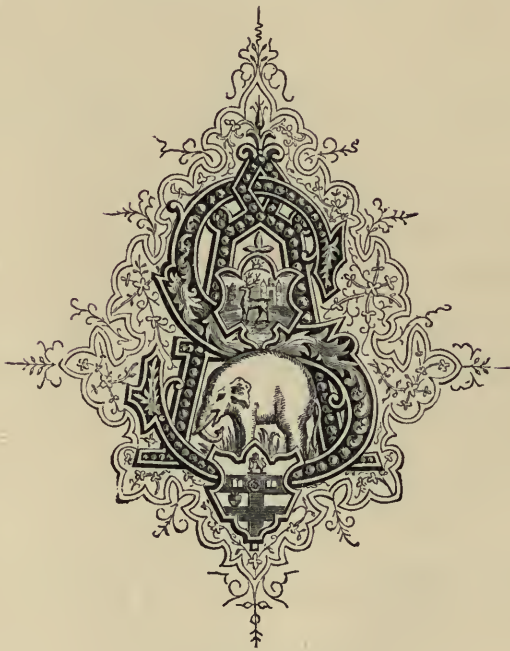
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STEPHEN AUSTIN AND SONS,



PRINTERS, HERTFORD.

*Carpenter*

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[In the Japanese words occurring in the Catalogue, the vowels are to be pronounced as in Italian, the consonants as in English (*g* being always hard, as in *get*).]



MR

THE  
ART OF ENGRAVING  
ON WOOD



# INTRODUCTION.



**T**HE Art of Engraving on Wood, as practised in Europe, has been studied exhaustively in all its branches, but the xylography of China and Japan, which, by superior antiquity, and perhaps by direct parental relationship, is entitled to lead the way in any historical discussion of the subject, has until recently been little more for us than a dead letter. The aim of the present Exhibition is to show the degree of excellence achieved by our Oriental brethren in an art that must be regarded as their own, and at the same time to illustrate their success in the application of the allied processes of Stencil Printing and Engraving on Copper and Stone, which they have borrowed from ourselves.

It is well known that block printing was in use amongst the Chinese many centuries before its adoption in Europe, and as the same mechanical processes suffice for pictorial engraving, it might be inferred, and correctly, that in this respect also we have been in the rear of the Middle Kingdom. Not only was it so, but other Turanian nations, such as the Koreans and Japanese, have been able to take advantage of the labours of their neighbours to anticipate us in the possession of an agency that in our hands has led the way to mighty strides of education.

The historical facts concerning Chinese, Korean, and Japanese printing have already been set before us by Mr. Ernest Satow in the Transactions of the Asiatic Society of Japan (vol. x.), and more recently by Prof. Douglas in his "Guide to the Chinese and Japanese Typographical and Illustrated Books" now on view in the King's Library. Referring to these for a mass of curious information, it will be sufficient here to say that block printing was invented in China not later than the 6th century of our era, thence

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passing into Korea and Japan; and in three copies of a Buddhist Dharâni printed in the latter country before the end of the 8th century, and brought to England by Mr. Satow, we have been placed in possession of what appear to be the oldest specimens in existence of the art of Gutenberg and Caxton. The examples of Korean printing are less ancient, but it may be taken for granted that the Koreans learned the process before the Japanese, and it is probable that they were the intermediaries through whom it passed into Japan.

The history of pictorial engraving is more conjectural in its details. It is obvious that the men who cut on wood the complex ideographs of the Chinese would be able, when called upon, to engrave the outlines of a drawing, and as pictorial art was at its highest point during the early ages of printing, it can scarcely be doubted that the wood block was employed for both purposes concurrently. We have, however, no absolute proof of this. The oldest Chinese pictorial engraving extant is perhaps that now exhibited (No. 427), which bears the date of 1331; and although there are many Japanese wood cuts of similar character to which a more ancient period is assigned, there are but few whose pretensions will bear scrutiny.<sup>1</sup> The impression now shown (No. 1), from a rough willow block preserved at a temple in Shibamata, as the handiwork of the famous Buddhist Abbot Nichiren (d. 1282), and the two representations (Nos. 2 and 3) of Dêva Kings by a priest named Riōkin, which are dated in 1325, may be accepted as authentic, and others named by Mr. Satow in the article referred to go back even as far as the beginning of the 11th century. The examples before us, however, are sufficient to demonstrate that both Japan and China were in advance of Europe in pictorial xylography, as well as in block and type printing.

Our information upon the story of wood engraving in CHINA is lamentably scanty. It is possible that in the days when the Chinese led the world as painters, they produced specimens of xylography worthy of their artistic renown, but none of these have reached us. The illustrations of the Buddhist text known as the Kwanyin Sutra (No. 427 and Fig. 1) show a practised hand,

<sup>1</sup> An impression from a wood block representing Daikoku (the Japanese form of Mahâkala), in the British Museum Collection, is attributed to the great promulgator of Buddhism, Kōbō Daishi, (774-834 A.D.). There can, however, be little doubt that it is of comparatively modern date.

but are mechanical and uninteresting in style, and the later examples are generally inferior to these, and never of a much higher character. The wood cuts of which the Chinese are said to be most proud are those illustrating two



FIG. 1. Reduced facsimile of a Chinese wood cut in the Kwanyin Sutra (1331).  
No. 427.

volumes descriptive of the cultivation of rice and the manufacture of silk, of which we are only able to exhibit a photographic reproduction and a Japanese facsimile (Nos. 422 and 432). These show much delicacy of handling, but in no respect deserve comparison with the better class of Japanese work. Chinese

xylography is often careful, occasionally elaborate, but never of any great power; while in some books of wide reputation as art manuals, such as Nos. 417 and 430, the engraver has done little more than caricature the art of his period.

It is believed that the Chinese discovered the method of obtaining polychromatic pictures by means of a series of wood blocks, long before the date of the Psalter of Faust and Schoeffer (*circa* 1450), but again material evidence is wanting. The earliest specimen known is the *Kaishiyen gwa den* (No. 430), a copy of which is in the British Museum; a later but far better example is the beautiful work now exhibited by Mr. Alexander (Nos. 425-6), the *Ling mao hwa-hwui* (1704), which was copied in 1748 by a Japanese engraver (No. 424); but even this has been surpassed, both artistically and technically, by the Yedo and Kioto chromo-xylographers of the last century. There is little doubt that the scarcity of well-engraved book illustrations in China is in great part accountable for the inferiority of the more modern decorative art of the Middle Kingdom to that of Japan. While the spirited designs of Moronobu, Morikuni, Kōrin, Hokusai, and a score other Japanese artists were multiplied with marvellous accuracy and feeling by the wood engravers, chiefly for the use of artisans, the Chinese porcelain decorator or lacquer painter had to content himself with book models like the *Kaishiyen gwa den* and the *Dzu-yé So-i* (Nos. 430 and 417), and repeated the stiff ungraceful outlines with only too severe fidelity of imitation. Painters of consummate skill have not been wanting in either country, but it has been left for the Japanese, and chiefly through the medium of the wood engraver, to bring pictorial art within the reach of the million.

There is still less to say with reference to KOREAN xylography. It has been mentioned that block printing was probably employed in Korea before its adoption in Japan, and we are told by Mr. Satow that the Koreans are known to have used moveable type as early as 1317, but there could scarcely be a worse specimen of book illustration than the only example of Korean pictorial engraving we are able to bring forward, No. 428, a large and somewhat pretentious volume printed in the early part of the 17th century. A Japanese reproduction of an older work (1651 A.D.), preserved in the British

Museum, is comparatively skilful, but has no claim to excellence. Modern examples there appear to be none, for Korea, at its zenith when Japan was beginning to emerge from barbarity and when Europe had sunk to its lowest intellectual level, has now reached its nadir, and is an anachronism by the side of the Suzerain Empire and the younger country into which it once poured countless treasures of art and learning.

It has been explained that JAPAN is indebted for her knowledge of the processes of wood engraving to her great continental neighbour; but while there are few Chinese specimens that have any special artistic value, the collector of Japanese 'single sheet' woodcuts and illustrated books may enrich himself with a host of works that exemplify almost every good quality within the range of xylographic art, and at the same time present a picture of country and people, of customs and traditions, such as no written record can ever supply. The study of the vast quantity of material of this kind now accessible in the collections in our own country, and in the choice libraries of Messrs. Goussier, Burty, and Duret, in Paris, would be the work of a lifetime, and the brief sketch of its development and characters here submitted must be regarded only as a provisional summary of the leading facts as yet within our reach.

The date of the first essays of the Japanese in wood engraving can only be conjectured, but we may assume that the art was occasionally practised from the time of the introduction of block printing—*i.e.* not later than A.D. 770, and at least a century before the great painter Kosé no Kanaoka executed his masterpieces. There are still preserved in the temples of Japan a number of pictorial blocks attributed to the early native fathers of the Buddhist religion, from the seventh century onwards, and, although most of these engravings are obvious frauds, the evidence in the case of a few is unassailable. It is at any rate beyond doubt that for many centuries before the date of the first book illustrated with wood cuts, xylography in its two chief applications was carried on within the precincts of Buddhist temples for the purpose of reproducing texts (sutras) and pious images. In this period there was probably no distinction between engravers of characters and engravers of pictures, as special skill was scarcely necessary for the reproduction of the

1. 祖御真筆帝釋天王

東島西領柴下村

經弟山類經寺常什

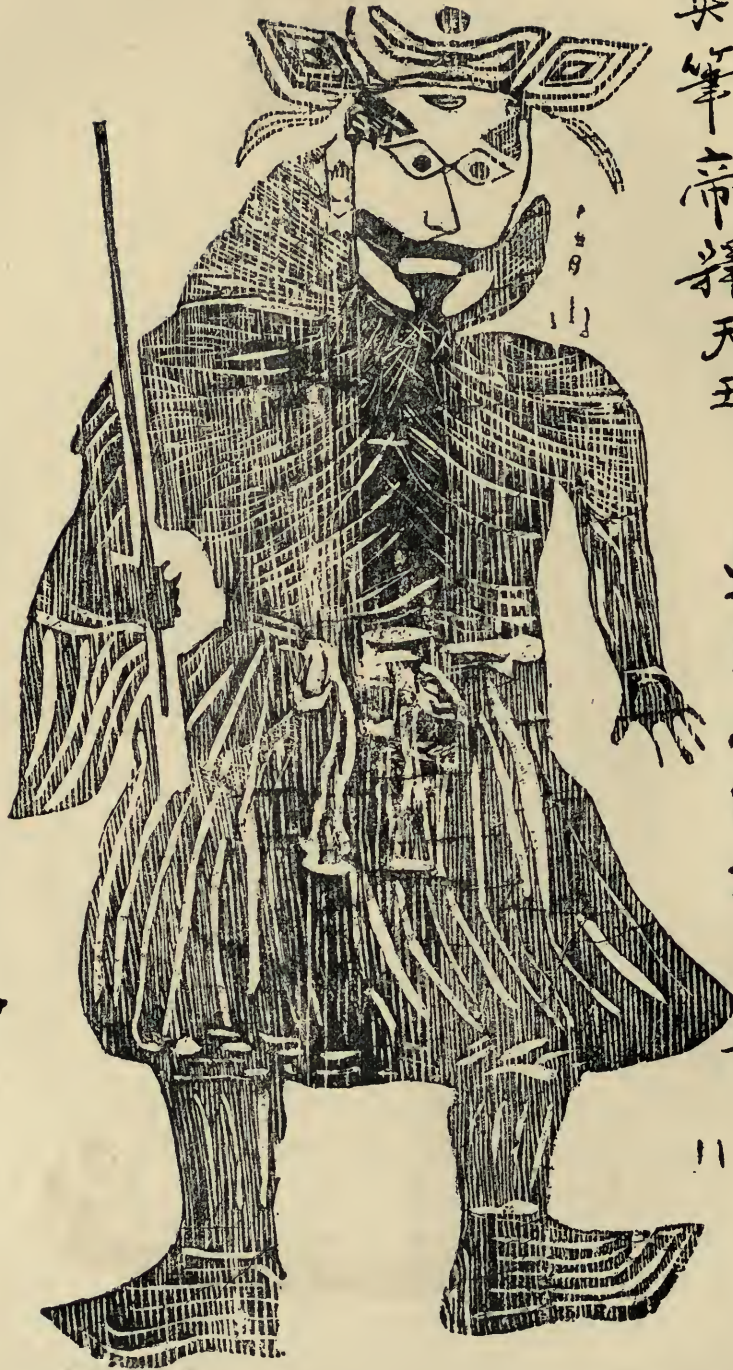


FIG. 2. Reduced facsimile of a wood engraving attributed to the Buddhist priest, Nichiren (1222-1282). No. 1.



正中二年十月  
日  
以立子造  
刻

FIG. 3. Agni Dēva, the Fire Divinity. Reduced facsimile of a woodcut dated in the 2nd year of Shōchiū (1325). Engraved by a priest named Riōkin. No. 2.

conventional drawings required to illustrate a religious essay, and the few examples that have been handed down to us, with the exception perhaps of the rather late series by Riōkin (Nos. 2 and 3), show little merit. The actual service to Art rendered by the early engravers was very small, and we must regard the first historical period, terminating with the opening of the 17th century, chiefly as one of archæological interest.

The *second period* begins with the introduction of woodcut illustrations into popular books, and this important step may have been nearly coincident with the first application of printing for the spread of secular literature. The oldest illustrated book at present known to us is a copy of a romance of the 10th century, called the *Isé Monogatari* (No. 251, and Fig. 4), published in 1608 and again in 1610, but it is most probable that the claims of this volume to priority will one day be superseded, for it has scarcely the appearance of a maiden effort. It was followed by other books of the same character, and in some of these the pictures have been defaced by a coarse hand colouring that strongly recalls the garish decoration of the cuts in the English Chap-books of the early part of the present century. The *Hōgen Monogatari*, an historical romance issued in 1626 (No. 252), is a good example of the type. Books of this kind multiplied. The classical compositions of the order of the *Isé Monogatari* shared the public favour with treasuries of moral anecdotes like the *Jōkiō hiden*, a mirror for the instruction of the gentler sex, published in 1649 (No. 253), and many works of fiction of a less heavy class. There was, however, no trace of artistic advance, and the 17th century was drawing to a close before the Japanese engraver had produced anything worthy of the age or of the people. The period was nevertheless one of note, for the artist now became fully recognised as an important auxiliary to the author, and the improvement of his work was but a question of time.

The hint of book illustration was undoubtedly given by the manuscript rolls of which the earlier libraries were mainly constituted. These were gorgeously embellished by artists of the highest eminence, and reproduced in considerable numbers by elaborate hand copies; and it is noteworthy that the designs in the *Isé Monogatari* and *Hōgen Monogatari* were in close imitation of the style of the old painters of the Yamato school.





FIG. 4. The Poet and the Peerless Mountain. Facsimile of an engraving in the *Isé Monogatari* (1608). No. 251.

Of the draughtsmen and engravers who were responsible for the book cuts we have no record.

The *third period*, short but all important, began about 1680, and the honour of its inauguration falls upon a dyer's draughtsman, afterwards a noted painter, named Hishigawa Moronobu, who may also be regarded as the true founder of the School which has, in modern times, given us such men as Hokusai, Settan, and Hiroshigé, and nearly the whole of the illustrations to the literature of the last hundred years. Moronobu was a painter of high capacity, and could have made for himself a name in any department of pictorial art, but it is as a book illustrator we owe him the greatest share of our debt of gratitude. With him begins the history of artistic engraving in Japan. He supplied pictures for books of almost every description, in fact went over nearly all the ground since occupied by Hokusai and his school, and the reproduction of the vigorous but simple outlines of



FIG. 5. Burlesque. Reduced facsimile of engraving after Hishigawa Moronobu (about 1680).  
No. 254.

his masterly sketches was in itself an education for the wood engravers, who perhaps were directly superintended by the artist. The names of the engravers are not known, but the technical excellence of some of the cuts in the now rare volumes that issued from his hand can scarcely be surpassed (see No. 254). It is to be regretted that Moronobu did not avail himself of the process of chromo-xylography, which was introduced while he was yet at work, for he was a consummate colourist. Some of the copies of his books however were painted by hand in a very attractive manner (see No. 255), and apparently for purposes of sale. He died at the age of 67 between 1711 and 1716.

The names of his associates and pupils are variously given by different authorities. The latest enumeration, that of Kiōsai in his '*Gwa den*' (1887), mentions a brother named Morofusa, a nephew named Moronaga, and others; but as no book known to have been illustrated by any of these artists has yet been met with, it is probable that they devoted their efforts to painting; or it is possible that the unsigned engravings in some of the volumes of the end of the 17th and beginning of the 18th century, such as *Kwaraku saiken dzu* (No. 454), were the work of one or other of their number. His best-known contemporary, however, as a book illustrator and designer of 'single sheet' pictures (*ichimai-yé*), was Okumura Masanobu, whose style resembled rather that of Miyagawa Chōshun, a rival of Moronobu in the revived popular school of painting, and like Chōshun he was chiefly noted for his delineations of women. Two of his volumes are shown in case H (Nos. 260 and 261), and two of his single sheet compositions in Nos. 5 and 7. Other independent book draughtsmen of the same period were Haségawa Tōün, whose *É-hon Hōkan* (1688) was apparently the model for the many collections of popular legends which followed; and Ishikawa Riusen, the artist of the *Yamato kōsaku yé-sho* (1685), in which will be found many interesting sketches of Japanese customs. See Nos. 257 and 262.

The end of the seventeenth century also brought into the field another popular artist of great capacity in Torii Kiyonobu, the founder of the theatrical school of popular art, and the first important promulgator of chromo-xylography. He also supplied illustrations for many of the early novelettes, and is reported as the inventor of the style of scene painting still in vogue in

三教  
一爐  
共燒



Fig. 6. The Three Saké Tasters. Burlesque of an ancient picture typifying the three great Creeds—Buddhism, Taoism, and Confucianism. Reduced facsimile of an engraving after Okumura Masanobu (about 1700). No. 261.

the Japanese theatres. His works are rare, but the colour print No. 6 and the novelette No. 532 will serve as examples. His manner was preserved by his school, which continued down to about 1780, to give place to the allied-school of the Katsugawas.

In the early days of wood engraving a single block only was employed, but as soon as the Chinese method of chromo-xylography, by the use of a series of wood blocks, became understood in Japan, it was adopted with an energy and intelligence that soon left its inventors far in the rear. The date of the process in China is uncertain, but colour printing is known to have been carried on extensively in the 17th century, and, as shown by the rare volume already referred to, the *Ling Mao Hwa-hwui*, published in 1701, had reached a high degree of merit while the Japanese imitation was still in its infancy.

The origin of the art in Japan is assigned by most native authorities to the end of the 17th century, when one Idzumiya Gonshirō is said to have made use of a second block to stamp certain parts of his engraving with *béni*- or extract of carthamus (hence the name *béni-yé* applied to the early colour prints), but the late Mr. Ninagawa believed the earliest known example of printing in colours to be a portrait of the actor Ichikawa Danjiuro (the histrionic ancestor of the present leader of the Tokyo stage), sold in Yedo in 1695.<sup>1</sup> It appears at any rate to have been amongst the earliest of the 'single sheet' pictures known as *Yédo-yé*, which afterwards became a commodity of much artistic and commercial importance.

The history of artistic chromo-xylography, as demonstrated by existing specimens, began about 1700, when 'single sheet' engravings (*ichimai-yé*), printed from three blocks, in black, pale green or blue, and pale pink, were executed after the designs of Torii Kiyonobu, and a little later after those of his pupil Kiyomasu, and of Okumura Masanobu. About 1720 a fourth block was added by Nishimura Shigénaga, and the number was increased to five or six about forty years later; the colours gaining in purity with each successive generation of artists, until the art was brought to perfection

<sup>1</sup> This date is of course considerably posterior to that of the chiaroscuro engravings of Ugo da Carpi and Lucas Cranach, and of the still earlier colour prints of Peter Schoeffer. It is not certain, however, whether the process adopted by Schoeffer was similar to that employed in China and Japan.

between 1765 and 1785 in the 'single sheet' pictures of Torii Kiyonaga, Suzuki Harunobu, and Katsugawa Shunshō, and maintained for another twenty-five years under the Utagawas—Toyoharu, Toyohiro, and Toyokuni, and many others who will be named.

The popular school was also served importantly during the latter part of the seventeenth century by three painters who did not call in the aid of the engraver for the diffusion of their works. These were Honnami Kōrin (1660–1716), a great lacquer painter, and one of the boldest and most original decorative designers that Japan has ever possessed; Hanabusa Itchō (1651–1724), a remarkable inventive genius, with a dangerously keen sense of humour; and Miyagawa Chōshun, to whom allusion has already been made. The drawings of Kōrin were collected and published in the present century by his famous imitator, Hōitsu (see No. 308). Those of Itchō were reproduced under the direction of his followers in the course of the last century (see No. 274); but the memory of Chōshun, whose pictures are not less deserving of preservation, failed to receive the same honour. A few other artists might be added to this enumeration, but they exercised no perceptible influence upon the progress of the school or of xylography.

This period may be said to end about 1710, or rather to pass almost imperceptibly into another term signalized by the labours of a new set of artists and by a wide augmentation of motives. It had touched, however, upon all the more important branches of popular art. The illustration of novels and novelettes had been taken up by Moronobu and Kiyonobu. Portraits of actors, theatrical tableaux, and pictorial playbills were produced by the latter artist and his pupil Kiyomasu; the illustrations of local scenery, which were afterwards to develop into the important topographical handbooks of Shunchōsai and Settan, found their germ in the *Kwaraku saiken dzu* (No. 454), by a pupil of the Hishigawa school. Moronobu himself anticipated Ōoka Shunboku and Sakurai Shiūzan in the publication of copies of famous pictures: the *É-hon Hokan* of Haségawa Tōūn (No. 257) led the way for the innumerable volumes of illustrated legends: the *Tokiwa gi* (No. 479), published in 1700, was apparently the first of the painter's engraved collections of industrial designs: and, lastly, portraits of beautiful women—the favourites of the tea-house and other resorts—attracted the pencil of Okumura Masanobu. There

remained, indeed, little to add, but it is nevertheless very easy to distinguish between the productions of this short term of three decades and those of the cycle which succeeded it.

The *fourth period*, extending from about 1710 to about 1765, is marked principally by the labours of two men, Tachibana Morikuni (1670–1748) and Nishigawa Sukénobu (1671–about 1760), and by a considerable development of chromo-xylography in the hands of the Torii school. Morikuni and Sukénobu, pupils of the Kano school—one of the most severely classical of the orthodox academies—and both prolific artists, worked in different directions in the cause of book illustration. The former is best known by his volumes of wood cuts, designed for the guidance of artisan artists, comprising drawings of birds, flowers, trees, landscapes, scenes of history and legend, in fact every kind of motive that could be utilized by industrial draughtsmen—who down to the present day have continued to profit by his legacy—and he has besides left some specimens of his more purely academical work, in the form of a masterly series of quick sketches in the style of his first academy (No. 269). Sukénobu, on the other hand, although a contributor to popular art education in his *É-hon Yamato hiji*, which consists principally of illustrated legends, won his reputation by his drawings of women, pretty little creatures with every charm that graceful and varied action, gently undulating contours, and clinging folds of cunningly-devised drapery, were able to confer, but soulless and simpering, and devoid of individuality as the figures of an European fashion plate. He was nevertheless a true artist, and the wood cuts in his more noted albums are amongst the most pleasing pictures of his century. He also illustrated novels and a host of books of other and various kinds (Nos. 265 and 534).

As a third but later and less influential artist of the same class, may be named Tsukioka Tangé (1717–1786), who is reputed for his drawings of heroic deeds. He left also a book illustrative of the scenery of Eastern Japan (see Nos. 275 and 458).

Another characteristic of the new period must also be accredited to a pupil of the Kano school of painting, Ōōka Shunboku (d. about 1760 at the age of 84), who edited the first three or four of an invaluable series of albums containing copies admirably drawn and engraved, after pictures by famous



FIG. 7. The Poetess and Maid of Honour, Ono no Komachi, in her old age. Facsimile of an engraving after Nishigawa Sukénobu in the *E-hon Yamato hiji* (1742).





FIG. 8. Crow. After a picture by the Chinese painter Muh-ki (12th century).  
Engraved in the *É-hon té-kagami* (1720).

Japanese and Chinese masters. The earliest of these was the *Gwashi kwai-yō*, published in 1707, which was followed by the *É-hon té-kagami* (1720), the *Gwa-ko sen-ran* (1740), and the *Gwa-yen* (1749), all still in use amongst artisan designers; and the series was continued by Sakurai Shiūzan in the *Gwa-yei* (1750), *Gwa-hō* (1764), and *Gwa-soku* (1777). Three examples out of this mine of wealth are shown in Nos. 268, 270, and 279.

There were few volumes devoted to scenery in this period. The *Tōgoku meisho-shi* of Tsukioka Tangé (No. 458) is perhaps the most noteworthy, but there were also many panoramic views of long tracts of country, hand coloured, and made up into *Orihon* or folding books, a series which commenced at least as early as 1689 (see No. 259), and was continued down to the middle of the last century or later.

Chromo-xylography was carried on by the 'single sheet' artists of the Torii school. Torii Kiyomitsu, Nishimura Shigénaga, and Ishikawa Toyonobu (see No. 8 et seq.), were the most noted contributors to this class of work, and did something to advance the art which received its first impulse from Torii Kiyonobu. The first book illustrated with coloured engravings appears to be a facsimile, dated 1749, of the *Ling-mao hwa-hwui* (see No. 424).

