

THE ART INSTITUTE OF
CHICAGO · CATALOGUE
of A MEMORIAL EXHIBI-
TION *of* JAPANESE COLOR
PRINTS *from the* CLARENCE
BUCKINGHAM COLLEC-
TION · JANUARY 12 TO
FEBRUARY 21, 1915.







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MORONOBU

No. 4. Court lady standing under a plum tree

THE ART INSTITUTE OF CHICAGO

CATALOGUE

OF A MEMORIAL EXHIBITION OF
JAPANESE COLOR PRINTS

FROM THE COLLECTION OF THE LATE
CLARENCE BUCKINGHAM

WITH NOTES EXPLANATORY
AND DESCRIPTIVE AND AN
INTRODUCTORY ESSAY *by*

FREDERICK WILLIAM GOOKIN

CHICAGO

January 12 to February 21, 1915

THE ART INSTITUTE OF CHICAGO
DEPARTMENT OF PRINTS

COMMITTEE: Wallace L. DeWolf, Kenneth S. Goodman,
Thomas E. Donnelley.

ASSISTANT IN CHARGE: Kathryn W. McGovern

CLARENCE BUCKINGHAM

On the twenty-eighth day of August, nineteen hundred and thirteen, the Trustees of the Art Institute lost by death one of their most highly esteemed associates, Clarence Buckingham. He was born in Zanesville, Ohio, on the second day of November, eighteen hundred and fifty-four, but spent all save three years of his life in Chicago.

He was attached to the City and was one of its useful citizens. He gave freely of his time and energy to the encouragement of its welfare. This he did in such a quiet, unassuming way that comparatively few of his fellow citizens were aware of his broad sympathies. As a business man he was noted for his sagacity and integrity, and was called upon to serve as a Director in many corporations of importance in the financial world. He was greatly interested in the welfare of the children of the community and took an active part in the establishment of the Public Playgrounds and other institutions for their pleasure and development. He was a staunch friend of the University of Chicago Settlement and gave generously for the support of its good work. He devoted much time to the Home for Old Men on Garfield Boulevard. As a Trustee of the Glenwood School for Boys he was one of its active promoters.

He was a lover of the Fine Arts and devoted to the advancement of the artistic life of Chicago. For thirty years he was a Governing Member of the Art Institute, and served it faithfully as one of its Trustees for more than eleven years. Here his fellow Trustees soon recognized the value of his cheerful and animated presence, his quiet and sane judgment. He was a zealous supporter of every branch of the varied work of the Art Institute, and enriched its Museum by repeated gifts of money, paintings, etchings and Japanese prints. He was a man of rare artistic taste and for many years found his greatest pleasure in bringing together the remarkable collection of etchings and Japanese prints that is now placed on exhibition for the first time. To his intimate friends this collection is a living witness of his infinite patience and loving care, the result of which is visible in the quality of the prints hung upon these walls.

INTRODUCTION

The rise of the Ukiyo-e or Popular School of Japanese art was in the nature of a response to a widespread need. It was a direct outcome of the improved condition of the common people under the peaceful regime of the Tokugawa Shoguns. As the artisans and tradesmen prospered, life became freer, places of amusement multiplied, the streets were filled with musicians, story-tellers (*hanashiki*), jugglers, and other itinerant entertainers, frequent fetes were held in the temple compounds and in the streets of the Yoshiwara, and the theatres were daily crowded to their full capacity. To satisfy the aesthetic craving of the people leading this gay life something other than the dignified and refined works of the classic painters was required. At first the paintings made in response to the popular demand were in feeling very much like the older works, though the subjects were taken from the everyday life of the people and in consequence they were called Ukiyo-e or pictures of the passing world. This was not a new term: it was first applied to the paintings of Iwasa Matahei, an artist of aristocratic birth who lived at Fukui in the province of Echizen, and whose output was almost entirely absorbed by his friend and patron Matsudaira Tadamasa, daimyo of Fukui, and by the Shogun Tokugawa Iyemitsu, who was also a great admirer of his work.

Nothing could be further from a popular art than the paintings of Matahei despite the character of their subjects and the novelty of their style, which, though based upon the traditions of the Tosa school with some suffusion of Kano methods, was peculiarly his own. Only in a pale reflection which lacked the vivifying touch that his hand alone could give, was his style spread by his sons and followers and so made known outside of the extremely narrow circle of those for whom he worked. Not until Hishikawa Moronobu began to design picture books (*ehon*) and single-sheet prints to be sold in the streets

of Edo was there any intelligent effort made to supply the demand for an art of the people. At the village of Ōtsu near Kyoto an obscure artist named Matahei painted crude caricatures known as Ōtsuye which were sold for the merest trifle to travellers, but these were not of enough importance to call for more than passing mention. Moronobu's illustrated books, however, the first of which so far as known was published in 1659, and his single-sheet prints that began to be issued only a few years later, had wide circulation and inaugurated a movement which soon took form as the Ukiyo-e ryu, and in the course of the next two hundred years brought forth many artists of ability including some of the world's great masters, and an output of paintings and of printed pictures, extraordinary both in volume and in quality.