The *fifth period*, extending from 1765 to 1820, was the palmy age of Japanese chromo-xylography, and was moreover stamped by the development of three new features in book illustration: the remarkable series of topographical handbooks for the great cities and more important provinces of Japan; albums of miscellaneous sketches typified by the *Hokusai Mangwa*; and the illustrated novels of Bakin and his associates, which ran on to the prodigious length of sixty, eighty, or a hundred volumes of octavo size and substantial thickness.

The advance led by Torii Kiyonobu, during the first half of the century, was carried to its highest point by Torii Kiyonaga, who flourished about 1765. The number of blocks employed by the earliest chromo-xylographers seldom exceeded three, and the tints were of a very subdued character, but the colours increased in number and decorative quality with each successive generation, until at the beginning of the

new period as many as six printings were employed for each picture, the colours became remarkably tender and harmonious, and effects of gradation were superadded to the flat impressions that had previously satisfied the artists. Kiyonaga, who is best known by his drawings of women and his illustrations to novelettes, was associated with Kiyotsuné, a less successful disciple of the school, and was followed by Kiyominé, with whom the line appears to have ended. The greatest name, however, to be placed by the side of that of Kiyonaga is that of Katsugawa Shunshō, one of the most vigorous and industrious of the leaders of the popular school. Shunshō's reputation is founded principally upon his portraits of actors taken in character, but his drawings of women were as graceful as those of Nishigawa Sukénobu, and more refined. His *Seirō bijin awasé kagami* (No. 285), published in 1776, is perhaps the most beautiful album of colour prints that Japan has ever produced.

Amongst his numerous contemporaries may be noted Shunkō, Shunjō, and Shunyei (his pupils), Ippitsusai Bunchō, Suzuki Harunobu, Isoda Shōbei or Koriūsai, Koyékawa Shunchō, Toriyama Sékiyen, and Kitawo Kōsuisai Shigémasa. Of these the first three were devoted almost wholly to theatrical portraiture; the others, with the exception of Toriyama Sékiyen, to the delineations of a pleasing but conventional type representing women of the period. The last named was a book illustrator of great ability, who has left a valuable album of miscellaneous colour prints (No. 391).

Near the end of the century appeared another group of chromoxylographic artists of scarcely less power. These were Utagawa Toyoharu and his pupils Toyohiro and Toyokuni; Hosō Chōbunsai Yeishi, originally a pupil of the Kano academy; Kitawo Masanobu, more famous as Kiōden the novelist, Tsubo Toshimitsu, Kitawo Keisai Masayoshi, Kikugawa Yeizan, Kitagawa Utamaro, and Hokusai. The Utagawas succeeded the Katsugawas as the artists of the stage, but have also left many illustrations to novels and numberless portraits of popular female celebrities. Shunman, Masanobu, and Masayoshi were followers of Shigémasa, but the latter struck out an original line, and in addition to very spirited drawings in the style of his predecessors (No. 281), commenced the swift but expressive sketches in which one or two strokes of the brush were made to

suffice for the outline of an entire figure,—a trick which was afterwards adopted by Hokusai, and others (No. 373). Colour prints were amongst the earliest known works by Hokusai; the first of these bearing the name of Shunrō were executed in the style of the Katsugawas (No. 50), but from about 1798 his manner altered, and he commenced a valuable series of albums containing scenes in and about Yedo (Nos. 316 to 320), and earned by these a high reputation many years before the publication of his most famous work, the *Mangwa*. Hokusai, whose name is now of European renown, was born of humble parentage in 1759, and entered the school of Katsugawa Shunshō, in which, however, he does not appear to have won any distinction. Towards the end of the century he was occupied in illustrating—and occasionally in writing—cheap novelettes, and it was not until the publication of his Yedo albums that he emerged from almost complete obscurity. It was also during the opening of the present century that he began to draw designs of New Years' cards (surimonos) in association with his pupil Hokkei, and others, and to illustrate the novels of his friend Bakin, and at length, in 1812, he issued the first volume of the *Mangwa* (Nos. 325 and 327), a famous collection of miscellaneous sketches for the use of artisans and students of drawing. From this time his influence became paramount in the popular school, and in the next period, beginning about 1825, he was the dominant influence in the world of artisan art. It is noteworthy that he never contributed to theatrical illustration, despite his early training under Shunshō, but left the speciality entirely in the hands of Utagawa Toyokuni and his followers. The main facts of his career have been already brought before the European public, and need not be further dwelt upon here. Toyokuni (1772-1828) was a remarkably industrious artist, and during the twenty years of his active career did much to maintain the excellence of the chromo-xylographic single sheets which then formed an important article of commerce. He not only led the theatrical section of his art, but drew charming portraits of women, illustrated novels and other books, and even supplied drawings for an album in the style of the *Mangwa*; but this was not published until after his death (No. 345). The colours of his later single sheet pictures were daringly bright when compared with those employed by his prede-

cessors, but well combined, and for many of his admirers he stands at the head of chromoxylography. His pupils too, Kunisada, Kuniyasu, and many more, gave him good support, the former, indeed, during the life of the master was the author of some of the most beautiful specimens of the colour printing of the time; but afterwards allowed the standard of his productions to sink, and became the principal agent in furthering the decline of the art.

The great series of topographical handbooks, to which future historians of Japan will owe a heavy debt, began about 1786, with the *Miako Meisho dzu-yé*, illustrated by the pencil of Takéhara Nobushigé, or Shunchōsai, an artist of considerable power. An almost complete series of specimens will be found in Cases K, L, and M, and from these may be learned the names and styles of the various artists who have made a speciality of the work.

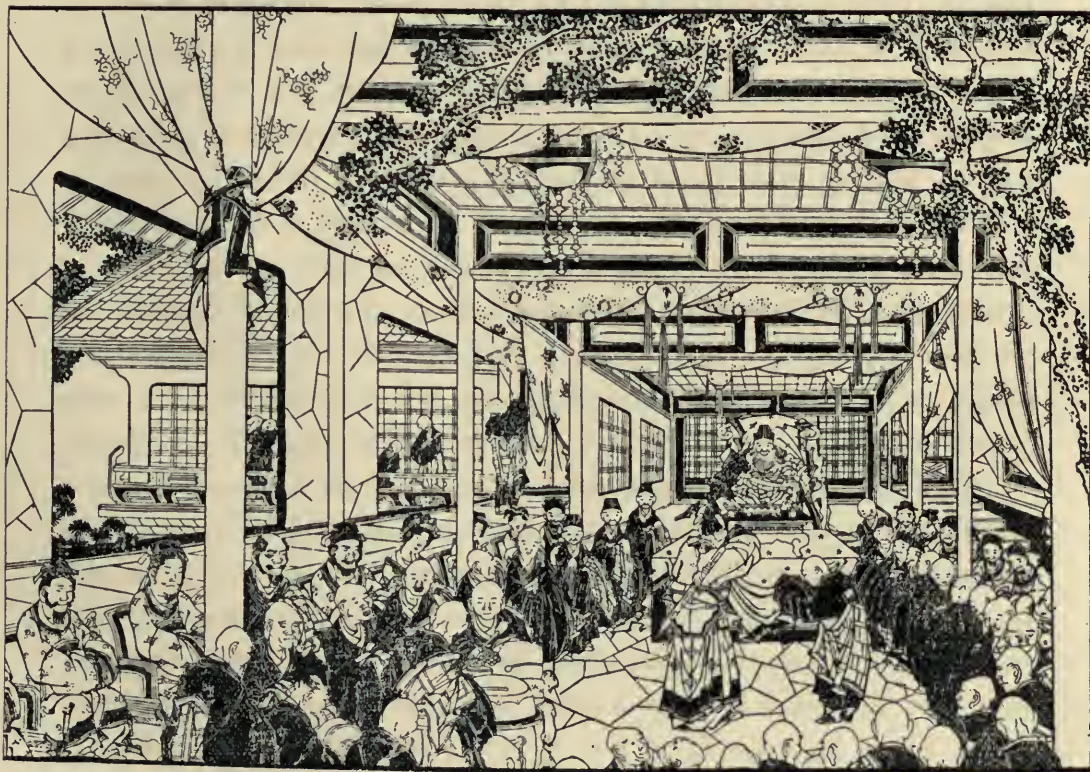


FIG 9. Reduced facsimile of an engraving after Hokusai in the *Suiko gwa den* (1810).

The amplification of the novel came a little later. The earlier stories were comparatively short and unambitious, but a group of novelists who arose at the commencement of the present century inaugurated a revolution in works of fiction. The new novel would often run to 60, 80, or 100 octavo volumes, each with a goodly proportion of illustrations, the designs being allowed to occupy the page without that intrusion of text which characterised the novelette or *Kusa-zoshi* (Fig. 16); and the first volume of each section of the book usually bore, in addition, a special introductory set of pictures printed from two, three, or four blocks. The artists who contributed most largely to these compositions were Utagawa Toyohiro, whose illustrations were of remarkable delicacy and beauty, Hokusai, Yanagawa Shigénobu, Giokuransai Sadahidé, and Keisai Yeisen. See Nos. 531 *et seq.* and Fig. 9.

European art exercised little influence in this period, but a painter named Shiba Gokan, who flourished in the early years of the 19th century, learned a little of the principles of linear perspective from the Dutch, and is said to have introduced engraving on copper. It has not been possible to find any of his efforts in the latter direction, but his ideas of perspective may be seen in his *Gwa-to Sai-yu dan*, a book of travels published in 1781 (No. 56). The book-illustrators and scene-painters from about the same time began to adopt perspective, but used or neglected it in a most capricious fashion, sometimes introducing vanishing points with fair accuracy in one part of the picture, while drawing the rest on the Chinese isometric plan, but never displaying any scientific acquaintance with optical principles.

This term, during which were produced most of the finest examples of pictorial engraving in black and colours, ended about 1825. It was followed by a period in which Hokusai, now associated with a new generation, stood pre-eminent.

The most interesting publications of the *sixth period*, extending from 1825 to about 1860, saw the issue of the later volumes of the *Mangwa*, the *Fugaku hiak'kei*, or Hundred views of the Peerless Mountain, and many other books by Hokusai, which proved that the eye of the old artist had become more correct, while his hand had lost none of its cunning, and

he still held his place down to the year of his death in 1849, at the great age of 89. The *Fugaku hia'kei* (Nos. 336-337) may be indicated as one of the best examples of the engraving of the period. His associates in the latter half of his career were Utagawa Kunisada, Utagawa Kuniyoshi, Ichiriusai Hiroshigé, Haségawa Settan, Haségawa Settei, and Matsukawa Hanzan. Kunisada (who in 1844 adopted the name of his teacher Toyokuni) and Kuniyoshi supplied innumerable designs to the publishers of chromo-xylographic single sheets, but left the printers to their own devices in the matter of colours, and with the result that the art fell to a level below which only the men of the present generation were able to descend. They also illustrated several books, mostly novelettes and theatrical literature, but the *Kaibiaku yu-raiki*, an historical work, and the

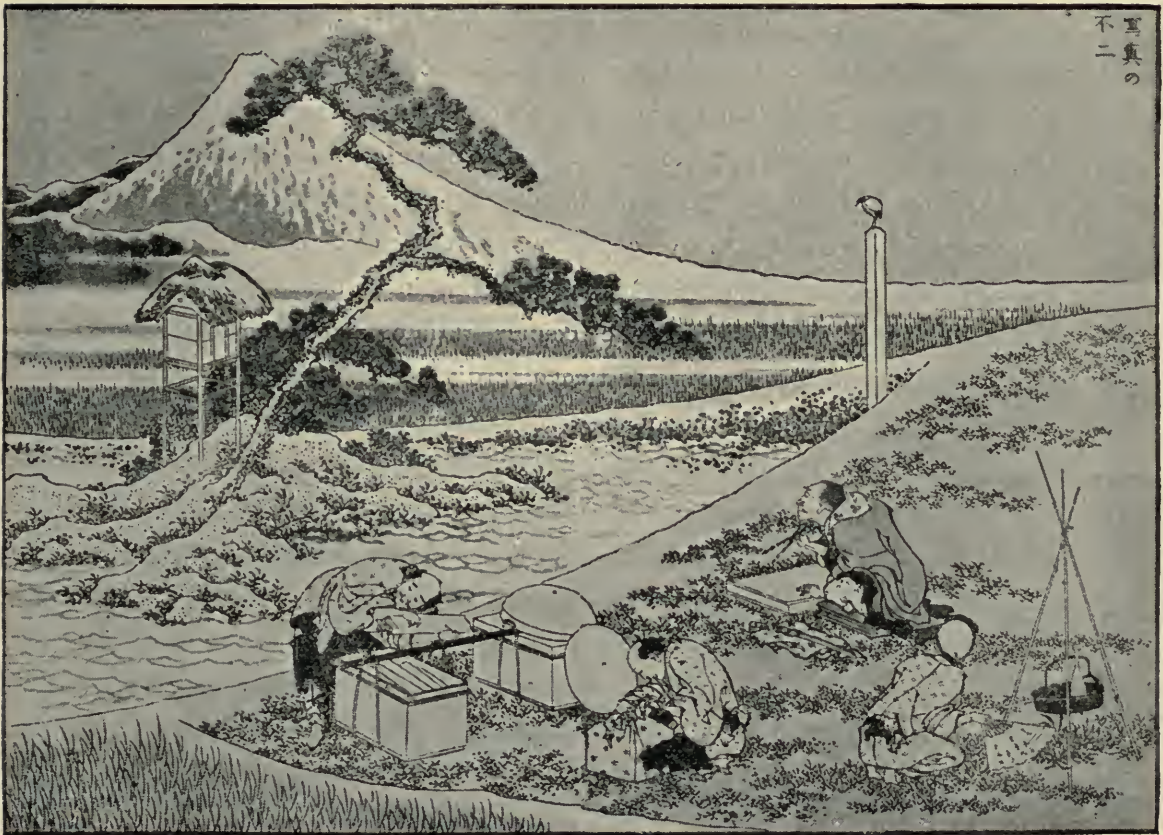


FIG. 10. Hokusai Sketching the Peerless Mountain. From the *Fugaku Hia'kei*. Nos. 336-7.

*Kuniyoshi zatsu-gwa*, are good examples of the work of Kuniyoshi outside the single sheets, which occupied his chief energies.

The establishment of an offshoot of the Utagawa theatrical school at Osaka was a feature in the period of Kunisada. This appears to have been developed through a number of pupils of Kunisada and Hokusai from about 1835 or 1840. In style of drawing the Osaka single sheets differ little from those of the Yedo artists, but there are certain peculiarities in the types given to the faces of the different actors that stamp almost all the representations, and the colours are generally stronger and marked by a greater predominance of yellow than in the works of the parent school. The style is fully exemplified in No. 190 *et seq.* The principal names were those of Hokuchō, Hokuyei, Hokushiu, Sadamasu and Shigéharu. Hiroshigé, originally a pupil of Toyohiro, at first followed the style of his teacher (see No. 129), but developed a new manner from about 1835, when he commenced a series of drawings of views of Yedo, the Tōkaidō, and other parts of Japan, of great interest and often of considerable power and beauty. His work is characterised by the attempt to realise effects of perspective, of which, however, his knowledge was very superficial, but his bold and original composition render many of his designs very precious to the collector. Unfortunately, however, the value of much of his later labour in chromo-xylography was injured by the bad quality of the colours, a fault for which the printer or publisher was probably responsible. He died of cholera in 1858 at the age of 61. His rival in the delineation of scenery was Haségawa Settan, whose labours were confined to drawings for the topographical handbooks. The *Yedo meisho dzu-yé*, the *Nenjiu gioji daisei*, and the *Tōto saijiki*, in the latter of which he was joined by his son Settei, form the monuments to his talent. The last of the handbook artists was Matsukawa Hanzan, who left some admirable illustrations to the *Kwaraku (Kioto) Meisho dzu-yé* and the *Saikoku sanjiu sanchō meisho dzu-yé* (1854), as well as a number of less important sketches. Lastly must be mentioned an entirely independent artist, originally attached to the Shijō (naturalistic) school of painting, Kikuchi Yōsai, whose drawings of the worthies of ancient Japan, in the twenty volumes of the book called the *Zen-ken ko-jitsu* (No. 361), are far superior in refinement and truth to any-



thing of the kind produced by Hokusai or Keisai Yeisen. The portraitures of Yōsai were actually types of the patrician order, those of the popular artists were modelled upon stage impersonations, adjusted to the tastes of an audience from which, unfortunately, all the representatives of culture and gentle birth were excluded by the social law of the age.

This period in the history of wood engraving fell below that which it succeeded, despite the valuable legacies bequeathed by Hokusai, Settan, Yōsai, and Hiroshigé, and with it the spirit that inspired these men seemed to pass away; for, from its closing years, the single sheet colour prints were becoming a very nightmare to the sensitive eye, and the albums of miscellaneous sketches, the pictorial handbooks of the towns and provinces, the vigorously illustrated novels, in fact everything that formed the delight of the xylographic collector, came almost suddenly to an end. It would not, however, be difficult for those who have studied the condition of the country in the disturbed period that preceded, and for a time followed, the downfall of the usurping Shōgunate to account for the evil that had befallen.

Of the latest period from 1860 to the present time, there is only a little to say. It began under very unfavourable auspices, but within the last eight or nine years an energetic revival of book illustration has taken place, and a few of the recent publications show that neither pictorial nor xylographic power is lost. The 'single sheet' industry is still in difficulties and may never resume its ancient glories, but in the volumes of bird and flower drawings of Bairci, the fairy tale pictures and collections of artisan designs by Sensai Yeitaku, the irresistibly comic albums of Kawanabé Kiōsai (see Case I), there is much to inspire delight in the present and hope for the future; and the encouragement given by Europe and America to the charming series of Children's books published by the Kobunsha company has already proved to the Japanese publishers that good work may now be made more profitable than at any period in the history of their calling. The report of the Japanese Art Commission tells us that in painting it is we who should be the pupils, Japan the teacher. We may at least hope that they will carry out this programme in the less ambitious domain of the wood engraver—unless the multiplying processes of photographic reproduction have rung the knell of xylographic art.

The main facts in connection with the technique of wood engraving are as follows. The picture, drawn for the engraver upon thin translucent paper of a particular kind (see No. 58), is pasted face downwards upon a block of wood, usually cherry—sawn in the direction of the grain, instead of across it, as in Europe—and the superfluous thickness of paper is removed by a process of scraping until the design is clearly visible; the borders of the outline are then incised—very lightly in the more delicate parts—with a kind of knife, and the interspaces between the lines of the drawing are finally excavated by means of tools of various shapes. The ink is applied with a brush, and the printing is effected by hand pressure (assisted by a kind of pad), to which procedure may be attributed much of the beauty of the result. Certain gradations of tone, and even polychromatic effects, were produced from a single block by suitable application of ink or colour upon the wood, and on looking at examples of this kind, it is often apparent that a great deal of artistic feeling had been exercised in the execution of the picture after the designer and engraver had finished their portion of the work. It may be mentioned that the use of uninked blocks for the purpose of embossing portions of the design, as an aid to the effects of colour printing, is seen in the works of Nishimura Shigénaga, executed about 1730, and was, perhaps, practised at an earlier date. It was employed with the best results by Kitagawa Utamaro in the *Momo Chidori kioka Awasé* (No. 297), and is frequently seen in more recent productions of chromo-xylography.

The effect of printing from two or more blocks was in some cases obtained by preparing a single block with ink of different colours, or with different shades of the same colour. This appeared as early as 1740 in some landscapes in the *Gwako senran* where the distance is represented by pale ink, against which the dark foreground stands out in bold relief, and in the *Sōshisēki gwa-fu* (1769–70) chromatic effects are produced by the same means (see Nos. 279 and 282). Sky and water tones are in like manner graduated in colour prints, the superfluity of colour being removed, where the lighter shade is required, by the simple process of wiping the inked block with a cloth, according to directions previously given by the engraver.

In the ordinary colour prints the effects are obtained by the use of a number of additional blocks engraved in series from copies of the outline impression taken from the first or outline block. The correctness of register is secured by preserving two angles of the original block level with the surface of the lines of the engraving, and marking each of these with incisions in a certain direction (see No. 376). The angles are printed off upon the sheet bearing the first outline, and are repeated in facsimile in the cutting of all the subsequent blocks, the corner marks left upon the paper after contact with block No. 1 thus being made to serve as an exact guide for the accurate apposition of the sheet upon each successive block. The printings are all effected by hand pressure. The process is simple, but the rarity of faults of register in Japanese chromo-xylography proves that it is efficacious. Many interesting details as to the process will be found at the end of Section I. of Audsley's Ornamental Arts of Japan.

In conclusion, it should be mentioned that portions of the foregoing outline and of the notes attached to the following pages have been quoted from the 'Pictorial Arts of Japan,' and 'Catalogue of the Japanese and Chinese Pictures in the British Museum.' The illustrations were kindly furnished by Messrs. Sampson Low and Co., the publishers of the former work.

The writer has to acknowledge gratefully the assistance and advice afforded in the course of his task by Mr. E. Dillon, whose intimate acquaintance with Japan was invaluable, Mr. H. Virtue Tebbs, and Mr. J. Roget, his colleagues upon the Committee appointed by the Club to superintend the preparation of the Exhibition.

WILLIAM ANDERSON.

*February, 1888.*

# SUMMARY OF PERIODS.



## FIRST PERIOD.

9th century (?) to 1608. Buddhist engravings—Portraits of divinities executed by priests.

## SECOND PERIOD.

1608–1680. Early illustrated books—Engravings unskilful—Names of artists and engravers unknown.

## THIRD PERIOD.

1680–1710. Artistic albums—Illustrated books—Single sheet pictures—Panoramic views—Introduction of chromo-xylography.

### *Principal Artists :*

Hishigawa Moronobu.....*Books.*

Okumura Masanobu.....*Books and single sheets, chromo-xylographs.*

Haségawa Tōin and Ishikawa Riūsen.....*Books.*

Torii Kiyonobu and Torii Kiyomasu.....*Books, theatrical 'single-sheets,' chromo-xylographs.*

## FOURTH PERIOD (1710-1765).

Artistically illustrated books of all kinds, especially copies of old pictures, and volumes for instruction. Chromo-xylography in books and single sheets.

*Principal Artists :*

Tachibana Morikuni (1670-1748), Tachibana Yasukuni, Nishikawa Sukénobu (1678-1750?), Ōoka Shunboku (d. about 1755, æt. 84), Sakurai Shiūzan, Tsukioka Tangé (1717-1786).....*Book illustrations of various kinds, 1710-1765.*

Torii Kiyomitsu, Torii Kiyonaga, Torii Kiyotsuné, Tomikawa Ginsetsu.....

*Single sheet chromo-xylographs, illustrations to Novelettes, etc., 1750-1765.*

Nishimura Shigénaga, Ishikawa Toyonobu, Ishikawa Toyomasa.....*Single sheet chromo-xylographs, 1730-1765.*

## FIFTH PERIOD (1769-1825).

Book illustrations, chromo-xylographic as well as in white and black. Theatrical and other single sheets. High development of chromo-xylography. Introduction of European elements—perspective, etc.—into book illustration.

*Principal Artists :*

Katsugawa Shunshō (d. 1792) and his pupils Shunkō, Shunyei, and others, Ippitsusai Bunchō.....*Theatrical single sheets (chromo-xylographic), books, 1770-1790.*

Koyékawa Shunchō, Suzuki Harunobu, Koriūsai (Isoda Shōbei), Torii Kiyominé, Kikugawa Yeizan, Kitawo Kōsuisai Shigémasa, Tsubo Toshimitsu or Shunman, Toriyama Sekiyen Toyofusa, Utagawa Toyonobu.....*Chromo-xylographic single sheets, chiefly portraits of women—books, 1770-1790.*

Hosō Chōbunsai Yeishi, Kitawo Masanobu (Kiōden), Kitawo Masayoshi, Kitagawa Utamaro, Utagawa Toyoharu (d. about 1810).....*Chromo-xylographic single sheets, chiefly portraits of women—books, 1790-1810.*

Katsushika Hokusai (Shunrō, Sōri, Saito, etc.) (1760-1849).....*Chiefly books and New Year's Cards, from 1790.*

Takéhara Shunchōsai, Nishimura Chiūwa, Hokkiō Nishikuni, Niwa Tokei, Hayamidzu Shunkiōsai, Shitomi Kwangetsu.....*Books, chiefly topographical, 1780-1800.*

Shimokawabé Jiusui.....*Books, chiefly stories.*

Shiba Gokan (1747-1818).....*Books with illustrations in perspective, copper plate engravings, 1780-1800.*

Utagawa Toyohiro (d. 1828), Utagawa Toyokuni, 1772-1828.....*New Year's cards, theatrical and other chromo-xylographic single sheets, books, etc., 1800-1825.*

Utagawa Kunisada (1787-1865), Utagawa Kuniyasu, Arisaka Teisai Hokuba, Uwoya Hokkei, Katsugawa Shunsen, Katsugawa Shuntei.....*New Year's cards, chromo-xylographic single sheets, books, etc., from 1810.*

Tani Bunchō (1763-1830).....*Landscape illustrations, etc.*

Hōitsu (1761-1228).....*Albums of designs after Kōrin and in the style of the Kōrin school.*

Chō Gesshō.....*Chromo-xylographic albums, 1810-1825.*

Mori Shunkei.....*Chromo-xylographs, chiefly from Chinese sources, 1810-1825.*

Aikawatei Minwa.....*Copies of pictures, 1810-1825.*

#### SIXTH PERIOD (1825-1860).

Signalized by the later works of Hokusai, the topographical handbooks of Settan and the landscapes of Hiroshigé. Decline of chromo-xylography.

##### *Principal Artists :*

Katsushika Hokusai.....*Albums of miscellaneous sketches, etc.*

Keisai Yeisen, Giokuransai or Gōuntei Sadahidé, Yanagawa Shigénobu, and Ōishi Matora (1787-1842).....*Chromo-xylographic single sheets (non-theatrical), books, 1825-1840.*

Haségawa Settan, Haségawa Settei.....*Topographical handbooks, 1830-1840.*

Otagiri Tadachika, Matsugawa Hanzan Yasunobu, Yashima Sadaoka.....*Topographical handbooks, 1840-1860.*

Hiroshigé (Kondo Jiubei) (1797-1858).....*Chromo-xylographic single sheets, chiefly landscape—books.*

Utagawa Kunisada.....*See back.*

Utagawa Kuniyoshi (1800-1861).....*Chromo-xylographic single sheets—books.*

Hokushiū, Hokuyei, Hokuchō, Sadamasu, Sadahiro.....*Theatrical chromo-xylographs, Osaka school.*

Kikuchi Yōsai or Takéyasu..... *Portraits of ancient celebrities.*

Hokujiu, Hokutō, Hkouba, Hokuin, Saito the Second, Yanagawa Shigémasa, Numata Gessai (1787-1864), Katsushika Isai (Followers of Hokusai) .....*Books*, 1825-1860.

Shuntōsai.....*Copperplate engravings of views, etc., drawn in the European style*, 1850-1860.

#### SEVENTH PERIOD (1860 †).

Collapse of single sheet chromo-xylography. Decline of original book illustrations. Revival of chalcography. Introduction of lithography and chromolithography. Great development of pictorial stencil printing, chiefly in association with embroidery. Book illustrations in imitation of 'European' manner.

##### *Principal Artists :*

Kawanabé Kiōsai (born 1831).....*Albums of various kinds, chiefly comic, from 1865.*

Sensai Yeitaku.....*Albums and book illustrations.*

Bairei.....*Albums of birds and flowers.*

Ishida Aritoshi and Arai Tōjiro.....*Copperplate engravings.*



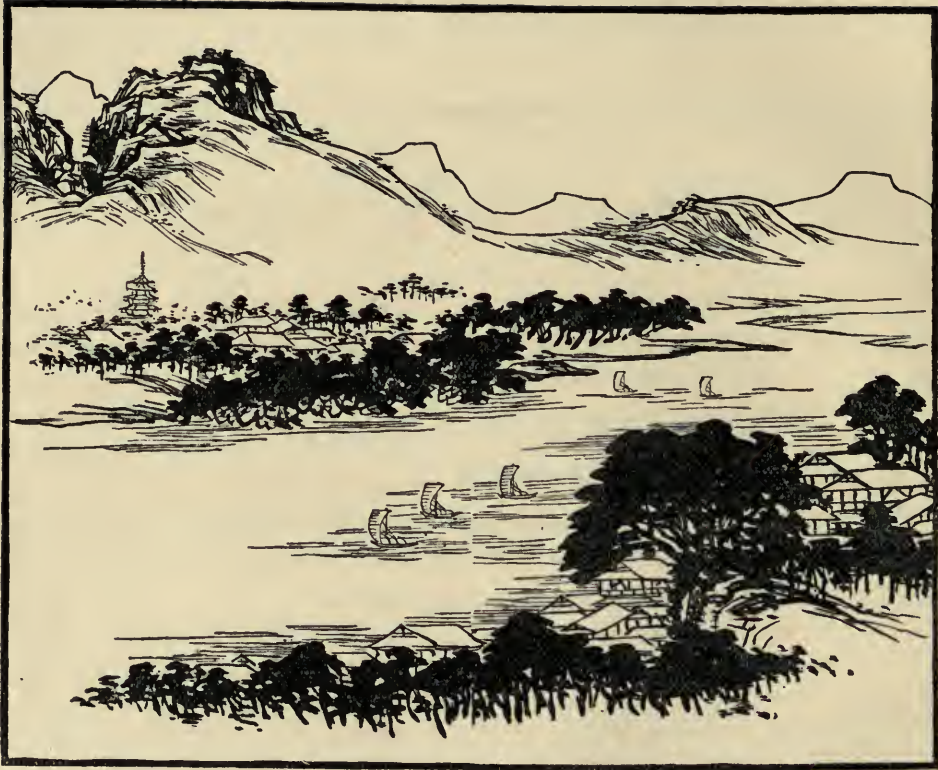


FIG. 14.—Landscape by Rōren. Reduced facsimile from the *Gwa-16 Sui fuyo*. No. 363.





# CATALOGUE.



## ENGRAVINGS ON WOOD.

- 1** WOOD ENGRAVING FROM A BUDDHIST TEMPLE. Indra. Early impression. The original block of pear wood is still preserved at the Temple of Shibamata, near Tokyo. Executed by the Abbot Nichiren (1222-1282). *Lent by Mr. W. Anderson.*

- 2 & 3** WOOD ENGRAVINGS FROM A BUDDHIST TEMPLE. Dêva Kings, Agni and Mahês'vara. Early impressions. Executed by Riōkin. Signed. Dated 1325. *Lent by Mr. W. Anderson.*

The Dêva Kings of Chinese Buddhism are ten in number, and mostly of Brahmanic origin. Their names are Yama (the King of Hell), Soma (the Moon Dêva), Sūrya (the Sun Dêva), Agni (the Fire Dêva), Vasu (the Dêva of the Winds), Nair'rita (the King of the Rakchasi), Vâis'ramana (the Brahmanic Kuvera or God of Wealth), Brahmâ, S'iva or Mahês'vara, Prit'ivi (the Earth Dêva), Indra, and Varuna (the Dêva of the Water).

- 4** WOOD ENGRAVING, coloured by hand (Urushi-yé). Portrait of the Pirate Kokusenya carrying an Elephant. Artist, Torii Kiyomasu. Kioto, about 1700. *Lent by Mr. W. Anderson.*

Kokusenya, called in European records Coxynga, was a notorious Chinese Pirate of the latter part of the 17th century, who seized upon the island of Formosa, and gave much trouble both to the Japanese and to the Dutch. His courage and ferocity raised him to the position of a gallows-hero in Japan.

- 5** WOOD ENGRAVING, coloured by hand. Girl with battledore. Artist, Okumura Masanobu. Signed, Hōgetsudō Okumura Bunkaku Masanobu. Kioto, about 1700. *Lent by Mr. Ernest Satow, C.M.G.*

## CHROMO-XYLOGRAPHS.

### MOTIVES.

The earliest application of chromo-xylography was probably in the production of single-sheet (*ichimai-yé*) portraits of noted actors, and the history of the art is inseparably connected with that of the popular stage (which must be distinguished from the classical and aristocratic "Bugaku" and "Nō").

The position of the Japanese actor has been until recently a peculiar and somewhat anomalous one; his professional fame might assume magnificent proportions within the large plebeian circle from which his audience was almost exclusively drawn, but socially he was a pariah. The townsmen whose passions and sentiments he could sway at will, and upon whose memories he engraved the noblest traditions of the past, might esteem his death or retirement a public calamity, but would have regarded any kind of personal alliance with him as a degradation. As for the military class and nobles, every man of gentle birth who respected himself and his order either avoided the theatre or yielded to the indulgence in secret. The player was, nevertheless, a tempting subject for the new set of artisan painters, and although some of them considered the theme beneath the dignity of their occupation, there were many, and of the best, including the Toriis, the Katsugawas, and the Utagawas, who were ready to devote their talents to the perpetuation of the features and impersonations of the Garricks and Listons of their day. Some of these artists exercised a commensurate liberality of spirit in favour of the celebrities of the tea houses and courtesan quarter, but their reputation was established by their records of the stage.

Next in popularity to the actors, as subjects for single-sheet pictures, came beauties of local repute, or disrepute as the case might be; and Suzuki Harunobu, Shigémasa, Yeishi, Kitawo Masanobu, and Kitagawa Utamaro, all of whom despised the stage, together with Ippitsusai Bunchō and Katsugawa Shunshō, who were superior to prejudice, endeavoured to immortalize the forms of their fair townsmen by the chromo-xylographic art. Their works almost attained the limits of perfection in beauty of colouring, the poses were natural and easy, and the lines of drapery were full of grace; but the supple curves of figure and the sweet vivacity of expression that have warmed into a glow of eloquence more than one susceptible European tourist, met with scanty justice at the hands of the painter, and the shapely limbs were caricatured by ill-drawn lines that the keen sympathy with nature generally manifested by the Japanese artist should have made impossible.

The wrestler, too, as a favourite caterer for the amusement of the public, shared the attentions of the single-sheet draughtsmen. He considered himself

many grades above the actor by calling, and at times was pleased to assert his superiority with an arrogance that would have caused the hair to bristle upon the head of the meanest stroller in modern Britain. The artist, however, could make but little of the heavy features and elephantine form, and having no appreciation for the grand display of muscular force that would often reveal itself beneath the hide of the athlete, his studies have given us little that is worthy of preservation.

Subjects of a more classical type were occasionally selected for reproduction by colour printing in books or single sheets. The famous poets of Japan inspired the pencils of Katsugawa Shunshō and Hosō Yeishi, but their portraitures, founded upon old pictures of the Yamato masters, were not characteristic of the Popular School. Birds and flowers were frequently represented in books, though seldom in *ichimai-yé*; and both Hokusai and Hiroshigé have bequeathed many interesting and attractive colour prints of the scenery of Japan. Scenes of history and legend rose into favour near the middle of the present century, but not until chromo-xylography was on its downward path; and still later, caricatures and illustrations of current events were circulated by the same medium. It is amongst these modern essays that the "red-haired barbarian" of the treaty ports may see himself as others see him, and when he views as his own image reflected by the Oriental mirror, the awkward, unprepossessing mortal swaggering in garments fearfully and wonderfully made, and grimacing vilely from the midst of his fiery hair and bristling beard, let us hope he will learn a lesson in humility.

Near the close of the eighteenth century, about 1780, there arose in Yedo a custom of circulating at the New Year complimentary cards, known as *Surimonos*, containing a verselet or longer composition, with an illustration printed in colours, after designs by artists of the Popular School, amongst whom were included Hokusai, Hokkei, and many of their contemporaries. Most of these works, although generally trivial in motive, were models of chromo-xylography, and as their technique appears to have been superintended with especial care, they place the resources of the engraver in the most favourable light. It was probably in these that the use of metals in colour printing first began, but as the substances employed were for the most part base alloys, instead of silver and gold, the decorative value of the addition was very questionable. The fashion began to die out before the end of the third decade of the present century, and hence the specimens are now rare. The very best examples of the work may, however, be studied in the collections of Messrs. Gonse, Burty, Montefiore, and Duret, and a few have been successfully reproduced by M. Gonse in "L'Art Japonais."

Paper fans and sunshades decorated with roughly-executed colour prints have been made in enormous numbers in the last thirty years, but are usually devoid of artistic value.

It will be noticed that the subjects illustrated upon detached sheets are not always completed upon the single page, but are sometimes continued upon two, three, or four leaves; and in the Osaka School even as many as five and six sheets were employed in the illustration of a scene of theatre. In book engravings a similar peculiarity is to be seen, the motive extending over two, three, or more pages, and occasionally, as in the *Sumida-garwa Riogan Ichiran* (No. 317), running through the entire volume in the form of a panorama.

**6** SCENE OF THEATRE. Printed from 3 blocks. Artist, Torii Kiyonobu. Signed. Kioto, about 1700. *Lent by Mr. W. Anderson.*

**7** PORTRAITS OF WOMEN, etc. Printed from 3 blocks. Artist, Okumura Masanobu. Signed, Hōgetsudō Okumura Masanobu. Kioto, about 1700. *Lent by Mr. W. Anderson.*

**8** HOLIDAY-MAKERS RETURNING HOME. Printed from 4 blocks. Artist, Torii Kiyomitsu. Signed. Kioto, about 1830. *Lent by Mr. W. Anderson.*

**9** PORTRAITS OF GIRLS. Printed from 3 blocks. Artist, Nishimura Shigénaga. Signed, Senkwa Nishimura Shigénaga. Kioto, about 1730. *Lent by Mr. W. Anderson.*

**10** WOMEN. Printed from 3 blocks. Artist, Nishimura Shigénaga. Signed, Senkwadō Nishimura Shigénaga. Kioto, about 1730. *Lent by Mr. W. Anderson.*

**11** ACTOR. Printed from 3 blocks. Artist, Torii Kiyotané. Signed, Kiyotané. Kioto, about 1750. *Lent by Mr. W. Anderson.*

**12** PORTRAITS OF WOMEN. Printed from 4 blocks. Artist, Ishikawa Toyonobu (pupil of Nishimura Shigénaga). Signed, Ishikawa Shiūha. Kioto, about 1750. *Lent by Mr. W. Anderson.*

**13** THE FIVE ACCOMPLISHMENTS. Printed from 4 blocks. Artist, Ishikawa Toyonobu. Signed, Ishikawa Shiūha. Kioto, about 1750. *Lent by Mr. W. Anderson.*

The five accomplishments of the educated Chinese and Japanese are writing, reading, painting, music, and the game of *Go*.

**14** ACTORS. Printed from 4 blocks. Artist, Torii Kiyomitsu. Signed. Kioto, about 1730. *Lent by Mr. W. Anderson.*

- 15** PORTRAITS OF WOMEN. Printed from 4 blocks. Artist, Torii Kiyotsuné. Signed. Kioto, about 1760.  
*Lent by Mr. W. Anderson.*
- 16** DANCERS. Printed from 4 blocks. Artist, Yamamoto Yoshinobu. Kioto, about 1750.  
*Lent by Mr. W. Anderson.*
- 17** GIRL RIDING ON HORSE PALANQUIN. Actors and female attendant. Printed from 4 blocks. Artist, Torii Kiyonaga. Signed. Yedo, about 1765.  
*Lent by Mr. W. Anderson.*
- 18** CHILDREN DANCING. Printed from 4 blocks. Artist, Kitawo Shigémasa. Unsigned. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 19** FESTIVAL DANCES. Printed from 5 blocks. Artist, Torii Kiyonaga. Signed. Yedo, about 1765.  
*Lent by Mr. W. Anderson.*
- 20** ACTOR. Artist, Torii Kiyohiro. Printed from 3 blocks. Signed. Kioto, about 1760.  
*Lent by Mr. W. Anderson.*
- 21** KANDA FESTIVAL DANCE. Printed from 5 blocks. Artist, Torii Kiyonaga. Signed. Yedo, about 1765.  
*Lent by Mr. W. Anderson.*
- 22** ACTOR. Printed from 5 blocks. Artist, Torii Kiyoshigé. Signed, Seichoken Torii Kiyoshigé. Kioto, about 1750.  
*Lent by Mr. W. Anderson.*
- 23** VIEW OF YOSHIWARA, YEDO. Artist, Utagawa Kuninawo. Signed. Yedo, 1835.  
*Lent by Mr. W. Anderson.*
- 24** FEMALE DIVERS. Artist, Yoshiū Shiūyen. Signed. About 1860.  
*Lent by Mr. W. Anderson.*
- 25** 'LITTLE PEACHLING' [Printed from 7 blocks] (Momotarō) AND THE DEMONS. Artist, Torii Kiyonaga. Signed. Yedo, about 1770.  
*Lent by Mr. Ernest Satow, C.M.G.*  
The Story of 'Little Peachling' is told in Mitford's Tales of Old Japan.

- 26 ACTORS.** Artist, Tōshiūsai Sharaku. Signed. Yedo, about 1775.

*Lent by Mr. W. Anderson.*

Sharaku is considered to have missed his mark as an artist through an over-anxious searching after the truth. His portraitures, however, appear to be more eccentric and extravagant than veracious.

- 27 ACTORS.** Artist, Katsugawa Shunkō. Signed. Yedo, about 1770.

*Lent by Mr. W. Anderson.*

The Chromo-xylographs of the Katsugawas were usually printed from 4 or 5 blocks.

- 28 ACTORS.** Artist, Katsugawa Shunkō. Signed. Yedo, about 1770.

*Lent by Mr. W. Anderson.*

- 29 CHILDREN AT PLAY.** Printed from 4 blocks. Artist, Shimidzu Genshirō. Signed. Kioto, about 1750.

*Lent by Mr. W. Anderson.*

- 30 CHILDREN AT PLAY.** Printed from 4 blocks. Artist, Ishikawa Toyomasa. Signed. Yedo, about 1765.

*Lent by Mr. W. Anderson.*

- 31 SCENE OF THEATRE.** Artist, Kinései. Signed. Yedo, about 1770.

*Lent by Mr. W. Anderson.*

- 32 GIRL.** Artist, Kitagawa Utamaro. Yedo, about 1800.

*Lent by Mr. W. Anderson.*

This picture belongs to a class of designs each printed in halves upon two sheets, which were afterwards pasted together to form a long picture, and then cheaply mounted in Kakémono form for wall decoration. They were in vogue between 1800 and 1860. (See also Nos. 47, 67 and 84.)

- 33 PORTRAITS OF WOMEN.** Artist, Ippitsusai Bunchō. Yedo, about 1770.

*Lent by Mr. W. Anderson.*

- 34 ACTORS.** Artist, Katsugawa Shunyei. Signed. Yedo, about 1770.

*Lent by Mr. W. Anderson.*

- 35 FEMALE MUSICIANS PLAYING FLUTE AND DRUM.** Printed from 5 blocks. Artist, Torii Kiyominé. Signed. Kioto, about 1780.

*Lent by Mr. W. Anderson.*

- 36 ACTORS.** Artist, Katsugawa Shunkō. Signed. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 37 ACTOR.** Artist, Katsugawa Shunjō. Signed. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 38 ACTORS.** Artists, Katsugawa Shunshō and Shunyei. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 39 WOMEN AND CHILDREN.** Artists, Ippitsusai Bunchō, Utagawa Toyonobu, and Suzuki Harunobu. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 40 WOMEN AND CHILDREN.** Artists, Torii Kiyotsuné, Ippitsusai Bunchō, and Suzuki Harunobu. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 41 ACTORS.** Artist, Katsugawa Shunyei. Signed. Yedo, about 1775.  
*Lent by Mr. W. Anderson.*
- 42 ACTOR.** Artist, Katsugawa Shunshō. Signed. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 43 ACTORS.** Artists, Katsugawa Shunshō and Ippitsusai Bunchō. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 44 WOMEN.** Artist, Koyékawa Shunchō. Yedo, about 1780.  
*Lent by Mr. W. Anderson.*

The colouring in Shunchō's chromo-xylographs is always remarkable for tender harmony.

- 45 WOMEN.** Artist, Suzuki Harunobu. Signed. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 46 ACTORS.** Artist, Katsugawa Shunkō. Signed. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 47 YOUNG DAIMIO WITH FALCON.** Artist, Katsugawa Shunkō. Signed. Yedo, about 1780.  
*Lent by Mr. W. Anderson.*
- 48 FALCON.** Artist, Tomikawa Fusanobu Ginsetsu. Signed, Tomikawa Fusanobu. Kyoto, about 1765.  
*Lent by Mr. W. Anderson.*
- Ginsetsu is chiefly known as an illustrator of Novelettes. His single-sheet pictures are rare.

- 49** GIRL WITH ATTENDANTS. Artist, Isoda Shobei, or Koriūsai.  
Signed, Koriūsai. Yedo, about 1780. *Lent by Mr. W. Anderson.*
- 50** 1. MUMMERS. 2. KOREANS. Artist, Hokusai (Katsugawa Shunrō).  
Signed, Shunrō. Kioto, about 1775. *Lent by Mr. W. Anderson.*  
Drawn while Hokusai was a pupil of Katsugawa Shunshō.
- 51** ACTORS. Artist, Katsugawa Shunshō. Signed. Yedo, about 1770.  
*Lent by Mr. W. Anderson.*
- 52** STREET SCENE. Artist, Koyékawa Shunchō. Signed, Shunchō.  
Yedo, about 1780. *Lent by Mr. W. Anderson.*
- 53** GIRLS CULLING FLOWERS BY NIGHT. Artist, Tsubo Toshimitsu  
or Shunman. Signed, Toshimitsu. Osaka, about 1780.  
*Lent by Mr. W. Anderson.*
- 54** SPRING PICNIC. Artist, Koyékawa Shunchō. Signed, Shunchō. Yedo,  
about 1780. *Lent by Mr. Ernest Satow, C.M.G.*
- 55** GIRLS EXAMINING ROLLS AND PAINTING FANS. Artist,  
Hosoi Yeishi. Signed, Yeishi. Yedo, about 1790.  
*Lent by Mr. W. Anderson.*
- 56** SCENE IN A HOUSE OF ENTERTAINMENT. Artist, Koyékawa  
Shunchō. Signed, Shunchō. Yedo, about 1780.  
*Lent by Mr. W. Anderson.*
- 57** PEACOCK AND PEONIES. From the *Toriyama Sekiyen Gwafu*  
(see Nos. 391-2). Artist, Toriyama Sékiyen Toyofusa. Yedo,  
1771. *Lent by Mr. W. Anderson.*

## ORIGINAL DRAWING FOR THE ENGRAVER.

- 58** ROADSIDE SCENE. "The Magnifying Glass." Artist, Hokusai.  
Signed, Sen Hokusai Man. Yedo, about 1830.  
*Lent by Mr. W. Anderson.*

One of a set of a hundred pictures illustrating poetical quotations, originally drawn for the engraver. A portion were actually executed in wood and printed in colours, but for some reason the work was never completed. The remaining sketches are in the possession of Mr. Ernest Hart. Such



drawings were made upon very thin paper specially prepared for the purpose, and when handed to the engraver were pasted face downwards upon the wood block. As much of the paper as obscured the design was then scraped away, and the interspaces between the outlines were afterwards followed with the cutting tools in the manner already described. Where the artist wished to correct his work, he cut out the defective portion of the drawing and neatly inserted a new piece. This has been done in the specimen before us.

## STENCIL PRINT.

- 59** HAWK AND WILD GOOSE. Printed on silk. Artist unknown. Shijō School. Kioto, 1879. *Lent by Mrs. W. Anderson.*

Processes of *stencilling* have been applied to the decoration of wall-papers, textile fabrics, and leather for a long period. In the latter part of the seventeenth century, a workman named Yūzen adopted the use of stencil plates to obtain pictorial effects in colours for various industrial purposes, and some designs executed in this manner to imitate painted kakémonos may be seen in the British Museum Collection. It is employed with remarkable success in Kioto as an adjunct to embroidery, and the result is often very difficult to distinguish from hand painting.

## CHROMO-XYLOGRAPHS (*continued*).

- 60** SCENES IN HOUSE OF ENTERTAINMENT. Artist, Hosō Yeishi. Signed, Yeishi. Yedo, about 1800. *Lent by Mr. Ernest Satow, C.M.G.*
- 61** NEW YEAR'S PROCESSION OF GIRLS. Artist, Hosō Yeishi. Signed, Yeishi. Yedo, about 1790. *Lent by Mr. W. Anderson.*
- 62** PEACOCK AND PEONIES. See 57. *Lent by Mr. W. Anderson.*
- 63** DAIMIO'S MANSION. Men personated by rats. Artist, Utagawa Toyoharu. Signed. Yedo, about 1780. *Lent by Mr. W. Anderson.*

The delineation of animals of various kinds engaged in the occupation or amusements of mankind has been a favourite subject amongst the Japanese artists from a very early period. Toba Sōjō (12th century) and some of the painters of the Tora school have left curious examples of this motive.

- 64** PORTRAITS OF WOMEN. Artist, Kitawo Masanobu. Signed.  
Yedo, about 1800. *Lent by Mr. W. Anderson.*

The designer, whose real name was Kiōya Denzo, is famous as a novelist under the name of Kiōden. As an artist he was a pupil of Kitawo Shigémasa, a portion of whose name *more Japonico* he assumed in compliment to his teacher.

- 65** SCENE OF THEATRE. Artist, Utagawa Kunimitsu. Signed, Kunimitsu, pupil of Toyokuni. Yedo, about 1820. *Lent by Mr. W. Anderson.*

- 66** MEMORIAL PORTRAIT OF UTAGAWA TOYOKUNI (d. 1825, æt. 56). Artist, Utagawa Kunisada. Signed. Yedo, 1825.  
*Lent by Mr. W. Anderson.*

It appears to have been the custom to publish memorial portraits after the death of actors and others, who had done notable service in the cause of the drama. The personage was depicted in his ceremonial attire, and a few biographical facts were noted upon the margin of the sheet. Another example occurs in No. 119.

- 67** GIRL. Artist, Katsugawa Shunsen. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*

- 68** ACTORS. Artist, Utagawa Toyokuni. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*

- 69** PORTRAITS OF WOMEN. Artist, Utagawa Toyokuni. Signed. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*

- 70** ACTORS. Artist, Utagawa Toyokuni. Signed. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*

- 71** ACTORS. Artist, Utagawa Toyokuni. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*

- 72** PORTRAITS OF WOMEN. Artist, Kitawo Masanobu. Unsigned.  
Yedo, about 1800. *Lent by Mr. W. Anderson.*

- 73** ACTOR. Artist, Utagawa Toyokuni. Signed. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*

- 74 URASHIMA AND THE SEA MAIDEN.** Artist, Kitagawa Utamaro.  
Unsigned. Yedo, about 1800. *Lent by Mr. W. Anderson.*

This story, a familiar one to every Japanese, is near a thousand years old. Urashima was a Japanese of ancient times. One day, while still a youth, he was lured across the sea by a strange maiden, who led him to a submarine kingdom and married him. After what had appeared but a few years of perfect happiness, he began to long for a sight of his family and friends, and with difficulty obtaining permission from his wife, departed, bearing as a parting gift a casket, which he was enjoined to leave unopened. He reached his native shore again in safety and sought his former home, but place and people, speech and manners, all seemed new to him, and his name was recognized only by an old man, whose memory had treasured a far-off tradition that one Urashima had disappeared three hundred years before and was never heard of again. The wanderer, maddened by astonishment and grief, tore open the casket, hoping to find a clue to the secret, but nothing met his gaze save a thin cloud which rose slowly into the air and was wafted away. As he looked upon it a sudden change came over him. His eyes became dim, his rounded limbs began to wither and tremble beneath him, his locks turned grey and fell from his hollow temples, and all the signs of an age greater than ever before seen by man came upon him within a moment; and as the last wreath of the mysterious vapour eddied away, he fell to the earth a shrivelled corpse. It was his youth that had been imprisoned within the casket, and his insane curiosity had lost him immortality.