Moronobu based his style upon that of the Tosa masters and he seems to have considered himself as their successor, rather than the founder of a new school. And a similar view in regard to their work appears to have been held by the other leading Ukiyo-e artists until the middle of the eighteenth century, as the frequent use of the signature Yamato Eshi—Japanese artist—attests. Moronobu's earliest single-sheet prints were issued as nearly as can be ascertained, about 1670. They were impressions in black from one block only and are known as sumi-ye—sumi being the Japanese name for Chinese ink (commonly known as India ink). Almost from the first a part of the edition appears to have been colored by hand. The earliest style of coloring was a few touches of yellow green with perhaps yellow or red. Later quite elaborate coloring is found, but it may have been applied by purchasers of the prints.

Moronobu had two sons who were artists of ability, and a number of pupils and followers. All of these were painters, and only rarely print designers. The development of the print as an exponent of Ukiyo-e art was taken up by the artists of the Torii line in the last decade of the seventeenth century, and they gave it an impetus that carried it forward in a long and triumphant progress. The craze of the people for the theatre, their unbounded admiration for their favorite actors, and their desire to have portraits of them in their most admired roles was an important factor in this develop-

ment. Torii Kiyonobu designed small prints of actors which were cheaply colored by hand, and, in spite of the crudity of his earliest efforts, were eagerly bought. He was the official artist for all the leading theatres in Edo, and the proprietors, quick to see the advertising value of the prints, placed every facility at his command that could ensure accuracy in all essential details.

At the beginning of the eighteenth century a new style of coloring in which tan (red lead) predominated, was introduced by Kiyonobu, and he began to design large prints which could be mounted as kakemono. Other artists also began to design prints. Kiyonobu's son Kiyomasu early came into the field, and not long after prints by Okumura Masanobu began to appear. All three of these men were artists of distinguished ability. Their prints were broadly treated and are characterized by a largeness of handling and a feeling for strong yet expressive line that we miss in the more elaborate and sumptuous works of the later periods. The tan-ye style of coloring was soon succeeded by the kurenai-ye in which the much more beautiful beni red predominated; and then in response to a demand for more careful and effective coloring a style was devised in which a little lacquer (urushi) was mixed with the black, giving it a rich velvety effect, and metallic powder was blown upon the color while wet. These prints were called urushi-ye, and this name continued to be given them when fish glue was substituted for the lacquer.

It is inconceivable that the idea of applying color by printing from wood blocks should not have occurred to any one before the year 1742. Though color prints from wood blocks had been made in China more than fifty years earlier, knowledge of the methods by which they were produced does not seem to have been carried to Japan. Apparently the technical problem long defied solution. Okumura Masanobu must on his own showing, now be regarded as the man who finally discovered a practical method of color printing. Being a publisher as well as an artist he was naturally alive to the economic advantage of printing the color instead of applying it by hand: being an artist he was also quick to perceive that it would open out a wide range of charming effects not attainable otherwise. Possibly it was the trick of using rice paste to keep the colors from run-

ning that solved the problem. But this required that the printing be done on damp paper which could only with great difficulty be kept from stretching or shrinking so as to spoil the result; and nearly twenty years elapsed before a practical method was devised of printing more than two colors and the black outline and keeping the impressions in register.

In 1746 (Enkyo 3) the first edition of "Mincho Seido Gayen," by Ooka Shumboku was published, with illustrations printed in several colors. As this does not appear to have been followed by other books with similar illustrations, or by single sheet prints in more than two colors, it must be regarded as in the nature of an experiment. The rarity of the first edition suggests the explanation that although the illustrations were so designed that the difficulty of the register would be minimized as much as possible, the printing had to be done so slowly that the cost made the publication unprofitable, and very few copies were issued.

The choice of colors for the earliest prints was an exceedingly happy one. For something like fifteen years only rose pink (beni) and green were used; but the pink in different prints ranged from a pale flush to a brilliant red, and the green was of all the many varieties from yellow green to blue green and from light to dark; and the artists showed marvellous ingenuity in devising new effects from the comparatively limited color scheme of pink, green, black, and white—the white being the unprinted paper. At first the color prints were of the hosoe size. All of the print publishers made haste to take advantage of the new method. With the exception of a few large kakemono-ye which continued to be produced for another decade, the urushi-ye were entirely superceded by the beni-ye as the new prints were called.