There are several Chinese stories of the same type. Some of these are briefly related in the Catalogue to the Japanese and Chinese Prints in the British Museum (p. 107).

- 75 COURT LADY AND ATTENDANTS.** Artist, Kitagawa Utamaro.  
Signed. Yedo, about 1800. *Lent by Mr. W. Anderson.*

- 76 WOMEN CROSSING THE TAMA RIVER.** Artist, Utagawa Toyokuni.  
Signed. Yedo, about 1810. *Lent by Mr. W. Anderson.*

- 77 GIRLS FISHING IN THE TAMA RIVER.** Artist, Utagawa Toyokuni. Signed. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*

- 78 HOTEL AT KUSATSU.** Artist, Kitagawa Tsukimaro. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*

Kusatsu is famous for its thermal springs, which are reputed to have great curative powers in various diseases.

- 79 ACTORS.** Artist, Utagawa Toyokuni. Signed. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*

- 80** GIRLS IN A RIVERSIDE TEAHOUSE. Artist, Utagawa Kuninaga.  
Signed. Yedo, about 1800. *Lent by Mr. W. Anderson.*
- 81** ACTORS. Artist, Utagawa Toyokuni. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- 82** ACTOR. Artist, Utagawa Toyokuni. Signed. Yedo, about 1798.  
*Lent by Mr. W. Anderson.*
- 83** GIRL WITH CUP-STAND. Artist, Utagawa Toyokuni. Signed.  
Yedo, about 1820. *Lent by Mr. W. Anderson.*
- 84** GIRL. Artist, Kikugawa Yeizan. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- 85** SCENE IN A HOUSE OF ENTERTAINMENT. Artist, Kitagawa  
Utamaro. Signed. Yedo, about 1800. *Lent by Mr. W. Anderson.*
- 85A** GIRLS MOUNTING PICTURES AND BLOWING GLASS.  
Artist, Kitagawa Utamaro. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- 86** SCENE IN A HOUSE OF ENTERTAINMENT. Artist, Hosoi  
Yeishi. Signed, Yeishi. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- 87** GIRL-STUDENTS READING. Artist, Yanagiya. Signed. Yedo,  
about 1800. *Lent by Mr. W. Anderson.*
- 88** 1. LIUKIU ISLANDER. 2. CHINESE BOY. Artist unknown. Yedo,  
about 1770. *Lent by Mr. W. Anderson.*
- 89** ACTOR. Artist, Utagawa Toyokuni. Signed. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*
- 90** ACTOR. Artist, Utagawa Toyokuni. Signed. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*
- 91** FEMININE OCCUPATIONS—Reading, Sewing, and Music. Artist,  
Kitagawa Utamaro. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*

- 92 ACTORS.** Artist, Utagawa Toyokuni. Signed. Yedo, about 1805.  
*Lent by Mr. W. Anderson.*
- 93 DAIKOKU.** Artist, Shōgetsu. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- Daikoku, originally the Indian divinity Mahakala, has been divested of his terrors by the Japanese artist, and has undergone conversion into a popular god of commercial prosperity. His attributes are a wealth-giving mallet, a pair of rice bales, and a white rat.
- 94 GIRLS CONVERSING.** Artist, Chōki. Signed. Kioto, about 1780.  
*Lent by Mr. Ernest Satow, C.M.G.*
- 95 1. SNOW SCENE. 2. THE MONKEY LEADER.** Artist, Kitagawa Utamaro. Unsigned. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- 96 MUMMERS.** New Year's Amusements. Artist, Kitagawa Utamaro. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- 97 PORTRAIT OF GIRL.** Artist, Utagawa Toyohiro. Signed. Yedo, about 1800.  
*Lent by Mr. Ernest Satow.*
- 98 GIRLS PICKING WILLOW FLOWERS.** Artist, Kitawo Keisai Masayoshi. Signed, Masayoshi. Yedo, about 1795.  
*Lent by Mr. W. Anderson.*
- 99 GIRL.** Enamelled background. Artist, Kitagawa Utamaro. Signed. Date about 1800.  
*Lent by Mr. W. Anderson.*
- The background is decorated with powdered mother-of-pearl, a favourite material in the printing of wall papers.
- 100 MIKADO AND COURT LADY.** Artist, Kitawo Kosuisai Shigémasa. Unsigned. Yedo, about 1790.  
*Lent by Mr. W. Anderson.*
- 101 GIRL PRESENTING LETTER.** Artist, Utagawa Kunikagé. Signed. Yedo, about 1830.  
*Lent by Mr. W. Anderson.*
- 102 ACTOR.** Artist, Utagawa Kunisada. Signed, Gōtōtei Kunisada. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*

**103** SCENE OF THEATRE. Artist, Utagawa Kunisada. Signed Gōtōtei Kunisada. Yedo, about 1825. *Lent by Mr. W. Anderson.*

**104** GIRLS WITH BATTLEDORE ; ACTOR DANCING. Artist, Utagawa Kunisada. Signed, Gōtōtei Kunisada. Yedo, about 1820. *Lent by Mr. W. Anderson.*

**105** WOMEN IN PROCESSIONAL ATTIRE. Artist, Kikugawa Yeizan. Signed. Yedo, about 1800. *Lent by Mr. W. Anderson.*

**106** BENKEI CARRYING AWAY THE GREAT BELL OF MIIDERA. Artist, Hokusai. Signed, Hokusai Tamékadzu. Yedo, about 1830. *Lent by Mr. W. Anderson.*

Benkei was a hero of the 12th century, famous for his great strength and for his devotion to the Japanese Bayard, Yoshitsuné. The feat here depicted was an incident of his early career, and it is said that the bell after its removal from its temple home refused to give forth aught but a whining note, which sounded like *Miidera ikomai*, "I want to go back to Miidera."

**107** TWO VIEWS OF MOUNT FUJI. Artist, Hokusai. Signed, Sen (formerly) Hokusai, Tamékadzu. Yedo, about 1825. *Lent by Mr. W. Anderson.*

These belong to a set of engravings known as the Thirty-six Views of Fuji; the number, however, exceeded forty.

**108** THE SHORE OF ÉNOSHIMA. Artist, Hokusai. Signed, Hokusai Sōri. Yedo, about 1798. *Lent by Mr. W. Anderson.*

**109** TWO NEW YEAR'S CARDS. (1) Falcon. (2) Girl playing with ball. Artist, Hokkei. Yedo, about 1810. *Lent by Mr. Ernest Satow, C.M.G.*

**110** PORTRAITS OF ACTORS, IN KAKÉMONO MOUNT. New year's card. Artist, Utagawa Toyokiyo. Signed. Yedo, about 1820. *Lent by Mr. W. Anderson.*

**111A** THE ANCIENTS OF TAKASAGO AND HARIMA. Artist, Hokusai. Yedo, about 1800. *Lent by Mr. W. Anderson.*

Old man and woman; characters in an ancient play or recitation. They are regarded as types of Longevity. See the "Chiushingura, or the Loyal Ronins," by F. V. Dickins.

- 111B** "WIFE AND HUSBAND ROCKS" OF FUTAMI. The Holiday-makers. Artist, Katsugawa Shunsen. Yedo, about 1810.

*Lent by Mr. W. Anderson.*

These curious rocks stand on the shore of Isé, side by side, rising like twin giants high above the waves, and are joined together by a band of straw, which is believed to serve as a talisman against evil influences.

- 112** VIEWS OF THE TONÉ RIVER. Artist, Hokusai. Signed, Hokusai Tamékadzu. Yedo, about 1825.

*Lent by Mr. W. Anderson.*

- 113** VIEW OF THE PEERLESS MOUNTAIN FROM THE TŌKAIDŌ. Artist, Hokusai. Signed, Hokusai Tamékadzu. Yedo, about 1825.

*Lent by Mr. W. Anderson.*

- 114** CARP. Artist, Hokusai. Signed, Hokusai Tamékadzu. Yedo, about 1830.

*Lent by Mr. W. Anderson.*

- 115** POPULAR SKETCHES. Artists, Nangaku and Genran. Signed. Yedo, about 1820.

*Lent by Mr. W. Anderson.*

- 116A** VIEW OF MOUNT FUJI. Artist, Hokusai. Signed, Hokusai Tamékadzu.

*Lent by Mr. W. Anderson.*

- B** VIEW IN LIUKIU. Artist, Hokusai, after Nakajima Sōyen. Signed, Hokusai Tamékadzu. Yedo, about 1830.

*Lent by Mr. W. Anderson.*

- 117** SCENE FROM THE PLAY OF THE "LOYAL LEAGUE." Artist, Katsugawa Shuntei. Signed. Yedo, about 1820.

*Lent by Mr. W. Anderson.*

A translation of this play has been published by Mr. F. V. Dickins.

- 118** TWO NEW YEAR'S CARDS. 1. Daikoku, by Hokusai. 2. Kintoki and the Rice-Cake, by Hokkei. Yedo, about 1810.

*Lent by Mr. Ernest Satow, C.M.G.*

Daikoku is one of the Seven Gods of Good Fortune of the Japanese. He is here producing his six fellow divinities from a bag. See 'Catalogue of Japanese and Chinese Pictures in the British Museum.'

Kintoki was a hero of the tenth century, whose childhood was distinguished by great feats of strength.

- 119** MEMORIAL PORTRAIT OF DECEASED ACTOR. Artist, Utagawa Kunisada. Signed, Ichiyūsai Kunisada. Yedo, 1817.  
*Lent by Mr. W. Anderson.*
- 120** ACTOR. Artist, Utagawa Toyokuni. Signed. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*
- 121** NEW YEAR'S CARD. Asahina trying to break the rice cakes. Artist, Utagawa Toyohiro. Signed, Asahina Toyohiro. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*
- Asahina was a Japanese hero of the 12th century, famed for his great strength. He is said to have visited Hades, and there to have vanquished the retainers of the Buddhistic Pluto.
- 122** PORTRAITS OF WOMEN. Artist, Utagawa Kunisada. Signed, Kōchōrō Kunisada and Gotōtei Kunisada. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*
- 123** PORTRAITS OF WOMEN. Artist, Kikugawa Yeizan. Signed. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- 124** ACTORS. Artist, Utagawa Kagétoshi. Signed, Kagétoshi, "pupil of Gochotei." Yedo, about 1820.  
*Lent by Mr. W. Anderson.*
- 125** GIRL CUTTING OUT DRESS. New Year's Card. Artist, Hokkei. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*
- 126** ACTORS. Artist, Utagawa Kuniyasu. Signed, Ojiū Kuniyasu. Yedo, about 1825.  
*Lent by Mr. W. Anderson.*
- 127** WOMAN AND PEONIES. Artist, Utagawa Kunimaru. Signed, Chōmurō Kunimaru. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*
- 128** PORTRAITS OF WRESTLERS. Artist, Utagawa Kunisada. Signed. Kōchōrō Kunisada. Yedo, about 1830.  
*Lent by Mr. W. Anderson.*
- 129** ACTOR. Artist, Ichiriūsai Hiroshigé (1797-1858). Signed, Hiroshigé. Yedo, about 1830.  
*Lent by Mr. W. Anderson.*

This picture is in the style of Utagawa Toyohiro, of whom the artist was at first a pupil. Compare with his later work, 136 *et seq.*



- 130** ACTORS; with patterns of dresses worn by celebrated performers. Artist, Gokitei Sadafusa. Signed. Yedo, about 1835.  
*Lent by Mr. W. Anderson.*
- 131** ACTOR. Artist, Utagawa Kuniyasu. Signed. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*
- 132** FRONTISPIECE TO THE "EIGHT VIEWS OF ITSUKUSHIMA." Pilgrims and holiday makers before the great gateway of the Temple. Artist, Gakutei. Signed, Gakutei Kadzumaro. Yedo, about 1825.  
*Lent by Mr. W. Anderson.*
- 133** ACTOR. Artist, Utagawa Kunisada. Signed, Toyokuni. Yedo, about 1850.  
*Lent by Mr. W. Anderson.*
- 134** GIRL IN RAIN SHOWER. Artist, Utagawa Kunisato. Signed. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 135** ACTOR. Artist, Utagawa Kunisada. Signed, Gotōtei Kunisada. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*
- 136** VIEW OF MOUNT FUJI FROM THE SHORE OF THE SAGAMI GULF—EVENING. Artist, Hiroshigé. Signed. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 137** SCENE OF THEATRE. Artist, Haségawa Sadanobu. Signed. Osaka, about 1830.  
*Lent by Mr. W. Anderson.*
- 138** AUTUMN—VIEW OF ARASHIYAMA, near Kioto. Artist, Risō. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*  
New Year's Card, drawn in the style of the Shijō Naturalistic School.
- 139** VIEWS ON THE TŌKAIDŌ. *a.* Mishima. *b.* Hara—Winter Scene with Mount Fuji. Artist, Hiroshigé. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 140** THE TOILET. Artist, Kunisada. Signed, Toyokuni the Second, late Kunisada. Date about 1845. *Lent by Mr. E. Satow, C.M.G.*  
Kunisada adopted the name of his teacher in 1844, and for a year or two signed himself as above.

- 141** VIEW OF UYÉNO, YEDO—The Cherry Blossom Festival. Artist, Sekkiō. Yedo, about 1810. *Lent by Mr. W. Anderson.*
- 142** VIEWS ON THE TŌKAIDŌ. Artist, Hiroshigé. Signed. Yedo, about 1850. *Lent by Mr. W. Anderson.*
- 143** TAMÉTOMO AND THE PRINCESS MEETING ON THE SHORE OF LIUKIU. Artist, Tsukioka Yoshitoshi (or Hōnen). Yedo, about 1830. *Lent by Mr. W. Anderson.*
- Tamétomo was a famous warrior and archer, who lived at the latter part of the 12th century. He was banished from Japan, and is believed to have settled in Liukiu, his son becoming the first historical king of this tributary group of islands.
- 144** VIEW NEAR YEDO—Rain Scene in June. Artist, Hiroshigé. Yedo, about 1850. *Lent by Mr. W. Anderson.*
- 145** WOMAN: NIGHT SCENE. Artist, Utagawa Kuninori. Signed, Ichiyeisai Kuninori. Yedo, about 1840. *Lent by Mr. W. Anderson.*
- 146** ACTOR. Artist, Utagawa Kunisada. Signed, Gotōtei Kunisada. Yedo, about 1820. *Lent by Mr. W. Anderson.*
- 147** SCENES ILLUSTRATING THE CHINESE STORIES OF "THE PARAGONS OF FILIAL PIETY." Book Illustrations. Artist, Giokuransai Sadahidé. Signed. Yedo, about 1845. *Lent by Mr. W. Anderson.*

*a.* Wu Mêng. A child exposing his body to the bites of the mosquitos, to divert their attacks from his parent.

*b.* Luh Sü. A boy who has secreted some oranges given him to eat by his entertainers, in order to present them to his mother on his return home.

*c.* Mêng Tsung. A man seeking bamboo shoots in winter to make a soup for which his sick mother was craving. By a miraculous interposition of the gods the young plants were made to spring up out of their season.

The stories, twenty-four in number, are told in the Catalogue of Japanese and Chinese Pictures in the British Museum.

- 148** THE GREAT STORM IN THE BAY OF OÛRA. Artist, Kunisada. Signed, Gotōtei Kunisada. Yedo, about 1830.

*Lent by Mr. W. Anderson.*

The Ghosts of the slain Heiki clan are threatening the ship that bears Benkei Yoshitsuné and the party of the rival faction (13th century).

The battle of Yashima in 1185 A.D. was the closing episode of the Japanese "War of the Roses," which had commenced nearly thirty years before. After the death of the all-powerful Taira regent Kiyomori, the fortunes of his house began to fail, and at last, in 1184, the adherents of his son were driven by the Minamoto army from their strongholds, the last of which was the castle of Yashima, and were forced to stake their final hopes upon a sea-fight at Dan-no-ura in the straits of Shimo-no-Séki. The cast of the die was against the unfortunate house of the Tairas. Owing partly to the valour and address of the Minamoto leader Yoshitsuné, and partly to treachery in the ranks of the defeated host, the entire clan, save a few who escaped to Kiūshiū, were slain or drowned in the crimsoned waters, where it is believed to this day that from time to time their ghosts may still be seen, bathed in phosphorescent light, baling the fatal sea with bottomless ladles.

The account of this bloody battle forms one of the most startling pages of Japanese history, and its various incidents have been illustrated countless times by the sculptor and the painter. The principal events in connection with it have been related by Mr. Griffis in "The Mikado's Empire."

- 149** INTERIOR OF NAKAMURA THEATRE, YEDO. The Gakuya or Green Room. Portraits of Actors. Artist, Kunisada. Signed. Yedo, about 1830. *Lent by Mr. W. Anderson.*

- 150** INTERIOR OF MORITA THEATRE. Dressing-rooms and staircase. Portraits of Actors. Artist, Kunisada. Signed. Yedo, about 1830. *Lent by Mr. W. Anderson.*

- 151** RIOGOKU BRIDGE, YEDO. With portraits of Actors. Artist, Kunisada. Signed. Yedo, about 1830. *Lent by Mr. W. Anderson.*

- 152** LITTLE PEACHLING AND HIS COMRADES. Artist, Utagawa Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1820.

The story is told in Mitford's Tales of Old Japan.

- 153** SOGA NO JURŌ AND SOGA NO GORŌ AT THE DOORS OF KUDO SUKÉTSUNÉ. Night Scene. Artist, Kuniyoshi. Signed, Chōwōrō Kuniyoshi. Yedo, about 1860.

*Lent by Mr. W. Anderson.*

Jurō and Gorō were two brothers whose father had been destroyed by a noble in the service of Yoritomo, named Kudo Sukétsuné. Having determined

to take vengeance, they gained access to the house of Sukétsuné in the dead of night, awoke him to reveal themselves, and then slew him. In the alarm which followed, the elder was killed, and the younger taken prisoner. The survivor's youth and boldness excited general pity, but the clamour of the son of Sukétsuné secured his condemnation. Temp. 12th century.

- 154** WOMAN. Artist, Keisai Yeisen. Signed. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 155** BOOK-COVER ILLUSTRATIONS. Portraits of Characters in the Story. Printed on crêpe paper. Artist, Kunisada (Toyokuni the Second). Signed, Toyokuni. Yedo, about 1855.  
*Lent by Mr. W. Anderson.*
- 156** VIEW ON THE TŌKAIDŌ. KAMIYAMA. Winter Scene. Artist, Hiroshigé. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 157** WINTER SCENE. Printed on "crêpe paper." Artist, Hiroshigé. Yedo, about 1850.  
*Lent by Mr. H. Virtue Tebbs.*
- 158** YOJIHEI LEAPING INTO THE SEA TO APPEASE THE ANGER OF THE GODS DURING THE GREAT STORM IN THE STRAITS OF MAIYTA. Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1835.  
*Lent by Mr. W. Anderson.*
- 159** INTERIOR OF SARUWAKA THEATRE, YEDO. (A portion of the picture is wanting.) Artist, Kunisada. Signed, Ichiyūsai Ōkō Toyokuni. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 160** TOMOMORI AT THE BATTLE OF YASHIMA (13th century). Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1855.  
*Lent by Mr. W. Anderson.*
- See note to No. 148.
- 161** THE BATTLE OF THE UJI RIVER. An incident of the Wars of the Genji and Heiki. Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1855.  
*Lent by Mr. W. Anderson.*
- See note to No. 148.
- 162** SCENE OF THEATRE. Artist, Kunisada. Signed, Gotōtei Kunisada. Yedo, about 1825.  
*Lent by Mr. W. Anderson.*

- 163** 1. MATSUNAGA DAIZEN HISAHIDÉ about to commit Suicide in Expiation of the Destruction by the Enemy of one of the Heirlooms of his Lord. Temp. 15th century. 2. PORTRAIT OF SAITO KURANOSHIN KADZUNOSUKÉ—a celebrated retainer of the Governor of Tamba: temp. 15th century. Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 164** PRAYERS FOR THE DEAD AFTER THE GREAT EARTH-QUAKE OF YEDO (1857). The corpses, some horribly mutilated, are listening to the ministration of the priest. Artist, Kuniyoshi. Unsigned. Yedo, 1857.  
*Lent by Mr. W. Anderson.*
- 165** SNOW SCENE ON THE TŌKAIDŌ. Printed on crêpe paper. Artist, Hiroshigé. Signed, Ichiryūsai Hiroshigé. Yedo, about 1845. The impression exhibited is of later date.  
*Lent by Mr. W. Anderson.*
- 166** VIEW FROM ASAKUSA TAMBO, NEAR YEDO. Artist, Hiroshigé. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 167** VIEW OF BRIDGE, the Ō-bashi, near Yedo—Rain scene. Artist, Hiroshigé. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 168** VIEWS NEAR YEDO. 1. Storm in Shono. 2. The Autumn Moon on the banks of the Tama. Artist, Hiroshigé. Signed. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 169** YOSHITSUNÉ AND BENKEI FIGHTING ON GŌJŌ BRIDGE. (Portraits of Actors.) Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1835.  
*Lent by Mr. W. Anderson.*
- 170** VIEW OF MOUNT TEMPŌ, near Ōsaka, WITH HOLIDAY MAKERS. Artist, Sadamasa. Signed, Utagawa Sadamasa, pupil of Kunisada. Osaka, about 1845.  
*Lent by Mr. W. Anderson.*
- 171** KUMAGAYÉ AND ATSUMORI. Artist, Katsugawa Shunzan. Signed. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*

This picture represents a familiar incident in the "Wars of the Roses" in the 12th century, between the rival clans of Genji and Heiki (see note to No. 148). Kumagayé, an aged warrior, meeting a young foeman, a mere boy, clad in all the bravery of his new military rank, fought and slew him; but after the act, moved to pity by the youth and beauty of his victim, cast aside his arms for ever and retired into the bosom of the Buddhist church.

- 172** VIEWS ON THE TŌKAIDŌ, first and last of the Series. 1. Nihon Bridge, Yedo. 2. Kioto. Artist, Hiroshigé. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*

- 173** VIEWS OF YEDO — CHICHIBUYAMA AND KUDANZAKA. Artist, Hiroshigé. Signed. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*

- 174** STREET IN YEDO—MOONLIGHT. Artist, Hiroshigé. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*  
Remarkable for the representation of projected shadows.

- 175** VIEW OF TEMPLE GARDEN AT TSUKIJI, NEAR MUKOJIMA. Artist, Hiroshigé. Yedo, about 1845. *Lent by Mr. W. Anderson.*

It will be noticed that the artist has represented the reflected images of the trees in the waters of the lake. This is a great innovation in Japanese art, as reflections were never depicted unless the story calls for their introduction.

- 176** ACTORS. Artist, Shigéharu. Signed, Riusai Shigéharu. Osaka, about 1850.  
*Lent by Mr. W. Anderson.*

- 177** PORTRAITS OF GIRLS. Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi and Chōwōrō Kuniyoshi. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*

- 178** ACTORS. Artist, Kuniyasu. Signed. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*

- 179** THE TENT OF KUDŌ SAYÉMON SUKÉTSUNÉ AT NASUNOGAHARA. (End of 12th century.) Artist, Hiroshigé. Signed. Yedo, about 1850.  
*Lent by Mr. W. Anderson.*

See note to No. 153.

- 180** THE DESERTED MANSION. Artist, Kuniyoshi. Signed, Ichiyūsai. Yedo, about 1850.  
*Lent by Mr. W. Anderson.*

An incident in a popular story: the three braves, Takagi Umanosuké, Nagoya Sanzaburo, and Fuwa Hanzayémon, are seen defying the spectres that haunted the deserted house.

- 181** SCENE FROM THE STORY OF "THE TONGUE-CUT SPARROW."  
Artist, Yoshimori. Signed. Yedo, about 1855.

*Lent by Mr. W. Anderson.*

See Mitford's "Tales of Old Japan." The old woman is being tortured by the goblins that escape from the box given to her by the sparrow which she had cruelly treated; while good spirits, in the form of sparrows, emerging from the case given to her good husband, engage the demons.

- 182** "RETRIBUTION." Scene of Theatre. Artist, Kunisada. Signed, Ichijiusai Toyokuni. Date about 1845.

*Lent by Mr. W. Anderson.*

- 183** VIEW NEAR YEDO. Snow Scene. Artist, Hiroshigé. Signed. Yedo, about 1840.

*Lent by Mr. W. Anderson.*

- 184** ACTOR. Artist, Sadayuki. Signed, Sadayuki, pupil of Sadamasu. Osaka, about 1860.

*Lent by Mr. W. Anderson.*

- 185** SCENE ON THE TŌKAIDŌ. Forging the Oi River. Artist, Kuni-kiyo. Yedo, about 1850.

*Lent by Mr. H. Virtue Tebbs.*

- 186** ACTOR. Artist, Toyokawa Tamékuni. Signed. Osaka, about 1850.

*Lent by Mr. W. Anderson.*

- 187** GIRL WALKING ON THE BANKS OF THE RIVER SUMIDA.  
Artist, Kuniyoshi. Yedo, about 1850.

*Lent by Mr. W. Anderson.*

- 188** ACTOR, as Ono no Tōfu. Artist, Sadamasu. Signed, Gochōtei Sadamasu. Osaka, about 1845.

*Lent by Mr. W. Anderson.*

Ono-no Tofu, a Court Noble and famous calligraphist of the ninth century, is said to have gained a lesson in persevering effort by watching a frog leaping to reach a willow branch and succeeding after many apparently hopeless efforts.

- 189** PORTRAIT. Printed in black and two tones of blue. Artist, Keisai Yeisen. Signed. Yedo, about 1835.

*Lent by Mr. W. Anderson.*

- 190** ACTORS. Artist, Shunchōsai Hokuchō. Signed. Osaka, about 1840.

*Lent by Mr. W. Anderson.*

- 191** SCENE OF THEATRE. Artist, Shigéharu. Signed, Riusai Shigéharu. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 192** SCENE OF THEATRE. Artist, Hokushiū. Osaka, about 1845. *Lent by Mr. W. Anderson.*
- 193** ACTORS. Artists, Shunshi and Shunshō. Signed. Osaka, about 1835. *Lent by Mr. W. Anderson.*  
Shunshō, of Osaka, must not be mistaken for Katsugawa Shunshō.
- 194** LANDSCAPES. *a* Daimio's train fording the Oi river. *b* Panoramic View of Coast Scenery. Artist, Giokuransai Sadahidé. Signed. Yedo, about 1850. *Lent by Mr. H. Virtue Tebbs.*
- 195** ACTORS. Artist, Baisoyen Sadayoshi. Signed. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 196** ACTORS. Artist, Toyokawa Toshikuni. Signed. Osaka, about 1845. *Lent by Mr. W. Anderson.*
- 197** ACTORS. — SCENE OF THEATRE. Artist, Hokuyei. Signed. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 198** ACTORS. Artist, Shigéharu. Signed, Riusai Shigéharu. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 199** ACTOR. Artist, Kunihiro. Signed. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 200** SCENE OF THEATRE. Artist, Ashiyuki. Signed, Sengwadō Ashiyuki. Osaka, about 1840. *Lent by Mr. W. Anderson.*
- 201** ACTORS. Artist, Yoshikuni. Signed. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 202** ACTOR. Artist, Shunkōsai Hokuyei. Signed. Osaka, about 1845. *Lent by Mr. W. Anderson.*
- 203** ACTORS. Artist, Kitagawa Toyohidé. Signed. Date about 1850. *Lent by Mr. W. Anderson.*



- 204** ACTOR. Artist, Shigéharu. Signed, Giokuriūtei Shigéharu. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 205** SCENE OF THEATRE. Artist, Kunihiro. Signed. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 206** SCENE OF THEATRE. Artist, Hokusei. Signed, Shunkiōsai Hokusei, Pupil of Shunkōsai. Date, about 1850. *Lent by Mr. W. Anderson.*
- 207** ACTOR. Artist, Shigéharu. Signed, Giokuriūtei Shigéharu. Osaka, about 1850. *Lent by Mr. W. Anderson.*
- 208** A TRIAL OF STRENGTH between Watanabé no Tsuna and Kidōmaru, two heroes of the 10th century. Artist, Hiroshigé. Signed. Yedo, about 1840. *Lent by Mr. W. Anderson.*

Watanabé was a retainer of the famous warrior Minamoto no Yorimitsu or Raikō, and is chiefly remembered for his courage in cutting off the arm of a Demon who had seized him and was carrying him away. Kidōmaru was a powerful robber, afterwards slain by Raikō.



## CASE A. EARLY ILLUSTRATED BOOKS.

17 TH AND 18 TH CENTURIES.

- 251** *Isé monogatari*. 2 vols. Ancient Romance. Artist unknown. Designs in the style of the Tosa School. Kioto (?), 1608.

*Lent by Mr. W. Anderson.*

This, so far as is yet known, is the earliest illustrated book extant in Japan. The *Isé Monogatari* dates from the tenth century, and is attributed to the Emperor Kwazan no In (b. 968, d. 1008). It consists merely of a brief account of the amours, travels, and adventures of an unknown hero, designated as "a certain man," who is supposed to represent the famous poet Narihira, but who may be only the impersonal "Somebody" proposed by Mr. Andrew Lang as a substitute in legendary lore for solar myths and prehistoric celebrities. As a story it can boast little incident and no plot; but it is characterized by the frequent introduction of curious stanzas of an amatory type, and by the subdivision of the work into diminutive chapters each of which begins with the expression "Once upon a time." A translation has been published by Dr. Pfizmaier (*Aufzeichnungen aus dem Reiche Isé*, Wien, 1876).

- 252** *Hōgen monogatari*. 3 vols. Historical Romance. Illustrations in the style of the Tosa School, roughly coloured by hand. Artist unknown. Kioto (?), 1626.

*Lent by Mr. W. Anderson.*

The hand colouring, which resembles in its roughness and crudeness that of the English chap-books, has been executed before the sale of the volume. The practice appears to have been common before the introduction of chromo-xylography.

- 253** *Jokiō hiden*. 3 vols. Pictorial Mirror of Instruction for Women. Artist unknown. Yedo, 1649.

*Lent by Mr. W. Anderson.*

The morals of the rising generation in Japan have found a fair measure of literary and artistic encouragement and support. This book is probably one of the earliest of the class, and several collections of stories and maxims for the young were illustrated by Nishigawa Sukénobu, between 1720 and 1768, and from 1765 to 1791 by Shimokawabé Jiusui. Even Tsukioka Tangé, an artist better known for pictures of a more heroic strain, contributed an item in the *É-hon Himé bunko*, or Young Lady's Companion, in 1760, and many others were added at a later time, amongst which the *Doji-kiō É-hon*, or Boy's Pictorial Instructor, and the *Ni-jiu-shū Ko*, or Twenty-four Paragons of Filial Piety,

with drawings by Giokuzan ; and the *É-hon Onna Imagawa*, a collection of notable examples of women, by Hokusai (see Nos. 542 and 342), are the best known. The *Doji-kiō* has been translated by Mr. Chamberlain in the Transactions of the Asiatic Society of Japan for 1882.

- 254** *Hishigawa ko-gwa*. (MS. title.) Miscellaneous Sketches. Artist, Kishigawa Moronobu. Kioto, N.D. (about 1680).

*Lent by Mr. W. Anderson.*

Subject of illustration: Burlesque of Two Popular Divinities, Ébisu, and Daikoku.

- 255** *Iwaki yé-dzukushi*. 1 vol. Story. Pictures carefully coloured by hand. Artist, Hishigawa Moronobu. Yedo, 1682.

*Lent by Mr. W. Anderson.*

- 256** *Hishigawa ko-gwa*. (MS. title.) Drawings of Women. Pictures carefully coloured by hand. Artist, Hishigawa Moronobu. Kioto, N.D. (about 1685).

*Lent by Mr. W. Anderson.*

- 257** *Éhon hō-kan*. 6 vols. 1st edition. Collection of legends. Artist, Haségawa Tōün. Yedo, 1688.

*Lent by Mr. W. Anderson.*

Subject of illustration: Kiyoyu washing his ear.

This work appears to have been the prototype of the illustrated collections of legends published at a later date by Tachibana Morikuni, Nishikawa Sukenobu, and many others, chiefly for the use of artisan designers.

Hü Yeo (Jap. Kiyoyu), the counsellor of the legendary Emperor Yao (2357 B.C.), was a Chinese Diogenes, who carried to its highest pitch the philosophy of contempt for worldly ambition and sensual gratifications. Like the Grecian cynic, he endeavoured to rid himself of all superfluities; and it is related that when a gourd, which he was accustomed to use as a drinking vessel, chanced one day, while hanging from the branch of a tree, to make sweet music with the breeze, its owner resented its appeal to his æsthetic instincts, and casting it away, would henceforth avail himself of no other cup than the hollow of his palm. Ch'ao Fu, the "Nest Father," his chosen associate, was a hermit of congenial views and practices.

The Emperor having heard of the profound wisdom of Hü Yeo, sent to beg his aid in the direction of the government of the Empire. The sage, after listening to the invitation, bathed his ear at a little cascade to wash away the taint it had contracted by the admission of sounds provocative of worldly ambition; and his friend Ch'ao Fu, who was at the moment bringing his ox to drink below the spot, led the animal away on hearing the cause of the ablution, and would not permit its thirst to be quenched at the morally-infected stream.

- 258** *Riozen hitsu mon-ji gwa-kon.* (MS. title.) Figure characters, or calligraphic figures made up by combinations of written characters. Artist unknown. Kioto, N.D. (about 1690).

*Lent by Mr. W. Anderson.*

- 259** *Aki-no-kuni Itsukushima shokei-dzu.* Folded panoramic view of Itsukushima and its neighbourhood. Coloured by hand. Artist unknown. Kioto, 1689.

*Lent by Mr. W. Anderson.*

Folded books, called *Orihon* or 'praying' books, probably antedate the ordinary sewn books (*Shomotsu*), and may have been a development of the roll, the most ancient and inconvenient vehicle for manuscript and print. This volume is probably one of the earliest of the printed and illustrated topographical records.

- 260** *Okumura ko-gwa.* (MS. title.) Illustrations of fairy tales. Artist Okumura Masanobu. Kioto, N.D. (about 1700).

*Lent by Mr. W. Anderson.*

Most of the pictures in this volume will be recognized as illustrations of stories that are yet the favourites of the little ones in Japan, and are now being made known to English readers by Mitford, Griffis, Chamberlain, and Juncker.

- 261** *Yukun Sennin.* Sketches in burlesque of famous pictures. Artist, Okumura Masanobu. Kioto, N.D. (about 1700).

*Lent by Mr. W. Anderson.*

- 262** *Yamato ko-saku gwa-sho.* 4 vols. Annual of Japanese customs. Artist, Ishikawa Riussen. Kioto, N.D. (about 1690).

*Lent by Mr. W. Anderson.*

- 263** *Hiaku-nin joro shina sadamé.* 3 vols. Sketches of women of all classes. Artist, Nishigawa Sukénobu. Yedo, 1723.

*Lent by Mr. W. Anderson.*

- 264** *É-hon chiyo-mi-gusa.* Occupations of women. Artist, Nishigawa Sukénobu. Engravers, Fujimura Zenyémon and Murakami Gényémon. Osaka, 1741.

*Lent by Mr. W. Anderson.*

- 265** *É-hon tama kadzura.* 2 vols. Occupations of women. Artist, Nishikawa Sukénobu. Osaka, 1736.

*Lent by Mr. W. Anderson.*

- 266—7** *Wakan mei-hitsu gwa-yei.* 6 vols. Copies of noted Chinese and Japanese paintings. Edited by Sakurai Shiuzan. Yedo and Osaka, 1750.

*Lent by Mr. W. Anderson.*

Subjects of illustrations: Arhat, after Chō Densu; Pheasant, after Kano Tsunénobu.

## CASE B. EARLY ILLUSTRATED BOOKS.

## 18TH CENTURY.

- 268** *Gwa-shi kwai-yō.* 6 vols. Copies of noted pictures collected by Oōka Shunboku. Engraver, Murakami Genyémon. Osaka, 1707.  
*Lent by Mr. W. Anderson.*  
Subject of illustration : Crows, after Kōrin.
- 269** *Umpitsu so-gwa.* 3 vols. Miscellaneous rough sketches, skilfully engraved to imitate the strokes of the brush. Artist, Tachibana Morikuni. Engraver, Fujimura Zenyémon of Ōsaka. Yedo, 1749.  
*Lent by Mr. W. Anderson.*
- 270** *Gwa-shi kwai-yo* (see No. 268). *Lent by Mr. E. Dillon.*  
Subject of illustration : Frogs wrestling, from an old picture of the Tosa School.
- 271** *Hon-chō gwa-yen.* 6 vols. Illustrations to poetry. Artist, Tachibana Morikuni. Kioto, 1782.  
*Lent by Mr. W. Anderson.*
- 272** *É-hon sha-hō bukuro.* 9 vols. Motives for artists, drawn from folklore, natural history, etc. Artist, Tachibana Morikuni. Kioto, 1780.  
*Lent by Mr. W. Anderson.*
- 273** *Um-pitsu so-gwa* (see No. 269). *Lent by Mr. E. Dillon.*
- 274** *Hanabusa Itchō gwa-fu.* Miscellaneous sketches. Artist, Hanabusa Itchō. Yedo, 1770.  
*Lent by Mr. W. Anderson.*  
Subject of illustration : The itinerant priest praying the wild geese to sacrifice themselves as material for his soup, the other ingredients of which are all prepared. The birds decline to emulate the pious hare of Buddhistic legend.
- 275** *Hissei musha suzuri.* 3 vols. Illustrations of history and legend. Artist, Tsukioka Tangé. Yedo, 1759. *Lent by Mr. W. Anderson.*  
Subject of illustration : Shōki and Demons.  
Shōki (Chinese Chung Kwei), the demon-queller, is a mythical being, the spirit of an unfortunate scholar of the T'ang Dynasty, who in gratitude for posthumous honours conferred upon him by the Chinese Emperor Ming

Hwang (A.D. 717-762), appeared as a kind of avenging power to guard the monarch and his household from the demons of disease and other evils. He is usually drawn as a burly truculent giant clad in Chinese official garb, and armed with a two-edged sword, and is engaged in punishing or compelling menial service from a band of pigmy devils, who adopt the most comical subterfuges to escape the keen eyes of the ghostly detective.

- 276** *E-hon shiū-yō.* 3 vols. Miscellaneous sketches. Artist, Sesshōsai. Engraver, Fujiyé Shirobiyoyé. Yedo and Osaka, 1784.  
*Lent by Mr. W. Anderson.*
- 277** *Hiaku Fuji.* 4 vols. Views of Mount Fuji. Artist, Kawamura. Yedo and Osaka, 1764.  
*Lent by Mr. W. Anderson.*
- 278** *Kiō-gwa yen.* 3 vols. Comic drawings by Kano Tanyu and others. Kiōto and Yedo, 1770.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: Bird-catcher trying to bring down an Angel with a limed twig.
- 279** *Gwa-kō sen-ran.* 6 vols. Copies of famous pictures. Edited by Kano Yeihaku. Engraver, Murakami Genyémon. Osaka, 1740.  
*Lent by Mr. W. Anderson.*  
Subject: View of Mount Fuji, illustrating the ancient romance called *Isé Monogatari*. Printed in two tones from a single block.
- 280** *Wa-Kan mei-hitsu kin-gioku gwa-fu.* 6 vols. Copies of famous Japanese and Chinese pictures. Edited by Sakurai Shiūzan. Yedo and Osaka, 1771.  
*Lent by Mr. W. Anderson.*
- 281** *Shin-ki ichi-futsu.* 3 vols. Rough Sketches. Artist, Kitawo Keisai Masayoshi. Osaka, 1789.  
*Lent by Mr. W. Anderson.*
- 282** *Sōshisēki gwa-fu.* 7 vols. Drawing examples from various Chinese sources, some printed in colours from 2 or 3 blocks; others in two or three tints from a single block. Another series appeared in 3 volumes. Yedo, 1769-1771.  
*Lent by Mr. W. Anderson.*
- 283** *Nishiki Hiakunin issiū adzuma Ori.* Portraits of the Hundred Famous Poets, printed in colours. Artist, Katsugawa Shunshō. Engraver, Inōiye Shinichirō. Yedo, 1775.  
*Lent by Mr. W. Anderson.*

- 284 *Kō-bi no tsubo*. 3 vols. Portraits of Actors, printed in colours. Artist, Katsugawa Shunshō. Yedo, 1770. *Lent by Mr. W. Anderson.*
- 285 *Sei-rō bi-jin awasé kagami*. 3 vols. Portraits of fair women, printed in colours. Artists, Kitawo Shigémasa and Katsugawa Shunshō. Engraver, Inoiyé Shinhichirō. Yedo, 1776. *Lent by Mr. W. Anderson.*  
A perfect specimen of chromo-xylographic printing.
- 286 *É-hon waka murasaki*. Scenes in Yedo, printed in colours. Artist, Utagawa Toyokuni. Engraver, Andō Yenki. Yedo, N.D. (about 1798). *Lent by Mr. W. Anderson.*
- 287 *Onna San-jiu-rok 'Kasen*. The Thirty-six Famous Poetesses, printed in colours. Artists, Hosoī Chōbunsai and Katsushika Hokusai. Engravers, Yamaguchi Matsugorō and Yamaguchi Seizō. Yedo, 1798. *Lent by Mr. W. Anderson.*
- 288 *É-hon Haru no nishiki*. Illustrations of Spring scenery, printed in colours. Artist, Suzuki Harunobu. Engraver, Endo Matsugorō. Yedo, 1771. *Lent by Mr. W. Anderson.*
- 289 *É-hon Ama-no-kawa*. The Story of the Milky Way, with Comic Poems. Artist, Kitawo Kosuisai Shigémasa. Kioto, 1790. *Lent by Mr. W. Anderson.*
- 290 *Shiu-ko jisshi*. Description of Miscellaneous Antiquities. Yedo. *Lent by Mr. W. Anderson.*  
Subject of illustration: Pictures by Godōshi (Wu Tao-tsz'), a Chinese artist of the eighth century.
- 291 *Bashō-yé kotoba den*. 3 vols. Landscapes. Printed in two tints from a single block. Artist, Bashō. Yedo (?), 1793. *Lent by Mr. W. Anderson.*

CASE C. BOOKS WITH ILLUSTRATIONS IN  
BLACK AND WHITE AND IN COLOURS.

EARLY 19TH CENTURY.

- 292** *Bai-kwa Chō*. Drawings of Plum-Blossoms. Printed from two blocks.  
Artist, Chōko. Yedo (?), 1808. *Lent by Mr. W. Anderson.*
- 293** *Mei-ka gwa-fu*. Pictures by Noted Artists. Printed in colours.  
Nagoya, 1814. *Lent by Mr. W. Anderson.*  
Subject of illustrations: Birds after Bokutei, pine after Keibun.
- 294** *Ransai gwa-fu*. 3 vols. Designs for Instruction in Drawing. Printed  
in two tints. Artists, Nanpin and Shiuko. Kiōto (?), 1802.  
*Lent by Mr. W. Anderson.*  
Chin Nanpin was a Chinese artist who settled in Nagasaki in the last century.  
Shiuko, a Japanese, was his favourite pupil.
- 295** *Shin Kosha bun-ko*. 2 vols. Copies of Pictures by various Artists.  
Yedo, 1804. *Lent by Mr. W. Anderson.*  
Subject of illustration: Peacock after Sozan. (The tail of the bird is continued  
upon the next four pages.)
- 296** *Sō-kwa Riaku-gwa shiki*. Drawings of Flowers. Printed in colours.  
Artist, Kitawo Keisai Masayoshi. Yedo, 1813.  
*Lent by Mr. W. Anderson.*
- 297** *Momo-chidori kioka awasé*. Drawings of Birds and Flowers, with Comic  
Verselets, printed in colours. Artist, Kitagawa Utamaro. Yedo,  
N.D. (about 1800). *Lent by Mr. W. Anderson.*
- 298** *Chikudō gwa-fu*. 2 vols. Miscellaneous Sketches, printed from two  
blocks (black and grey). Artist, Chikudō. Kioto, 1815.  
*Lent by Mr. W. Anderson.*
- 299** *Kiojō gwa-yen*. Miscellaneous Sketches by various artists, printed in  
colours. Kioto, 1812. *Lent by Mr. W. Anderson.*
- 300** *Ban-zō Soku-go-shi*. Miscellaneous Sketches, printed in two tints, after  
style of Kōrin. Artist, Hōitsu. Yedo, 1817.  
*Lent by Mr. W. Anderson.*



- 301** *Bumpō gwa-fu.* 2 vols. Miscellaneous Sketches, printed in colours. Artist, Kawamura Bumpō. Engraver, Inōiyé Jihéi. Osaka, 1804.  
*Lent by Mr. W. Anderson.*
- 302** *Shiu-chin gwa-cho.* 3 vols. Collection of Pictures, printed in colours. Afterwards republished under the title of Tanyū Rin-gwa. Kioto, 1803.  
*Lent by Mr. W. Anderson.*
- 303** *Fu-kei gwa-sō.* Miscellaneous Sketches, printed in colours. Artist, Chō Gesshō. Nagoya, 1817.  
*Lent by Mr. W. Anderson.*

## CASE D. ILLUSTRATED BOOKS.

### EARLY 19TH CENTURY.

- 304** *Jimbutsu gwa-fu.* Miscellaneous Sketches, printed in Colours. Artist, Nishimura Nantei. Engraver, Inōiyé Jihéi. Kioto, 1823.  
*Lent by Mr. W. Anderson.*
- 305** *En-Ō gwa-fu.* 2 vols. Miscellaneous Sketches, printed in Colours. Artist, Maruyama Ōkio (the founder of the Naturalistic School of Japanese painting, 1733-1795). Kioto, 1837.  
*Lent by Mr. W. Anderson.*
- 306** *Ko-shiu gwa-fu.* Miscellaneous Sketches by various artists, printed in Colours. Kioto, 1812.  
*Lent by Mr. W. Anderson.*
- 307** *Shāzan Rō gwa-hon.* Miscellaneous Sketches, printed in Colours. Artists, Tani Bunchō ("Sha-zan Rōjin," the old man who draws mountains—1763-1840) and Hōitsu (1761-1828). Kioto, 1816.  
*Lent by Mr. W. Anderson.*
- 308** *Kōrin Shin-sen hiaku zsu.* 2nd Series. 2 vols. Miscellaneous designs, collected by Hōitsu. Artist, Kōrin (1660-1716). Engraver, Shimidzu Riujō. Yedo, 1826.  
*Lent by Mr. W. Anderson.*
- 309** *Hōitsu Shō-nin shin-sei kagami.* 2 vols. Miscellaneous Sketches, printed in two tints. Artist, Hōitsu. Yedo, N.D. (about 1830).  
*Lent by Mr. W. Anderson.*

- 310** *Sho-gwa Chō*. Miscellaneous Sketches by various artists. Printed in colours. Kioto, 1830. *Lent by Mr. W. Anderson.*  
Subject of illustration: Chinese children, after Suikei.
- 311** *Genkōsai inro-fu*. 2 vols. Specimen engravings, some printed in colours, of remarkable delicacy of execution. Artist and engraver, Genkōsai, assisted by his pupils, Yamanaka Chikugwa, Takéguchi Teisai, Sugita Yusai, and Matsushima Yeisai. Yedo, 1840.  
*Lent by Mr. W. Anderson.*
- 312** *Sōnan gwa-fu*. Miscellaneous Sketches, by various artists, printed in colours. Artist, Sōnan. Yedo, 1834. *Lent by Mr. W. Anderson.*
- 313** *Yū-sai gwa-fu*. Miscellaneous Drawings by Chinese artists, printed in colours. Collected by Chikudō. Engraver, Inōyūé Jihéi. Yedo, 1841 and 1846.  
*Lent by Mr. W. Anderson.*
- 314** *Yū-sai gwa-fu*. Pictorial Album. Orihon. Miscellaneous Sketches by Chinese artists, printed in colours. Kioto, 1846.  
*Lent by Mr. W. Anderson.*
- 315** *Chinnen gwa-fu*. Miscellaneous Sketches, printed in colours. Artist, Chinnen. Yedo, 1839.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: The family visit to the Temple on New Year's Day.

## CASE E. ILLUSTRATED BOOKS.

### HOKUSAI AND HIS SCHOOL.

- 316** (No title.) Scenes in and near Yedo. Artist, Hokusai. Yedo, 1804.  
*Lent by Mr. W. C. Alexander.*  
Subject of illustration: Priest taking a rubbing of an inscription upon a stone.
- 317** *É-hon Sumida-gawa riōgan ichi-ran*. 3 vols. Scenes on the banks of the Sumida. Printed in colours. Artist, Hokusai. Yedo, n.d. (about 1803).  
*Lent by Mr. W. Anderson.*

- 318** *Tōto meisho ichiran.* 3 vols. Views in and near Yedo. Printed in colours. Artist, Hokusai. Yedo, 1800.  
*Lent by Mr. W. C. Alexander.*
- 319** *Hokusai Shiūgwa ichiran.* Miscellaneous Sketches, printed in colours. Many of these cuts were afterwards reproduced in vol. 15 of the "Mangwa." Artist, Hokusai. Yedo, N.D. (about 1810).  
*Lent by Mr. W. Anderson.*
- 320** *E-hon Adzuma asobi.* 3 vols. Views in and near Yedo, printed in black. Copies printed in colours were also published. Artist, Hokusai. Yedo, 1802.  
*Lent by Mr. W. C. Alexander.*
- 321** *Man-wō sōhitsu gwa-fu.* 1 vol. Afterwards republished in colours under the title of *Hokusai gwa-yen.* Miscellaneous sketches, printed in black and grey. Artist, Hokusai. Signed, Manwō, late Hokusai. Yedo, 1843.  
*Lent by Mr. W. Anderson.*
- 322** *E-hon Adzuma Asobi.* See No. 320.  
*Lent by Mr. E. Dillon.*  
Subject of illustration: The Dutch Envoys.
- 323** *E-hon riyo-hitsu.* (MS. title.) Subsequently reprinted under title of *Hokusai gwa-fu.* Miscellaneous Sketches, printed in two tints. Yedo, 1820.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: A mad woman chasing butterflies.
- 324** *Riyo-hitsu gwa-fu.* (MS. title.) Sketches of landscapes and figures. Artists, Hokusai and Rinkōsai. Nagoya, N.D. (about 1820).  
*Lent by Mr. W. Anderson.*
- 325** *Hokusai Mangwa.* 15 vols. Miscellaneous Sketches, printed in 3 tints. Artist, Hokusai. Osaka, Nagoya and Yedo, 1812-1879.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: The strong woman and the wrestler.
- 326** *É-hon Chiū-kiō.* 1 vol. Stories of loyal retainers. Artist, Hokusai. Signed, Tamékadzu Rōjin, late Hokusai. Yedo, 1834.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: Wada Heida committing suicide by cutting off his own head.

- 327** *Hokusai Mangwa*. See No. 325.  
*Lent by Mr. W. Anderson.*
- 328** *Wa-kan é-hon Saki-gaké*. Pictures of Japanese and Chinese heroes.  
Artist, Hokusai. Yedo, 1836.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: Toyotama Himé, the Dragon Ancestress of the Mikados of Japan.
- 329** *Shoshoku é-hon Katsushika shin-hinagata*. Designs for Artisans.  
Artist, Hokusai. Signed, Gwa-kiō Rō-jin, late Hokusai (The picture infatuated old man). Engraver, Égawa Tomikichi. Kioto, 1836.  
*Lent by Mr. W. Anderson.*
- 330** *Hokusai Man-gwa hayaji nan*. 2 vols. Examples for instruction in sketching. Artist, Hokusai. Yedo, N.D. (about 1835).  
*Lent by Mr. W. C. Alexander.*
- 331** *Album of Colour Prints*. Hokusai School. N.D. (about 1820).  
*Lent by Mr. W. C. Alexander.*
- 332** *Jido monju Osanago kiōkun*. 3 vols. Novelette written and illustrated by Hokusai. Signed, Tokutarō Kakō. Yedo, 1801.  
*Lent by Mr. W. Anderson.*
- 333** *É-hon Suiko den*. Portraits of Chinese heroes of fiction. Artist, Hokusai. Yedo, 1829.  
*Lent by Mr. W. Anderson.*
- 334** *Hokusai gwa-shuki*. Miscellaneous sketches. Afterwards republished with others under the title of *Hokusai gwa-fu*. Artist, Hokusai. Yedo, 1819.  
*Lent by Mr. F. Dillon.*
- 335** *Hokusai gwa-fu*. 3 vols. Miscellaneous sketches. Artist, Hokusai. Yedo, original date 1820; reprinted about 1840.  
*Lent by Mr. W. Anderson.*
- 336—7** *Fugaku hiak'kei*. 3 vols. Views of the Peerless Mountain. Printed from 2 blocks. Artist, Hokusai. Engraver, Égawa Tomikichi or Gojōtei. Yedo, 1834-6.  
*Lent by Mr. W. Anderson.*

An edition of this work with a translation of the text has been published by Mr. F. V. Dickins.

- 338** *Dōchiū gwa-fu*. 2 vols. Scenes on the Tōkaidō (the high road between Tokio and Kioto). Printed from 3 blocks. Artist, Hokusai. Yedo, 1836.  
*Lent by Mr. E. Dillon.*
- 339** *Hokusai Man-gwa*. See No. 325.
- 340** *Kwa-chō gwa-den*. 2 vols. Drawings of Birds, printed from 3 blocks. Artist, Hokusai. Yedo and Osaka, 1839 and 1849.  
*Lent by Mr. W. Anderson.*
- 341** *Musashi Abumi*. (Sequel to *É-hon Saki-gaké*.) Pictures of Japanese Heroes. Artist, Hokusai. Engraver, Égawa Tomikichi. Yedo, 1836.  
*Lent by Mr. W. Anderson.*
- 342** *Hokusai Onna-Imagawa*. Famous Exemplars for Women. Artist, Hokusai. Yedo, N.D. (about 1830).  
*Lent by Mr. W. Anderson.*
- 343** *Tsushin gwa-fu*. Miscellaneous Sketches. Artist, Aikawatei Minwa. Osaka, 1819.  
*Lent by Mr. W. Anderson.*
- 344** *É-hon Imagawa Jō*. 2 vols. Historical and Legendary Anecdotes. Artist, Numata Gessai. Nagoya, 1825.  
*Lent by Mr. W. Anderson.*
- 345** *Toyokuni toshidama fudé*. 1 vol. Miscellaneous Sketches, printed from 3 blocks. Artist, Utagawa Toyokuni. Nagoya, 1830 (5 years after death of artist).  
*Lent by Mr. W. Anderson.*
- 346** *Ukiyo gwa-fu*. 3 vols. Miscellaneous Sketches, printed from 3 blocks. Artist, Keisai Yeisen. Yedo, N.D. (about 1836).  
*Lent by Mr. W. Anderson.*
- 347** *É-hon Fuji bakama*. 3 vols. Printed in Colours. Artist, Yanagawa Shigéyama. Yedo, about 1838.  
*Lent by Mr. W. C. Alexander.*
- 348** *Kwannon-Kiō riaku dzu kai*. Illustrations of Buddhist Texts. Artist, Katsushika Isai. Engraver, Miyata Rokuzayémon. Yedo, 1862.  
*Lent by Mr. W. Anderson.*

## CASE F. ILLUSTRATED BOOKS. MISCELLANEOUS.

LATE 18TH AND EARLY 19TH CENTURIES.

- 349** *Riyōin chiku-fu*. Drawings of bamboos. Artist, Riyōin (a Chinese resident of Nagasaki). Yedo, 1771.

*Lent by Mr. W. Anderson.*

- 350** *Chiku-fu sho-roku kwan*. 3 vols. Sketches of bamboos. Yedo, about 1795.

*Lent by Mr. F. Dillon.*

- 351** *Boku-chiku hatsumō*. 4 vols. Instruction in drawing bamboos. Printed from 1 or 2 blocks. Artist, Kenkensai Umpō. Yedo, Kioto, Osaka, and other cities, 1857. Recently reprinted.

*Lent by Mr. W. Anderson.*

- 352** *Iké Taiga gwa-fu*. 2 vols. Landscape sketches in the style of the Southern Chinese School. Artist, Iké no Taigadō. Kioto, 1803.

*Lent by Mr. W. Anderson.*

The style of the Southern Chinese School was greatly in favour amongst scholars in Japan from the middle of the last to the early part of the present century. The pictures were for the most part extremely rough sketches, with little claim to artistic beauty, but possessing a mysterious charm for literary men and calligraphists. Ifukiu, a Chinese immigrant and his pupil Taigadō, were regarded as the great masters of this school in the 18th century.

- 353** *Kanrin gwa-fu*. 3 vols. Sketches of birds and flowers, printed in colours. Artist, Kanrin. Yedo, 1844.

*Lent by Mr. W. C. Alexander.*

- 354** *Gentai Sensei gwa-fu*. 3 vols. Examples for students of drawing, printed from two blocks. Artist, Uchida Gentai. Yedo, 1804.

*Lent by Mr. W. Anderson.*

- 355** *Séki Bunsen gwa-fu*. Miscellaneous sketches. Printed from two blocks. Artist, Bunsen. Osaka, 1848.

*Lent by Mr. W. Anderson.*

- 356** *Baku gioku kan yu.* Drawings of Birds. Printed in colours. Artist, Kiokukō. Yedo, 1837.

*Lent by Mr. E. Dillon.*

- 357** *Kanrin gwa-fu.* See No. 353.

*Lent by Mr. W. C. Alexander.*

- 358** *Hengaku ki-han.* 5 vols. 2nd series. (Afterwards republished with No. 360 under the title of *Miako no É-ma kagami* and *É-ma no téhon.*) Copies of framed pictures preserved in the temples of Kioto. Edited by Hayamidzu Shunkiōsai. Artist, Kitagawa Shunsei. Engraver, Kawabata Tōzaburo. Kioto, 1821.

*Lent by Mr. W. Anderson.*

Subject of illustration: The "Seven Gods of Good Fortune"—burlesque.

- 359** *Shoshun hoséki satsu.* Flowers, printed in white in relief upon a black ground. Kioto, 1777.

*Lent by Mr. E. Dillon.*

- 360** *Hengaku ki-han.* 1st series. Copies of framed pictures in the temples of Kioto. Drawn by Aikawa Minwa and Kitagawa Shunsei. Engraver, Kawabata Tōzaburō. Kioto, 1819.

*Lent by Mr. W. Anderson.*

- 361** *Zen-ken kojitsu.* 20 vols., with supplement of 3 vols. Drawings of ancient worthies. Artist, Kikuchi Yōsai (†1878). Yedo, from 1836.

*Lent by Mr. W. Anderson.*

Subject of illustration: Prince Yamato-daké, a prehistoric hero of Japan, in disguise as a girl, dancing before the robber-chief. See Translation of the *Kojiki*, by Mr. B. H. Chamberlain, Trans. Asiatic Society of Japan, 1883.

- 362** *Itsukushima yé-ma kagami.* 5 vols. Copies of famous ex-voto pictures in the Temple of Itsukushima. Some printed in colours. Drawn by Watanabé Taigaku. Engravers, Sakata Yasubioyé and Sakata Chiūgorō. Kioto, 1833.

*Lent by Mr. W. Anderson.*

- 363** *Gwa-tō sui fu-yo.* 3 vols. Miscellaneous Sketches 'drawn after drinking.' Artist, Rōren. Yedo, 1809.

*Lent by Mr. W. Anderson.*

- 364** *Tōfu zoku kesho den.* 3 vols. Book of Female Costume. Artist, Hayamidzu Shunkiōsai. Engraver, Sayama Hanichi. Yedo, 1813.  
*Lent by Mr. F. Dillon.*

- 365** *Nippon Meizan dzu-yé.* Pictures of Famous Japanese Mountains. Artist, Tani Bunchō. Yedo, 1804. (See Fig. 12.)  
*Lent by Mr. W. Anderson.*



FIG. 12. Reduced facsimile of an engraving after Tani Bunchō in the *Nippon Meizan dzu-ye* (about 1804). No. 365.

- 366** *Tōfu zoku kesho den.* See No. 364.

*Lent by Mr. F. Dillon.*

- 367-8** *Kinha yen gwa-fu.* 3 vols. Drawings of Birds and Flowers, printed in colours.

*Lent by Mr. W. C. Alexander.*



- 369** *Kwa-chō dzu-yé.* 3 vols. Drawings of Birds and Flowers, printed in colours.  
*Lent by Mr. W. C. Alexander.*
- 370** Drawings of Fishes (no title), printed in colours. Artist, Hiroshigé. Yedo, about 1845.  
*Lent by Mr. W. C. Alexander.*
- 371** *Gesshō sō-gwa.* Rough Sketches, printed in colours from a single block. Artist, Chō Gesshō. Nagoya, 1858.  
*Lent by Mr. W. Anderson.*
- 372** *Shunkei gwa-fu.* Drawings of Insects and Flowers from Chinese Pictures, printed in colours. Artist, Mori Shunkei. Yedo, 1820.  
*Lent by Mr. W. C. Alexander.*

## CASE G. ILLUSTRATED BOOKS AND PRINTS, MISCELLANEOUS.

LATE 18TH AND EARLY 19TH CENTURY.

- 373** *Jimbutsu riaku-gwa shiki.* Miscellaneous rough sketches. Printed in colours. Artist, Kitawo Keisai Masayoshi. Engraver, Noshiro Riuko. Osaka, 1804.  
*Lent by Mr. W. Anderson.*
- 374** *Kei-sai sō-gwa.* 5 vols. Rough sketches. Printed in colours from a single block. Artist, Keisai Yeisen. Yedo, about 1830.  
*Lent by Mr. W. Anderson.*
- 375** Collection of New Year's Cards. Printed in colours. Yedo, about 1840.  
*Lent by Mr. F. Dillon.*
- 376** Collection of Proof- Impressions of Rare Prints after Hokusai.  
*Lent by Mr. W. C. Alexander.*

The cut exhibited shows the engraved corner-mark by which the chromoxylographic printer secured accuracy of register.

- 377** *Kiō-gwa yen.* Comic sketches. Printed in colours. Artist, Gekkkōtei Bokusen. Osaka (?), about 1830.  
*Lent by Mr. W. Anderson.*
- 378** *Kōrin gwa-fu.* Designs by Kōrin (1660-1716). Printed in colours. Artist, Honnami Kōrin. Kyoto, 1823.  
*Lent by Mr. W. Anderson.*
- 379** *Sei-rō nenjū gioji.* 2 vols. Annual of the Courtesan Quarter. Printed in colours. Artist, Kitagawa Utamaro. Yedo, 1803.  
*Lent by Mr. W. Anderson.*
- 380** *Bakémono yé-hon.* Pictures of Ghosts and Goblins. Printed in colours. Artist, Rikan Kōken. Yedo, 1801.  
*Lent by Mr. W. Anderson.*
- 381** Collection of New Year's Cards, by Hokusai and others. Printed in colours. Yedo, about 1810.  
*Lent by Mr. W. C. Alexander.*
- 382** Collection of Drawings of Flowers, etc. Printed in colours. Artist, Utagawa Toyohiro. Yedo, about 1810.  
*Lent by Mr. W. Anderson.*
- 383** *É-hon Imayo Sugata.* Scenes in Yedo. Printed in colours. Artist, Utagawa Toyokuni. Engraver, Yamaguchi Seizō. Yedo, 1802.  
*Lent by Mr. W. Anderson.*
- 384** *Yedo meisho.* (MS. title.) 3 vols. Scenes in Yedo. Printed in colours. Artist, Utagawa Toyokuni. Engraver, Andō Yenki. Yedo, about 1800.  
*Lent by Mr. W. Anderson.*
- 385** *Sō-gwa hiaku-butsu.* Miscellaneous rough sketches. Printed in colours. Artist, Ōishi Matora. Osaka, 1842.  
*Lent by Mr. W. Anderson.*
- 386** *Hai-kai Ki-jin den.* 4 vols. Scenes of Theatre. Printed from two blocks. Artist, Utagawa Kunisada. Yedo, 1833.  
*Lent by Mr. W. Anderson.*

- 387** *Shogwa jimmei shi*. Illustrations to poetry. Printed in colours. Artists, various. Engraver, Uyémura Yasugoro. Yedo, N.D. (about 1870).  
*Lent by Mr. W. Anderson.*
- 388** Collection of New Year's Cards. Printed in colours. Yedo, about 1820.  
*Lent by Mr. W. C. Alexander.*
- 389** *Zokku hiak'ki*. 3 vols. Drawings of Ghosts and Goblins, printed in black and grey. Artist, Toriyama Sekiyen Toyofusa. Engraver, Machida Sukézayémon. Yedo, 1779.  
*Lent by Mr. W. Anderson.*
- 390** *É-hon hiaku monogatari*. 5 vols. Weird stories. Artist, Takéhara Shunsen. Engraver, Tan Iwaji. Kioto, 1841.  
*Lent by Mr. W. Anderson.*

## CASE H. ILLUSTRATED BOOKS AND PRINTS. MISCELLANEOUS.

### LATE 18TH AND EARLY 19TH CENTURIES.

- 391-2** *Toriyama Sekiyen gwa-fu*. 2 vols. Miscellaneous sketches, printed in colours. Artist, Toriyama Sekiyen Toyofusa. Engraver, Riokō Tōyei. Yedo, 1774.  
*Lent by Mr. W. Anderson.*
- 393-4** Collection of New Years' Cards by Gakutei Kisai and others. Yedo, about 1820.  
*Lent by Mr. E. Dillon.*
- 395-6** Collection of Chromo-xylographs by Toyokuni. Yedo, about 1820.  
*Lent by Mr. R. Phené Spiers.*
- 397** *Kōchō gwa-fu*. Miscellaneous sketches, printed in colours. Artist, Kōchō. Engraver, Gohashi Tokuyémon. Osaka, 1839.  
*Lent by Mr. W. Anderson.*
- 398** *Kumanaki Kagé*. Silhouette Portraits of the Members of a Club of Artisans and Tradesmen. Yedo, 1833.  
A book of some Ethnological value. The silhouettes are remarkably accurate and characteristic.  
*Lent by Mr. W. Anderson.*

- 399** *Itchō gwa-fu*. Sketches by Itchō, printed in colours. Yedo, about 1845.  
*Lent by Mr. G. P. Boyce.*  
Subject of illustration: Watanabé and his comrades slaying the Demon-spider.  
A legend of the 10th century. See Catalogue of Japanese and Chinese  
Pictures in the British Museum.
- 400** Collection of Chromo-xylographs, by Kunisada and others. Yedo, 1800  
to 1830.  
*Lent by Mr. C. Holme.*
- 400A** *Shōkwadō gwa cho*. Miscellaneous Sketches, printed in colours. Artist,  
Shōkwadō (1582-1637). Kioto, 1804.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: Hotei (one of the 'Seven Gods of Prosperity') riding  
upon an ox.
- 400B** Drawings for Colour Prints. These were probably made to guide the  
Engraver in printing from the blocks for the volume entitled *Shiki*  
*no Kwacho* (1861). Artist, Sōgaku. Yedo, 1861.  
*Lent by Mr. W. Anderson.*
- 400C** Collection of Chromo-xylographs, by Shunsen and others. Yedo, 1800-  
1820.  
*Lent by Mr. C. Holme.*

## CASE I. ILLUSTRATED BOOKS.

### MODERN.

- 401-2** Aino Stories. Told by B. H. Chamberlain. With illustrations printed  
in colours. Artist, Sensai Yeitaku. Tokyo (Yedo), 1887.  
*Lent by Mr. E. Dillon.*
- 403** Comic sketches. Printed in colours. Artist, Kiōsai (?). No title. Tokyo,  
N.D. (about 1880).  
*Lent by Mr. R. Phené Spiers.*
- 404** *Matsuyama kagami*. The story of the Mirror of Matsuyama told in  
English by B. H. Chamberlain. Artist, Sensai Yeitaku. Tokyo,  
1886.  
*Lent by Mr. W. Anderson.*

- 405** *Urashima*. Japanese Story told in English by B. H. Chamberlain.  
Artist, Sensai Yeitaku. Tokyo, 1886.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: The voyage of Urashima with the Sea-maiden.
- 406** *Kwanyei gwa-fu*. Miscellaneous sketches, printed in colours. Artist,  
Nishiyama Kenichirō. Engraver, Maigawa Zenbei. Tokyo, 1887.  
*Lent by Mr. W. C. Alexander.*
- 407** *Bambutsu hinagata gwa-fu*. 6 vols. Designs for Artisans. Artist, Sensai  
Yeitaku. Engraver, Otsuka Tetsugoro. Tokyo, 1881.  
*Lent by Mr. H. Virtue Tebbs.*
- 408** *Sensai Yeitaku gwa-fu*. Miscellaneous Sketches. Printed from 3 blocks.  
Artist, Sensai Yeitaku. Yedo, 1884.  
*Lent by Mr. W. Anderson.*
- 409** *Kwa-chō gwa-fu*. 1 vol. Sketches of birds and flowers. Printed from  
3 blocks. Artist, Tachibana Ungwa. Engraver, Hanpōshi.  
Tokyo, 1880.  
*Lent by Mr. W. Anderson.*
- 410** *Kiōsai raku-gwa*. 2 vols. Miscellaneous Sketches, printed in colours.  
Artist, Kawanabé Kiōsai. Tokyo, 1881.  
*Lent by Mr. W. Anderson.*
- 411** *Kiōsai gwa-den*. 4 vols. Miscellaneous Sketches, including some Foreign  
anatomical drawings. Artist, Kawanabé Kiōsai. Tokyo, 1887.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: Kiosai's life school.
- 412-3** *Bairei hiaku chō gwa-fu*. 5 vols. Sketches of birds and flowers,  
printed in colours. Artist, Bairei. Tokyo, 1881.  
*Lent by Mr. H. Virtue Tebbs.*  
The original drawings for 3 of these volumes may be seen in the South  
Kensington Museum.
- 414** *Kiōsai man-gwa*. 1st series. Rough Sketches, printed from 3 blocks.  
Artist, Kawanabé Kiōsai. Engraver, Kawanabé Tōyū. Tokyo,  
1881.  
*Lent by Mr. W. Anderson.*
- 415** *É-hon taka kagami*. 5 vols. Hawks and hawking. Artist, Kawanabé  
Kiōsai. Tokyo, 1879.  
*Lent by Mr. W. Anderson.*

- 416** *Kiōsai gwa-fu*. Comic Sketches, printed in colours. Artist, Kawanabé Kiōsai. Osaka, 1860.

*Lent by Mr. W. Anderson.*

Subject of illustration: Scene in a boys' school.

## CASE J. CHINESE BOOKS AND JAPANESE FACSIMILE REPRINTS OF CHINESE BOOKS.

- 417** *Dzu-yé so-i* (Japanese title). 5 vols. Examples of Artists, reprinted from Chinese. Original date, about 1590.

*Lent by Mr. W. Anderson.*

- 418** *Jiu-chiku-sai gwa-fu* (Jap. title). 10 vols. Drawings of Bamboos Orchids etc. Printed in colours. Republished in Japan about 1875. Original date, 1817.

*Lent by Mr. W. Anderson.*

- 419** *Seiken so san* (Jap. title). 4 vols. Portraits of Chinese Worthies. Reprinted from the Chinese in 1716. Original date, 1593.

*Lent by Mr. W. Anderson.*

- 420** *Meijin baikiku-fu* (Jap. title). Drawings of Plum-Blossoms. Printed in colours. Original date, . Reprinted in Japan, 1881.

*Lent by Mr. W. Anderson.*

- 421** *Niu-sai gwa* (Jap. title). Landscapes. China, 1823 or 1866.

*Lent by Mr. W. Anderson.*

- 422** The Fabrication of Silk. Photo-zincographic Reproduction of a Chinese book published in 1796. Shanghai, about 1860.

*Lent by Mr. W. Anderson.*

- 423** *Toshi shichigen* (Jap. title). 6 vols. Drawing Examples. Reprinted from the Chinese. Original date, 1711.

*Lent by Mr. W. Anderson.*

- 424** *Soshiyen gwa den* (Jap. title). 6 vols. Outlines of Flowers, etc. Reprinted from the following. Artist, Kananshi. Engraver, Yamamoto Kihei. Osaka, 1748.

*Lent by Mr. W. Anderson.*

- 425-6** *Ling mao-hwa-hwui*. 6 vols. Outlines of Birds, Flowers, etc. Printed in colours. See Japanese reprint, No. 424. China, 1701.

*Lent by Mr. W. C. Alexander.*

- 427** *Fumon bon* (Jap. title). Illustrations of the Saving Grace of Kwanyin. Orihon. Date, 1331.

Original impressions printed in China. See Introduction, pages vi and vii.

This is probably the earliest specimen of Chinese pictorial engraving extant, and the oldest known printed book with illustrations.

The original date of the St. Christopher block is 1423, and there is now in Paris a wood-block of the Virgin and Child which bears the date of 1406. These are the earliest European engravings known to exist.

*Lent by Mr. W. Anderson.*

- 428** History of the invasion of Taikō, with rough woodcut illustrations. Double text, printed in Chinese characters and Korean alphabet. Korea, about 1650.

*Lent by Mr. W. Anderson.*

- 429** *Yusho Ressen zen den* (Jap. title). 10 vols. Original date, 1651. Reprinted in Japan.

*Lent by Mr. W. Anderson.*

- 430** *Kaishiyen gwa den* (Jap. title). 20 vols. Book of instruction for artists, some of the illustrations printed in colours. Original date, 1679. Reprinted in Japan.

*Lent by Mr. W. Anderson.*

A work held in great esteem both in China and Japan, but compares unfavourably with the publications of Tachibana Morikuni.

- 431** *Fan tcha thou*. 6 vols. Illustrated travels in the provinces of the Middle Kingdom. China, 1839.

*Lent by Mr. W. Anderson.*

- 432** *Haibun koshoku dzu* (Jap. title). Agriculture illustrated. Reprinted from the Chinese. Original date, 1796.

*Lent by Mr. W. Anderson.*

## CASES K, L AND M. JAPANESE TOPOGRAPHICAL HANDBOOKS.

The topographical handbook in its more complete form is the product of the last hundred years, but pictorial representations of native scenery have been published since about 1680, either in the form of "single sheets" (*ichimai-yé*), sewn volumes (*shomotsu*), or long panoramic pictures converted into folding books (*orihon*) or rolls (*makimono*). The typical *Meisho dzu-yé* or pictorial description of noted places is, however, a work of ambitious scope and of wide utility. It indicates all the spots famous for landscape beauties, collects learned records of the historical and legendary



FIG. 13.—Street Scene in Osaka. Reduced facsimile from the *Settsu meisho dzu-yé*. No. 452.



lore of the localities described, enumerates the various objects of curiosity or archæological importance preserved in the neighbourhood, contributes scientific notes upon the flora and fauna of the district, and opens a fund of practical information as to industries, commerce, and a hundred other matters of interest both to resident and visitor. Each of the great cities and of the chief provinces had its handbook carefully edited and illustrated by the leading popular artists of the day. To Yedo (now Tokyo) and its environs were dedicated twenty substantial volumes; Kioto had eleven volumes, exclusive of a large work devoted to its gardens; that of the Tōkaidō, the high road between Yedo and Kioto, six volumes; that of the temple of Itsukushima and its vicinity filled ten volumes; and the list might be extended up to two hundred volumes or more. The first of the series was the *Miako* (Kioto) *Meisho dzu-yé* (1787), illustrated by Takéhara Shunchōsai, who also supplied drawings for the handbooks for Yamato (1791), Idzumi (1793), and Settsu (1798). Niwa Tokei, Nishimura Chiūwa, Hōkkio Nishikuni, and some others contributed to the work in the first two decades of the

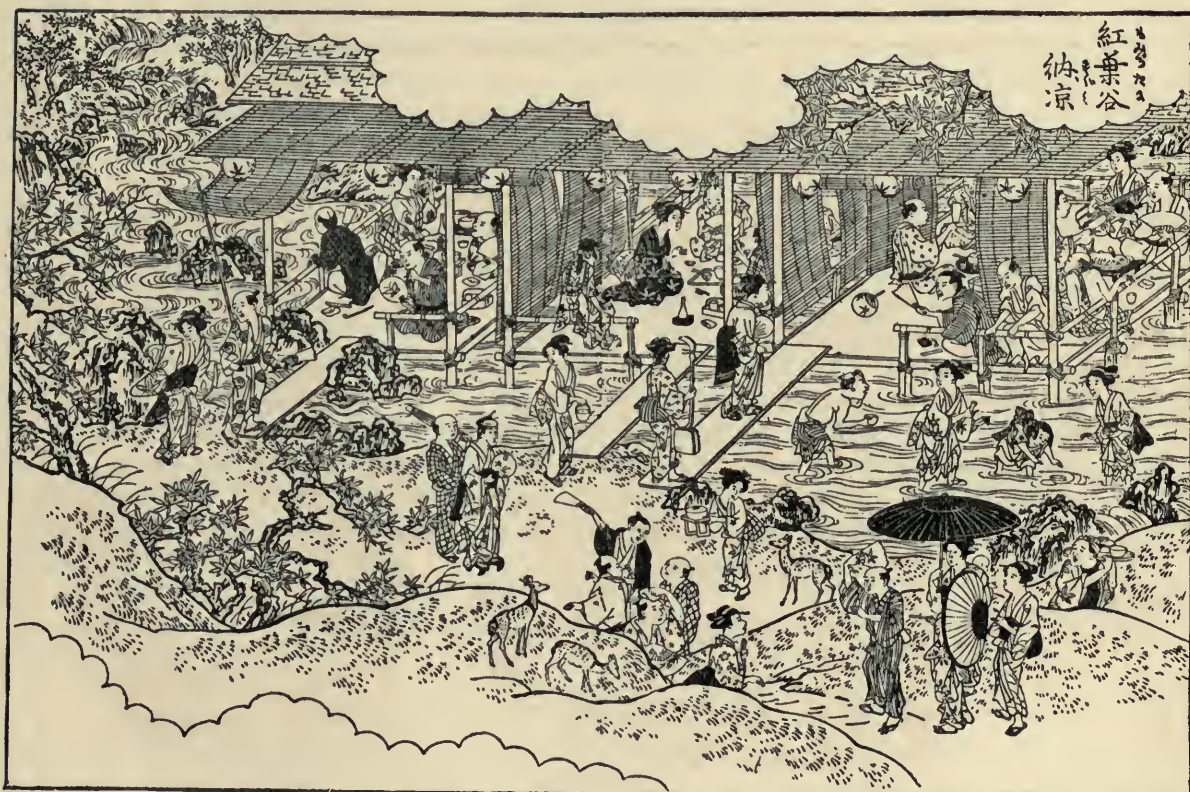


FIG. 14.—A cool retreat. Suburban tea house and garden. Reduced facsimile from the *Itsukushima meisho dzu-yé*. 1842. (See No. 470.)

present century, but the void left by the death of Shunchōsai was not filled until 1837, when the publication of the *Yēdo Meisho dzu-yé* introduced striking representations of the scenery of the capital of the Shōgun, from the pencil of Haségawa Settan. A description of the holiday resorts of the city, forming suite with the last, was issued in 1838, and a smaller book of a similar kind in 1839. Many other popular artists soon appeared in the field, and some guide books, like the *Nikkō-zan Shi*, included designs by several contributors. The latest of the more important "Meishos" were the *Tonégawa dzu shi* (1856), illustrated by various artists, and the *Kwaraku Meisho dzu-yē* (1859), with pictures by Hanzan Yasunobu.

As previously noted, the handbooks embellished by Shunchōsai were not the first publications descriptive of well-known places. Views of Yedo appeared before the end of the seventeenth century. The *Kwaraku Saiken dzu*, published in 1703 (see No. 454) contained good drawings of buildings and landscapes, and anticipated the *kusa-zoshi* in placing the text upon the same page with the illustration (but in this case writing and sketch were separated by cloud-like outlines); the *Tōgoku meishō Shi*, a description of noted places in Eastern Japan, illustrated by Tsukiōka Tangé, was printed in 1762, and a number of *orihon* volumes with hand-coloured drawings in panoramic form were issued between 1710 and 1770. None of these essays, however, merit comparison with the handbooks of Shunchōsai and his followers. The *Meizan dzu-yé* of Tani Bunchō is an excellent supplement to the group of the "Meisho dzu-yé," and contains many admirable sketches of the mountain scenery of Japan.

The illustrations of these works as a class are very spirited, and notwithstanding the absence of light and shade and the defects of perspective, conveyed a vivid and faithful impression of the scenes depicted. Equal justice was rendered to the people whose figures appeared in the landscape, street, or building, and the more idealized pictorial transcripts of history and folk-lore were well composed and told their story with good effect. The introduction of arbitrary cloud forms used for decorative purposes by the masters of the ancient Japanese school was adopted for convenience in the "Meisho" drawings, partly to exclude unnecessary details, and partly to secure a space for descriptive text. The picture, when large enough to cover two pages, was divided into two halves, and where the range of view was unusually wide, the design often extended in segments over three, four, or more pages, a separate block being necessarily used for each page.

## CASE K.

- 451** *Isé San-gō meisho dzu-yé.* 6 vols. Noted places in the neighbourhood of the temples of Isé. Artist, Shitomi Kwangetsu. Osaka, 1798.  
*Lent by Mr. W. Anderson.*
- 452** *Settsu meisho dzu-yé.* 12 vols. Noted places in the province of Settsu. Artist, Takéhara Nobushigé, or Shunchōsai. Osaka, 1796-8.  
*Lent by Mr. E. Dillon.*  
Subject of illustration: Shop in Osaka, with experiments in electricity.
- 453** *Miako meisho dzu-yé.* 11 vols. Noted places in Kioto. Artist, Takéhara Nobushigé, or Shunchōsai. Osaka, 1787.  
*Lent by Mr. W. Anderson.*
- 454** *Kcaraku Sai-ken dzu.* 12 vols. Scenes in Kioto. Artist unknown. Hishigawa school. Kioto, 1703.  
*Lent by Mr. W. Anderson.*
- 455** *Idzumi meisho dzu-yé.* 4 vols. Noted places in the province of Idzumi. Artist, Takéhara Nobushigé, or Shunchōsai. Osaka, 1796.  
*Lent by Mr. W. Anderson.*
- 456** *Ki no Kuni meisho dzu-yé.* Noted places in the province of Kishiu. Artist, Nishimura Chiūwa. Osaka, 1789 and 1835; republished, 1812 and 1838.  
*Lent by Mr. W. Anderson.*
- 457** *Miako Riussen meisho dzu-yé.* 6 vols. Noted gardens of Kioto. Artist, Takéhara Nobushigé, or Shunchōsai. Osaka, about 1799.  
*Lent by Mr. W. Anderson.*
- 458** *Tōgoku meisho-shi.* 5 vols. Noted places in Eastern Japan. Artist, Tsukioka Tangé. Engraver, Yoshimi Jiuzayémon. Kioto, 1762.  
*Lent by Mr. W. Anderson.*

## CASE L.

- 459** *Yédo meisho dzu-yé.* 20 vols. Noted places in and near Yedo. Artist, Haségawa Settan. Yedo, 1832-6.

*Lent by Mr. E. Dillon.*

- 460** *Kashima meisho dzu-yé.* Noted places about Kagoshima. Artist, Gakutei Yashima Sadaoka. Osaka, 1818.

*Lent by Mr. W. Anderson.*

- 461** *Banshiü meisho junran dzu-yé.* 5 vols. Noted places around Banshiu. Artist, . Osaka, 1804.

*Lent by Mr. W. Anderson.*

- 462** *Yamato meisho dzu-yé.* 7 vols. Noted places in the Province of Yamato. Artist, Takéhara Nobushigé or Shunchōsai. Kioto, 1791.

*Lent by Mr. W. Anderson.*

- 463** *Tōkaidō meisho dzu-yé.* 6 vols. Noted places in the Tōkaidō. Artist, Takéhara Nobushigé or Shunchōsai. Yedo (?), 1791.

*Lent by Mr. W. Anderson.*

- 464** *Nikko-zan Shi.* 5 vols. Description of Nikkō. Artists various (Hokusai, Sadahidé, and others). Yedo, 1836.

*Lent by Mr. W. Anderson.*

- 465** *Ōmi meisho dzu-yé.* 4 vols. Noted places at Ōmi. Artists, Sékitsuki, Nishimura Chiuwa. Ōsaka, 1814.

*Lent by Mr. W. Anderson.*

- 466** *Sumiyoshi meisho dzu-yé.* 5 vols. Noted places in Sumiyoshi. Artist, Ishida Giokuzan. Osaka, 1794.

*Lent by Mr. W. Anderson.*

## CASE M.

- 467** *Narita meisho dzu-yé.* 5 vols. Noted places in Narita. Artists various Engravers, Égawa Sentaro and Takéguchi Teisai. Yedo, 18 .  
*Lent by Mr. W. Anderson.*
- 468** *Saikoku san-jiu-san ka-sho meisho dzu-yé.* 10 vols. Thirty-three famous places in Saikoku (Western Japan). Artists, Matsukawa Hanzan and Uwakawa Kōsa. Osaka, 1853.  
*Lent by Mr. W. Anderson.*
- 469** *Hokuyetsu seppu.* 7 vols. Snow scenes in Etchizen, some printed from 2 blocks. Artist, Kiōsui. Date 1842.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: The quest of the precious crystal.
- 470** *Itsukushima meisho dzu-yé.* 5 vols. Noted places about Itsukushima. Artist, Ōishi Matora. Yedo, 1842.  
*Lent by Mr. W. Anderson.*  
Subject of illustration: A cool and pleasant retreat, Riverside tea-house.
- 471** *Nenjiu gio-ji dai-sei.* 6 vols. The Festivals of the year, illustrated. Artist, Hayamidzu Shunkiōsai. Yedo, 1807.  
*Lent by Mr. W. Anderson.*
- 472** *Kwaraku meisho dzu-yé.* 8 vols. Noted places in Kioto. Artist, Hanzan Matsukawa Yasunobu. Kioto, 1859. Republished 1862.  
*Lent by Mr. W. Anderson.*
- 473** *Zenkōji-dō meisho dzu-yé.* 5 vols. Noted views on the road to Zenkōji. Artist, Haruyé Tadachika. Engravers, Nakamura Jisuké, Inoiyé Shirobiyoyé, Masaki Norifusa. Nagoya, 1849.  
*Lent by Mr. W. Anderson.*
- 474** *Kompira Sankei meisho dzu-yé.* 6 vols. Noted places in the neighbourhood of the temple of Kompira. Artist, Kotaké. Yedo, 1847.  
*Lent by Mr. W. Anderson.*
- 475** *Geishiu Itsukushima dzu-yé.* 5 vols. The Treasures of the Temple of Itsukushima. Artist, Yamano Shunpōsai. Hiroshima, 1842.  
*Lent by Mr. W. Anderson.*

CASE N. BOOKS CONNECTED WITH  
VARIOUS INDUSTRIES.

- 476** *Bon-gwa shitori geikō.* Guide for Self-instruction in Painting Trays.  
Printed in colours. Artist, Hokusai. Yedo, about 1830.  
*Lent by Mr. W. Anderson.*
- 477** *Makiyé dai-zen.* 3 vols. Designs for Lacquer Painters. Artist, Hōkkiō  
Harukawa. Yedo, 1759.  
*Lent by Mr. W. Anderson.*
- 478** and **478A** *Sankai meizan dzu-yé.* 6 vols. Industrial Products. Terrestrial  
and Marine. Artist, Haségawa Mitsunobu. Yedo, 1754.  
*Lent by Mr. H. Virtue Tebbs and Mr. E. Dillon.*
- 479** *Tokiwa-gi.* 3 vols. Designs for dresses. Kioto, 1700.  
*Lent by Mr. W. Anderson.*
- 480** *Sessen hinagata.* 2 vols. Designs for pipes. Artist, Hokusai.  
Engraver, Égawa Tomikichi. Yedo, 1828.  
*Lent by Mr. W. Anderson.*
- 481** Book of Ancient Patterns for Textiles.  
*Lent by Mr. E. Dillon.*
- 482** *Kodō dzu roku.* Illustrated account of copper mining. Artist, Nanpō.  
Osaka, about 1850.  
*Lent by Mr. W. Anderson.*
- 483** *Moyō hinagata Naniwa no umé.* 3 vols. Patterns for dresses, printed  
in colours. Tokyo, 188—.  
*Lent by Mr. W. C. Alexander.*

## CASE O. BOTANICAL WORKS.

- 485** *Shinchō sōmoku dzu-setsu*. 20 vols. Botanical work by Iinouma Youssetsu. Illustrations partly coloured by hand. In Vol. I, of the re-issue is a lithographed portrait of the Author. This was probably the earliest effort of the Japanese at this process of reproduction. Okaki (Mino), 1836. Reprinted 1869.  
*Lent by Mr. W. Anderson.*
- 486** *Sarasa dzu-fu*. Drawings of plants. Yedo, 1785.  
*Lent by Mr. E. Dillon.*
- 487-9** *Tanota-gusa*. 3 vols. Guide to the Arrangement of Flowers in Vases. Artist, Yoshida Togetsu. Yedo, 1822.  
*Lent by Mr. E. Dillon.*
- 490** *É-hon Noyama gusa*. 3 vols. Drawings of Flowers. Printed in colours. A reprint of an earlier work. Tokyo, about 1886.  
*Lent by Mr. H. Virtue Tebbs.*
- 491** *Shinchō somoku dzusetsu*. See 485.  
*Lent by Mr. H. Virtue Tebbs.*
- 492** *É-hon Noyama gusa*. 5 vols. Drawings of the Vegetation of Hill and Plain. Artist, Tachibana Yasukuni. Engravers, Fujimura Zenyémon and Fujiyé Shirobiyoyé. Osaka, 17 . Republished 1804.  
*Lent by Mr. W. C. Alexander.*
- 493** *Honzō gwa-fu*. 3 vols. Botanical Work. Artist, Ōkada Seifuku. Yedo, about 182c.  
*Lent by Mr. W. Anderson.*
- 494** *Tōhi Shinkio*. 3 vols. Drawings of Flowers. Printed in colours. Artist, Nomura Bunshō. Yedo, 1857.  
*Lent by Mr. W. Anderson.*
- 495** *É-hon Noyama gusa*. See No. 492.  
*Lent by Mr. H. Virtue Tebbs.*

## CASE P. ENGRAVINGS ON COPPER AND STONE.

*Etching upon Copper* has been little employed by the Japanese, although the process is well adapted for the reproduction of some of the most characteristic of their pictorial designs. It was introduced in the 16th century by the Jesuits, and there is in the British Museum a Japanese volume, printed in 1598, in Roman type, with a frontispiece engraved on copper, in the European fashion, probably by an unskilled European hand, but possibly by a Japanese copyist. The art was forgotten till it was again brought forward near the end of the last century, by Shiba Gōkan, who had studied the process in Nagasaki, under the instruction of a native of Holland. Drawings of European etching tools were given in a book called *Kōmō Zatsuwa*, published in 1785 (British Museum), and from this time examples of the art were issued at intervals, most of them bearing traces of "Western" perspective, and even showing some rudiments of light and shade, a part of the lesson taught by the Dutch master of Gōkan. The principal albums of copper plates are the *Dōban Saigwa chō*, by Okada Shuntōsai and *Tōkaidō go-jiū-san Éki*, a series of views on the road between Yedo and Kyoto, both published about 1855, and a few volumes of miscellaneous sketches, executed within the last few years. No. 498 may be regarded as a fair specimen of the work. The process employed in this case, as probably in all others, involved the use of acid as a mordant, the dry point being employed only to correct defects in the biting in. Incised designs upon ornamental objects of bronze and other metals are of much older date, and the impressions taken from some works of this kind have all the effect of the most vigorous work of the book etcher. Some very beautiful printings from *Kagami-buta* (button-like plaques forming part of a certain kind of netsuké), obtained by M. Burty, in illustration of his collection, will be found in No. 565.

*Lithography* has been practised to a small extent during the last fifteen or twenty years. A portrait of the botanist Iinouma Yokoussai, executed as a frontispiece to the *Shinchō Sōmoku dzusetsu* in 1874, a plate in the *Meiji Tai-heiki*, of about the same date, and the illustrations to the *Kwanko dzusetsu*, of Mr. Ninagawa (1875), all of indifferent merit, may be regarded as average examples of the work. In the last few years, however, two very successful essays in chromolithography have been produced, the *Kok'kwa Yokō*, an illustrated description of native antiquities published in 1880, and the *Nami no Nishiki*, an album of Japanese fishes (1883), which in many respects can scarcely be excelled.

**496** *Tōkaidō go-jiū-san Éki*. The fifty-three stations on the Tōkaidō. Engraved on Copper. Drawings show perspective and light and shade. Yedo, about 1850.

*Lent by Mr. W. Anderson.*



- 497** Guide-Book to the Places of Interest in and about Kioto. With English text. Published for foreign visitors. With Illustrations engraved on Copper. Kioto, 1873.

*Lent by Mr. A. Lucas.*

The plates appear to have been used before. The text is a good example of Japanese "English as she is spoke."

- 498** *Doban Sai-gwa cho.* Miscellaneous Sketches of Scenery, engraved on Copper. Drawings in the 'European' style. Artist and Engraver, Shuntōsai. Yedo, about 1858.

*Lent by Mr. G. P. Boyce.*

- 499** *Ban-ko gwa-shiki.* Miscellaneous Sketches, engraved on Copper. Artist and Engraver, Arai Hakutan. Tokyo, 1881.

*Lent by Mr. W. Anderson.*

- 500** Illustrations to the Epitome of the Ancient History of Japan. Collected and arranged by N. McLeod. Tokyo, 1877.

*Lent by Mr. E. Dillon.*

A miscellaneous collection of copper-plates, some bearing eccentric remarks by the collator.

- 501** *Hakuran yé.* Drawings of Tokyo houses, engraved on copper. Tokyo, 1885.

*Lent by Mr. R. Phéné Spiers.*

- 502** *Nami no Nishiki.* Drawings of fishes. Chromolithographed. Tokyo, 1883.

*Lent by Mr. W. Anderson.*

- 503** *Kokkwa Yoko.* 2 vols. Drawings of ancient relics. Chromolithographed. Tokyo, 1880.

*Lent by Mr. W. Anderson.*

- 504** "Japanese types," lithographic engravings. Artist, Watanabé Yuko (Madame). Tokyo, 1886.

*Lent by Mr. W. Anderson.*

- 505** "A pictorial Museum of Japanese Manners and Customs." Lithographed. Artist, Mokugiō. Tokyo, 1884.

*Lent by Mr. W. Anderson.*

## CASE Q. BOOKS SHOWING CONTACT WITH EUROPE.

ILLUSTRATED IN WHAT THE JAPANESE CONSIDER TO BE THE EUROPEAN STYLE.

- 506** *Gwa-to sai yū dan.* 5 vols. Travels in the Western provinces. Artist, Shiba Gōkan. Yedo, 1781. *Lent by Mr. W. Anderson.*
- 507** *Sékwai Setsuyō mujin zō.* An encyclopædia, with an introduction upon Foreign Civilization. Tokyo, 1873. *Lent by Mr. H. Virtue Tebbs.*
- 508** *Nagasaki miyagé.* *Lent by Mr. E. Dillon.*  
Subject of illustration: European (Dutch) room in Nagasaki.
- 509-16** *Kaigai Shinwa.* The Sinico-Japanese version of the Opium War. *Lent by Mr. E. Dillon.*  
Illustrations: 509. British Man-of-War. 510. The Burning of the Imported Opium; Collapse of the Foreign Barbarians. 511. The Attack on the British Ship. 512. The Bombardment of the British Fleet. 513. Outrages by British and Indian Soldiers. 514. The Bombardment of the Chinese Fort. 515. The Signature of the Treaty. 516. British Soldiers desecrating Chinese Graves.
- 517** *Sekai kuni dzukushi.* Pictures of Foreigners. *Lent by Mr. H. Virtue Tebbs.*  
Subject of illustration: The Queen of England and the Emperors of Austria, France, and Russia.
- 518** *Nagasaki miyagé* (see No. 508). *Lent by Mr. E. Dillon.*  
Subject of illustration: Dutchman and servant.
- 519** *Kwaishi benko shaku.* Description of Foreign work in Japan. The Interior of the Mint at Osaka. *Lent by Mr. R. Phené Spiers.*
- 520-22** *Yokohama kaiko kemmin shi.* The Foreigners in Yokohama. Artist, Gōuntei Sadahidé. Yedo, 1862. *Lent by Mr. R. Phené Spiers.*  
Illustrations: An American Lady. Mulattoes. Billiards. The Photographer.
- 523-29** *Jimbutsu Kaigai shoden.* Stories of Foreign Celebrities. *Lent by Mr. E. Dillon and Mr. F. V. Dickins.*  
Illustrations: 523. Construction of Warships. 524. Napoleon and European Potentates sitting in state. 525. Torture of the Duc d'Enghien. 526. Diogenes and Alexander. 527. Napoleon at St. Helena (see Fig. 15). 528. Funeral of Napoleon. 529. A Diplomatic Conversation.
- 530** Three sheets of ornamental letter paper. *Lent by Mr. H. Virtue Tebbs.*  
Designs of cranes, flowers, and sea-beach.



FIG. 15.—The Banishment of Napoleon: from the *Jimbutsu kaigai shoden*. No. 527.

## CASES R AND S. ILLUSTRATED NOVELETTES.

The oldest illustrated books were poetical and semi-historical romances of the type of the *Isé Monogatari* and *Heiji Monogatari*, Nos. 251 and 252, which appeared in the early part of the 17th century. These were soon reinforced by contemporary fiction, in the illustration of which almost every popular artist of note appears to have taken part, from Moronobu to Kuniyoshi. The first examples of this group were of two sizes, a large octavo, usually devoted to the reprints of the older stories, and a duodecimo, generally less ambitious in style and contemporary as to text. The engravings in both were either confined each to a single page, or covered two opposite pages; in the latter case two blocks, one for each half of the drawing, being required. In some instances

the cuts were coloured by hand, as in the *Heiji Monogatari* (1626), and a few of the works illustrated by Hishigawa Moronobu; and from the first, as in No. 251, the design was characterized by the introduction of fictitious clouds, in imitation of the printings of the old Japanese (Yamato) School. About 1730 was added an oblong duodecimo, No. 534, a form still preserved in some of the modern books for artisan designers; but the most curious style of book-printing was that of the "*kusa-zoshi*," which dates from about the same period, and was contributed to by most of the well-known popular artists of the 18th and 19th centuries, including Torii Kiyonobu, Kiyomitsu, Kiyonaga, Kiyotsuné, Tomikawa Ginsetsu, Hokusai, Yeishi, Utamaro, Toyokuni, and Toyohiro. The *kusa-zoshi* was a book of very small dimensions, usually divided into a number of thin fasciculi, the covers of which in the later specimens were resplendent with chromo-xylographic illuminations (see No. 155), and each page or pair of opposite pages bore a design that occupied nearly the whole of the space, the text being relegated to any part of the margins into which it could be intruded without obscuring the picture (see Fig. 16).

From about the beginning of the 19th century many of the novels reverted to the octavo form, and the first volume or fasciculus of each work or section of a work was usually prefaced by a few introductory plates, printed from two or three blocks. These stories were often of tremendous length, sometimes extending over sixty, a hundred, or more volumes, and in one class the sentiment was apt to run in a somewhat violent strain, bringing before us such an assemblage of ghastly murders, bloody combats, and ghostly apparitions, intermingled with such feats of superhuman strength and ideal heroism, that it is difficult to imagine the books were created by and for the most kindly, gentle, and pacific people in the world, the Japanese trading and artisan community. It would be a task of extreme interest to trace the evolution of Japanese fiction from the early days of the Kioto Court, which gave birth to the refined patrician compositions of the type of the *Genji Monogatari*, down to the modern era of Kiōden, Bakin, and Tanéhiko.

## CASE R.

	Artist.	Date.	
<b>531</b>	Unknown.	1662.	<i>Lent by Mr. W. Anderson.</i>
<b>532</b>	Torii Kiyonobu.	About 1700.	„ <i>Mr. Ernest Satow, C.M.G.</i>
<b>533</b>	Torii Kiyomitsu.	„ 1720.	„ „
<b>534</b>	Nishigawa Sukénobu.	„ 1720.	„ <i>Mr. W. Anderson.</i>
<b>535</b>	Torii Kiyonaga.	„ 1765.	„ „
<b>536</b>	Torii Kiyotsuné.	„ 1765.	„ „
<b>537</b>	Tomikawa Ginsetsu.	„ 1760.	„ „
<b>538</b>	Kitawo Masanobu (Kiōden).	„ 1800.	„ „
<b>539</b>	Rantokusai.	„ 1800.	„ <i>Mr. Ernest Satow, C.M.G.</i>

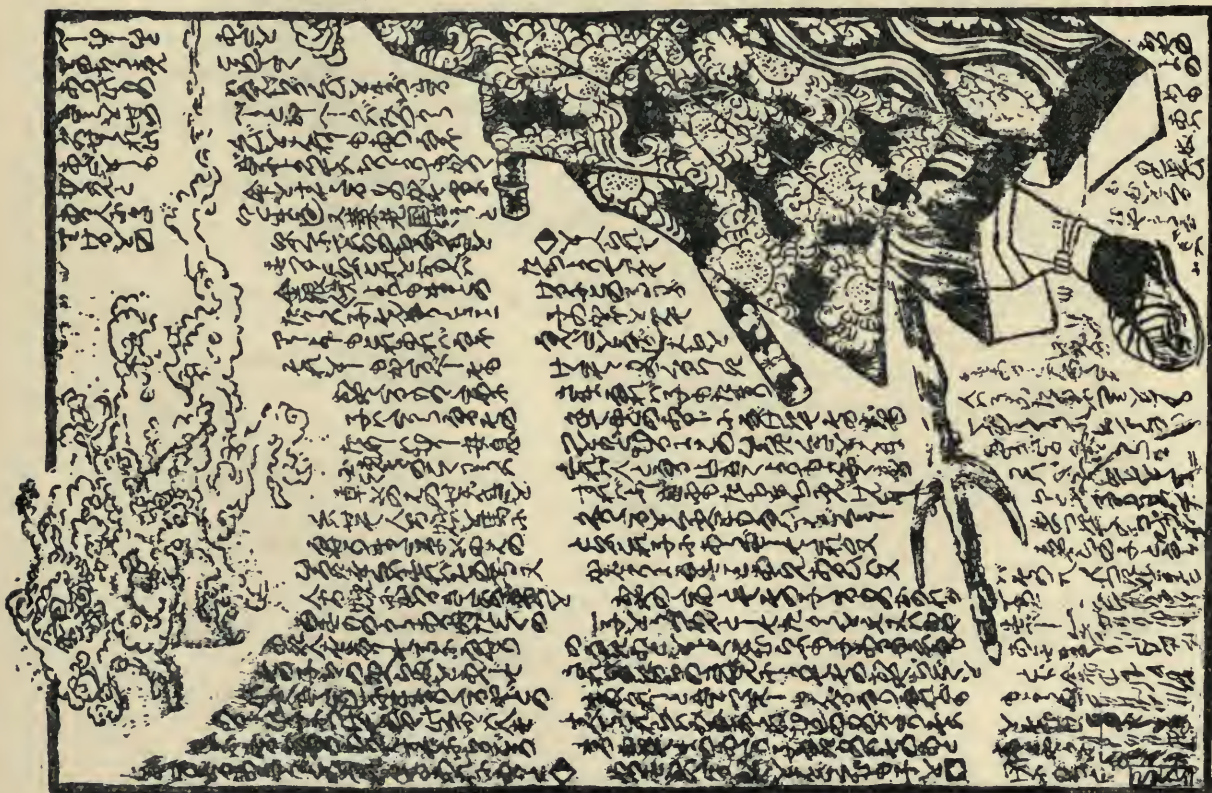


FIG. 16.—Facsimile of two pages of a *kusa-zoshi* Novelette (about 1840).

## CASE S.

Artist.	Date.		
<b>539A</b> Taitoku.	1798.	<i>Lent by Mr. W. Anderson.</i>	
<b>539B</b> Kitawo-Masayoshi.	about 1800.	"	"
<b>539C</b> Kitagawa Utamaro.	" 1800.	"	"
<b>539D</b> Shunrō, late Gumbatei (Hokusai).	1798.	"	"
<b>539E</b> Hosoi Yeishi.	about 1800.	"	"
<b>539F</b> Utagawa Toyohiro.	" 1805.	"	"
<b>539G</b> Utagawa Kunisada.	" 1840.	"	"
<b>539H</b> Utagawa Kuniyoshi.	" 1850.	"	"
<b>539I</b> Utagawa Yoshitoyo.	" 1865.	<i>Lent by Mr. H. Virtue Tebbs.</i>	

## CASE T. ILLUSTRATED NOVELS, ETC.

- 540** *Minamoto Raikō Monogatari.* 3 vols. Story of Raikō, a legend of the 10th century. Artist, Shimokawabé Jiusui. Engraver, Ishwara Hanbei. Kioto, 1786.

*Lent by Mr. W. Anderson.*

Subject of illustration: Suyétaké casting the stone at the Goblin face.

- 541** *Shichifuku Monogatari.* 2 vols. Novelette by Bakin. Artist, Utagawa Toyokuni. Yedo, 1809.

*Lent by Mr. W. Anderson.*

Subject of illustration: a wedding.

- 542** *É-hon Dōji kiyo.* 5 vols. A Pictorial Book of Instruction for Boys. Artist, Ishida Giokuzan. Yedo, 1806.

*Lent by Mr. W. Anderson.*

- 543** *É-hon Tsuzoku San-hoku shi.* 75 vols. Novel by Ikéda Toritei. Artist, Hokusai. Engraver, Inōyū Jihéi. Yedo, 1836.

*Lent by Mr. W. Anderson.*

CASE U. MISCELLANEOUS ILLUSTRATED  
BOOKS.

- 544** *Tōkaidō go-jū-san tsugi Shō-kei*. 4 vols. (Orihon.) Views of the Fifty-three Stations of the Tōkaidō. Panorama. Printed in colours. Artist, Giokuransai Sadahidé. Yedo, 1860.

*Lent by Mr. W. Anderson.*

- 545** *Toba-yé Ogi no mato*. 3 vols. A collection of the Toba-yé or Sketches in the style of Toba Sōjō, a Buddhist abbot of the 12th century. 1720.

*Lent by Mr. W. Anderson.*

“The Toba pictures” are humorous caricatures which date from the 12th century, and derive their name from the inventor Kaku-yū or Toba Sōjō.

Kakuyū, a distinguished scion of the Minamoto family, was an abbot of the Temple of Miidera, in the province of Ōmi, in the reign of the Emperor Rokujō (1166-1168 A.D.). His more familiar appellation, Toba Sōjō (the Toba priest), refers to the monastery Toba no In, where he had at one time resided. He was an accomplished artist in the Chinese style, and appears to have been the first Japanese painter who made a speciality of comic drawing and employed it as a means of attacking official dishonesty. His original works are extremely rare, but the copies which have reached us show that his burlesque manner has been carefully preserved.

The style did not give rise to a “School,” but was taken up by men of any or no academy who desired to give expression to their feelings in broad caricature. Its peculiarities of design as applied to figures consisted merely in exaggerating the size of the head, giving it a frog-like character by widening the mouth and reducing the nose to a couple of nostril dots, and elongating and attenuating the limbs at discretion. There was, however, no attempt at portraiture, and as the draughtmanship was freed from all academical difficulties, the field was open to artistic and inartistic competitors alike. In some cases, indeed, they gained in comicality by the startling violations of art canons in which their creators indulged, but in others the simplification of the process of production led to floods of mere burlesque scrawls, which could only attract attention by their extravagance of badness.

- 546** *Hiaku-nin shū*. Portraits of famous poets, printed on both sides of a thick enamelled paper. About 1670.

*Lent by Mr. W. Anderson.*

This is the only example yet known in which the printing has been executed on both sides of the sheet. The enamelling of the paper is also remarkable.

- 547-8** *Gégio tori yéshi*. A description of whales and whaling. Illustrated. Printed from 2 blocks. About 1860.

*Lent by Mr. W. C. Alexander.*

A remarkable book, containing the first account of the species of whale depicted. The anatomy of the animal is fairly represented.

- 549-50** *Bairei hiaku-chō*. 2 vols. Large Edition. Drawings of birds and flowers, printed in colours. A reproduction on an enlarged scale of No. 412-3. Artist, Bairei. Tokyo, 1886.

*Lent by Mr. H. Virtue Tebbs.*

## FRAMED ENGRAVINGS. WOOD AND COPPER.

- 553** Playbill. Yedo, about 1837.

*Lent by Mr. W. Anderson.*

- 554** Theatrical Advertisement. Classified Portraits of Noted Actors, Wrestlers, etc. Artist, Utagawa Kunimaro. Yedo, 1837.

*Lent by Mr. W. Anderson.*

- 555** Playbill. Yedo, about 1840.

*Lent by Mr. W. Anderson.*

- 556** Playbill. Artist, Torii Kiyomitsu. Yedo, 1824 (original date about 1735).

*Lent by Mr. W. Anderson.*

- 557** Talismanic Pictures (*Mamuri*). Engraved in Wood. Date uncertain.

(1) Representation of Demoniacal Figure (Ōkōjo Sama).

(2) The Thirty-three Buddhas.

*Lent by Mr. W. Anderson.*

- 558** Proof impression of wood engraving. Peachling and the Demons. Artist, Torii Kiyonaga. Yedo, about 1705.

*Lent by Mr. Ernest Satow, C.M.G.*

This and the three following are impressions from the first or outline block used in chromo-xylography.



- 559** Proof impression of wood engraving. Sakata Kintoki and the bear.  
Artist, Shunrō (Hokusai). Yedo, about 1780.  
*Lent by Mr. Ernest Satow, C.M.G.*
- 560** Proof impression of wood engraving. Girl with New Year's offering.  
Artist, Hosoda Yeishi. Yedo, about 1800.  
*Lent by Mr. Ernest Satow, C.M.G.*
- 561** Proof impression of wood engraving. Auditorium of a theatre. Artist,  
Utagawa Toyokuni. Yedo, about 1800.  
*Lent by Mr. Ernest Satow, C.M.G.*
- 562** Engraving on copper. Map of the World. Yedo, about 1860.  
*Lent by Mr. E. Dillon.*
- 563** Engravings on copper.  
(1) Facsimile of European Engraving. Signed, Suntooesai Woetocci  
(? Shuntōsai Uyétoshi).  
(2) The Hundred Birds. Yedo, about 1855.  
*Lent by Mr. E. Dillon.*
- 564** Engraving on copper. The Eight Incidents of the Nirvana of S'ākyamuni.  
Engraved by Ishida Aritoshi, after a picture by Wu Tao-tsz' (Gōdoshi),  
a Chinese Artist of the 8th century. Yedo, 1880.  
*Lent by Mr. W. Anderson.*
- 565** Impressions taken from Netsuké Plates (*Kagami-buta*). Engraved on  
metal by various artists.  
*From the Collection of M. P. Burty.*
- These spirited engravings were not executed with view to reproduction, but  
merely for the embellishment of the metallic plates.

## WALL OF PASSAGE AT ENTRANCE OF GALLERY.

- 566** Buddhist Kakémono. Wood engraving, coloured by hand.  
*Lent by Mr. R. Phené Spiers.*
- “The Saving Grace of Kwanyin,” adapted chiefly from the Chinese Buddhist  
Text, No. 427.

SUPPLEMENTARY CHROMO-XYLOGRAPHS  
IN FOLIOS.

- 601** GIRLS SORTING TEA. Artist, Osai Fusatané. Signed. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 602** Surimono Design. 'Nō' actor. Artist, Giokuyen. Signed. Yedo,  
about 1830.  
*Lent by Mr. W. Anderson.*
- 603** New Year's Card. Monkey with Shintō emblems dancing before a gong.  
Artist, Giokuyen. Signed, Tempenkan Gokuyen. Yedo, about  
1810.  
*Lent by Mr. W. Anderson.*
- 604** ACTORS. Artist, Hirosada. Signed. Osaka, about 1860.  
*Lent by Mr. W. Anderson.*
- 605** INTERIOR AND EXTERIOR OF THE SARUWAKA THEATRE, YEDO.  
Artist, Hiroshigé. Signed, Utagawa Hiroshigé. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 606** Fan mount. Scene in a 'Nō' Performance. Artist, Keigaku. Yedo,  
about 1830.  
*Lent by Mr. W. Anderson.*
- 607** DEMON STRIKING A TEMPLE GONG. Artist, Kiōsai. Signed, Ōjiu Kiokio  
Kiōsai. Yedo, about 1870.  
*Lent by Mr. W. Anderson.*
- 608** Comic Sketches. Artist, Kiōsai. Signed. Yedo, about 1870.  
*Lent by Mr. W. Anderson.*
- 609** Fan mount. Ébisu and Daikoku with Girl. Artist, Kiyu. Yedo,  
about 1830.  
*Lent by Mr. W. Anderson.*

- 610** THE EXPULSION OF THE EVIL SPIRITS (*Oniyarai*). Artist, Kosai. Yedo, about 1860.

*Lent by Mr. W. Anderson.*

- 611** DAIMIO. Artist, Kuniaki. Signed. Yedo, about 1850.

*Lent by Mr. W. Anderson.*

- 612** ACTORS. Artist, Kuniharu. Signed. Yedo, about 1820.

*Lent by Mr. W. Anderson.*

- 613** THE EMPRESS JINGŌ, with Také-no-uchi no Sukuné and her infant. Artist, Kunikané. Signed, Ippōsai Kunikané. Yedo, about 1830.

*Lent by Mr. W. Anderson.*

Jingō, who, according to Japanese tradition, was the consort of the Emperor Chiūai, went in obedience to a divine command to subjugate Korea. This she is said to have effected, and returning at the end of three years gave birth to a child, the Emperor Ōjin, whose birth had been miraculously delayed during the whole of her absence. She reigned from 201 to 269 A.D., and was succeeded by her son, to whose passive influence the whole credit of the Korean Conquest is commonly assigned. Také-no-uchi no Sukuné, her general and counsellor, attained the ripe age of 250 years in the service of six successive emperors.

- 614** JIURŌJIN AND BISHAMON, with emblems of wealth and learning. Artists, Kunimaru and Yoshimaru. Signed, Ichiyensai Kunimaru and Kitawo Kwaransai Yoshimaru. Osaka, about 1835.

*Lent by Mr. W. Anderson.*

- 615** WOMAN AND CHILD. Artist, Kunimasa. Signed, Ichijiūsai Kunimasa. Yedo, about 1835.

*Lent by Mr. W. Anderson.*

- 616** ACTOR. Artist, Kunimasu. Signed. Yedo, about 1830.

*Lent by Mr. W. Anderson.*

- 617** ÉBISU AND FUKUROKUJIU, with emblems of prosperity. Artist, Kunimori. Signed, Ippōsai Kunimori. Osaka, about 1835.

*Lent by Mr. W. Anderson.*

- 618** SCENE FROM THE PLAY OF THE 'LOYAL LEAGUE.' Artist, Kuninawo. Signed, Utagawa Kuninawo. Yedo, about 1810.

*Lent by Mr. W. Anderson.*

- 619** ACTOR. Artist, Kuninawo. Signed. Yedo, about 1840.

*Lent by Mr. W. Anderson.*

- 620** OKAMÉ AND FUKUSUKÉ. Emblems of Mirth and Good Fortune. Artist, Kuninori. Signed, Ichiyōsai Kuninori. Yedo, about 1835.  
*Lent by Mr. W. Anderson.*
- 620A** GIRL. Artist, Kunisada. Signed, Toyokuni the Second, late Kunisada. Yedo, about 1844.  
*Lent by Mr. W. Anderson.*
- 621** MARIONETTE THEATRE. Artist, Kunisada (Toyokuni the Second). Signed, Yedo, about 1860.  
*Lent by Mr. W. Anderson.*
- 622** WRESTLERS AT RIOGOKU, Yedo. Artist, Kunisato. Signed, Ritsusensai Kunisato. Yedo, about 1835.  
*Lent by Mr. W. Anderson.*
- 623** KITE FLYING. Artist, Kunitéru. Signed, Ichiyūsai Kunitéru, late Sada-shigé. Yedo, about 1850.  
*Lent by Mr. W. Anderson.*
- 624** ACTOR. Artist, Kunitomi. Signed, Hanagawatei Kunitomi. Yedo, about 1835.  
*Lent by Mr. W. Anderson.*
- 625** ACTOR. Artist, Kunitsuna. Signed, Ichirantei Kunitsuna. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 626** INSTITUTION FOR THE CURE OF THE SICK. Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*

To the left is a gaily-attired woman suffering from Melancholy, of which complaint the cure is not indicated; below a dentist extracts a decayed tooth with a formidable pair of pincers; in the middle an hysterical girl is about to be treated by the pressure of a great stone; another leech examines a young girl with a short leg; a woman pitted by the small-pox holds her face, protected by a mask, over the vapour arising from a boiling vessel; a noseless man has assumed a very undecorative substitute; and a sufferer from weak eyes applies a pair of glasses. Towards the left are a dwarf, a dyspeptic, a prodigiously stout man, a miserable-looking creature with a goitre, a famished person with an unappeasable appetite, and a lady whose abnormal largeness of hips is to be reduced by mechanical constriction. Finally, the list of diseases includes ill-temper, and want of money, but unfortunately no suggestion is offered for the remedy of either of these serious ailments.

- 627** and **627A** "MAN IS MADE BY ACCUMULATED EXPERIENCES." Portraits composed by a cluster of wrestlers. Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1850.

*Lent by Mr. W. Anderson.*

- 628** NITTA NO SHIRŌ AND THE VISION OF KWANYIN. Artist, Kuniyoshi. Signed, Ichiyūsai Kuniyoshi. Yedo, about 1855.

*Lent by Mr. W. Anderson.*

Nitta no Shirō was a famous retainer of Yoritomo in the 12th century. He with some comrades penetrated into a mysterious cave, and saw a vision of the Goddess Kwanyin. Nitta, unmoved by the sight, held converse with her, while his fellows were struck down with terror.

- 629** A CHARITY SERMON by Ikkiū. Artist, Kuniyoshi. Signed, Chōwōrō Kuniyoshi. Yedo, about 1850.

*Lent by Mr. W. Anderson.*

Ikkiū was a talented but eccentric priest, calligraphist, and painter of the 15th century. The discourse here represented is evidently one of a moving character.

- 630** ACTOR. Artist, Nansōrō (?). Seal. Osaka, about 1835.

*Lent by Mr. W. Anderson.*

- 631** ACTORS. Artist, Nishigawa Nobuharu. Signed. Yedo, about 1840.

*Lent by Mr. W. Anderson.*

- 632** ACTOR. Artist, Haségawa Nobuhiro. Yedo, about 1840.

*Lent by Mr. W. Anderson.*

- 633** FUKUSUKÉ (as Artist) drawing *Otsu-yé*. Artist, Okusawa Ritsusai. Signed. Yedo, about 1845.

*Lent by Mr. W. Anderson.*

Fukusuké, a good-humoured but fatuous-looking boy with a large head, is in some sort an Emblem of Good-fortune. "Otsu-yé" are caricatures sold at Otsu (near Kioto), a former capital of Japan.

- 634** THE FIRST REARING OF SILK WORMS IN JAPAN by the Consort of the Emperor Yūriaku. 5th century A.D. Artist, Giokuransai. Signed. Yedo, about 1855.

*Lent by Mr. W. Anderson.*

- 635** WOMAN WASHING CLOTHES. Artist, Giokuransai Sadahidé. Signed. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 636** ACTOR. Artist, Sadahiro. Signed, Gorakusai Sadahiro. Osaka, about 1845.  
*Lent by Mr. W. Anderson.*
- 637** ACTOR. Artist, Sadakagé. Signed. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 638** ACTORS. Artist, Gochōtei Sadamasu. Signed. Yedo, about 1850.  
*Lent by Mr. W. Anderson.*
- 639** ACTORS. Artists, Haségawa Sadanobu and Haségawa Nobuhiro. Signed. Yedo, about 1850.  
*Lent by Mr. W. Anderson.*
- 640** GIRL PRAYING BEFORE THE IMAGES OF HER PARENTS. Artist, Sadatora. Signed, Gofūtei Sadatora. Yedo, about 1850.  
*Lent by Mr. W. Anderson.*
- 641** ACTORS. Artist, Teisai Senchō. Signed. Yedo, about 1820.  
*Lent by Mr. W. Anderson.*
- 642** ACTOR. Artist, Sensai. Signed. Osaka, about 1830.  
*Lent by Mr. W. Anderson.*
- 643** GIRL ROLLING UP A LETTER. Artist, Shigénobu. Signed. Osaka, about 1845.  
*Lent by Mr. W. Anderson.*
- 644** ACTORS. Artist, Gwakoken Shunki. Signed. Osaka, about 1840.  
*Lent by Mr. W. Anderson.*
- 645** ACTOR. Artist, Shunpōsha. Signed. Yedo, about 1835.  
*Lent by Mr. W. Anderson.*
- 646** ACTOR. Artist, Gwajiūken Shunshō. Signed. Osaka, about 1840.  
*Lent by Mr. W. Anderson.*
- 647** ACTOR. Artists, (a) Gwachōken Shuntei, (b) Gwachōken Shunyei. Osaka, about 1850.  
*Lent by Mr. W. Anderson.*

- 648** ACTOR. Artist, Gwakūken Shunwō. Signed. Osaka, about 1850.  
*Lent by Mr. W. Anderson.*
- 649** ACTOR. Artist, Haségawa Tokubéi. Signed. Osaka, about 1845.  
*Lent by Mr. W. Anderson.*
- 650** THE STRUGGLE BETWEEN ASAHINA AND SOGA NO GORO; two Heroes of the 12th century. Artist, Hanagawatei Tominobu. Signed. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 651** HAWK AND SWALLOW. Printed in black and grey. Artist, Toyohiro. Signed. Yedo, about 1860.  
*Lent by Mr. W. Anderson.*
- 652** ACTOR. Artist, Toyoshigé. Signed, Toyoshigé, son of Toyokuni. Yedo, about 1830.  
*Lent by Mr. W. Anderson.*
- 652A** ACTORS. Artist, Umékuni. Signed, Toyokawa Umékuni. Osaka, about 1840.  
*Lent by Mr. W. Anderson.*
- 653** ACTORS INFLUENCED BY GOOD AND BAD SPIRITS. Artist, Utayama. Signed. Yedo, about 1860.  
*Lent by Mr. W. Anderson.*
- The spirits, which are supposed to be invisible, are represented as little sprites, distinguished as good and bad by the character that replaces their facial lineaments; they hover about the men and prompt their thoughts and actions.
- 654** FUKUSUKÉ. Parts of face, etc, made up by drawings of fishes, brushes, etc. Artist, Ippōtei Yoshifuji. Signed. Yedo, about 1850. See No. 633.  
*Lent by Mr. W. Anderson.*
- 655** WOMAN. Artist, Yoshiharu. Signed, Chōkarō Yoshiharu. Yedo, about 1855.  
*Lent by Mr. W. Anderson.*
- 656** ACTORS. Artist, Yoshiki. Signed, Ikkeisai Yoshiki. Yedo, about 1855.  
*Lent by Mr. W. Anderson.*

- 657** ACTORS. Artist, Yoshikuni. Signed, Yoshikuni, (formerly Jiukō). Osaka, about 1850.  
*Lent by Mr. W. Anderson.*
- 658** DAIKOKU AND CHILD. Artist, Yoshimaru. Signed, Utagawa Yoshimaru. Yedo, about 1840.  
*Lent by Mr. W. Anderson.*
- 659** FOREIGNERS (Russian, American, and Chinese) at a tea-house. Artist, Yoshimori. Signed, Ikkōsai Yoshimori. Yedo, about 1860.  
*Lent by Mr. W. Anderson.*
- 660** ACTORS. Artist, Yoshitora. Signed, Kinchōrō Yoshitora. Yedo, about 1845.  
*Lent by Mr. W. Anderson.*
- 661** ACTOR. Artist, Yoshiyuki. Signed. Osaka, about 1850.  
*Lent by Mr. W. Anderson.*
- 662** New Year's Card. Portraits of Actors. Artists, Yoshiyuki, Hironobu, Sadahiro, and Rinshiū. Osaka, about 1850.  
*Lent by Mr. W. Anderson.*





## INDEX OF NAMES OF ARTISTS AND ENGRAVERS.\*

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THE names by which the later popular artists are known are nearly all patronymics or *noms de pinceau* adopted in compliment to their teacher. Thus Kondo Jiubei, on entering the school of Utagawa Ichiriusai Toyohiro, thenceforth signed himself Utagawa Hiroshigé, Ichiriusai Hiroshigé, or Hiroshigé (the final name is always that by which the person is familiarly designated). As a rule the artist adopts the second character of his teacher's name, and adds to this another which he in turn transmits to his followers, but sometimes the first is chosen. Thus, the pupils of Toyokuni are Kunisada, Kuniyoshi, etc. ; those of Kunisada are Sadatora, Sadamasu, etc. ; those of Hokusai are Hokuba, Isai, etc. More rarely the whole name is taken, either during the life and with the consent of the original owner—thus Hokusai gave his name of Saito to Endo Hanyémon, who became Saito the Second—or after his death as in the case of Kunisada, who in 1844 adopted the signature of Toyokuni (died 1828), in place of his own. Other names, again, are founded upon a local or personal allusion, as Hokusō (Itchō), 'the Northern Window'; Man Rōjin, 'the Ancient of a Hundred Centuries,' etc. Of such designations the person may assume a great number in the course of his lifetime, throwing one aside in favour of another as often as caprice dictates a change, and much to the discomfiture of future collectors of his works.

In the following index the names are enumerated singly.

\* The kind assistance of Mr. M. Kataoka in the preparation of this index has been of great value.



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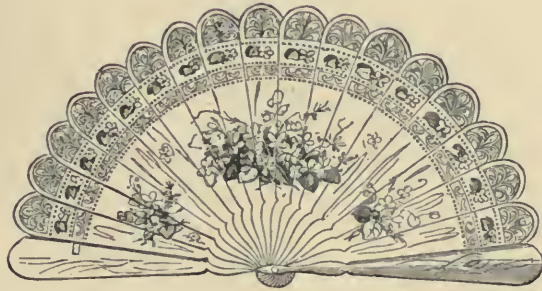
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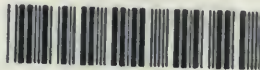








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