The art of print designing now entered upon a fascinating period. The veterans Kiyomasu and Okumura Masanobu vied with one another and with a bevy of talented younger men,—Nishimura Shigenaga, the short-lived Torii Shiro, the brilliant Ishikawa Toyonobu, and others of lesser fame—in designing works of rare beauty and charm. Masanobu in especial was felicitous in evolving delightful patterns from only pink and green and a black outline. Unfor-

tunately for us, he was not entirely dependent upon his brush for his livelihood, and did not therefore produce nearly as many prints as most of the Ukiyo-e artists, and in consequence his works are extremely rare.

As artists, engravers, and printers grew more skillfull, they became dissatisfied with the limitations of the *beni-ye*. The earliest innovations were with new color schemes. The pioneer was Kiyomasu's son Torii Kiyomitsu, a young man of twenty, just beginning his career as an artist. Under his stimulus the printers succeeded in making prints for which three color-blocks were used. This opened out a new range of effects; but the gain was not enough to overcome the dissatisfaction. Various experiments were tried. One of these was in the printing method and the results of it are now designated by the Japanese as "water prints." In what respect they differ from other prints is not apparent. When not too much faded they have very great charm; but it is evident that in most instances they faded very quickly.

It was at this period that an artist appeared on the scene who was destined to carry the art of color printing to the highest point it has ever attained anywhere in the world. Suzuki Harunobu did not invent the method of full color printing, but when the engraver Kinroku—who is generally credited with the discovery though it was probably the outcome of experiments in which all the leading printers shared—found a way to use as many color-blocks as were desired and yet keep the impressions on the printed sheet in perfect register, Harunobu was the first to utilize it. Quick to perceive its advantages he began to issue prints that were quite unlike any of their predecessors. They were printed upon paper different from any that had been used theretofore; they were novel in shape, in design, in color, and in subject, and were so exquisitely dainty and charming that they instantly captivated all who saw them. One of the first innovations was the printed background. This with one stroke completely changed the character of the prints and opened a wide range of possibilities which Harunobu lost no time in exploring. By using mixed tints, opaque colors, and *gauffrage*, the scope of the art widened as if by magic. Flushed with the joy of discovery he strove to pro-

duce prints that would have the charm of paintings and be worthy substitutes for them. And he not only chose subjects likely to appeal to men of taste but treated them with a tenderness and refinement previously unknown in Ukiyo-e.

The first of the new prints appeared at the end of 1764 and were surimono calendars for the year 1765. Surimono, it may be explained, are cards of occasion, as are our Christmas cards. Many of them were sent out as New Year greetings; others were issued by clubs of ode composers. They were usually ordered from the artists direct and were not regularly published. The earliest of Harunobu's little calendars for 1765 were very likely printed to distribute to a few of his friends. To the end that they should be regarded as choice things it is probable that very few impressions of any of them were struck off. The *dai* and *sho* or numerals of the large and small months of the year appearing upon them were as a rule so concealed as not to be obtrusive and to yield a new pleasure when discovered. Very soon after the appearance of the first of the *Haru-no Daisho no surimono* as they were called, they became very much the mode. They set a fashion that all the print designers were quick to follow as best they could. Meanwhile Harunobu made daily experiments, put forth novelty after novelty, and tried his hand at more and more elaborate works. In these experiments he was ably seconded by the printers Kyosen, Sekine Kaei, Toko, and Raishi, and by a number of engravers of whom Takahashi Rosen was the most noted.

Harunobu now occupied a most enviable position. No longer need he earn his living by making pictures of actors. Thenceforth he would be free to portray the beauty and charm of his country-women whose figures and faces no one else could imbue with such enchanting sweetness and grace. All the other Ukiyo-e artists had perforce to work in his style or go without a market for their wares. Some of them succeeded so well that their unsigned prints sold in the streets of Edo were taken for his by the people, and he was no longer able to boast that a signature was not necessary to identify his works. Under the stimulus of an insatiable demand for his prints he produced a very large number, but he could not design them fast enough, and so the calendar prints of the beginning of the year were

revamped, new color blocks were engraved upon which the *dai* and *sho* did not appear, and second and third editions were struck off, which probably did not have his personal supervision, and which have much less charm than the earlier impressions.

The art of print designing now entered upon the period of its greatest triumphs. From the number of colors woven together in them the prints were denominated *Nishiki-ye*, or brocade pictures. Harunobu lived only five years longer, but they were years of steady progress. The older men for the most part ceased to produce; they were not young enough to change their methods completely, but another generation came forward to take their places. Katsukawa Shunshō, by his actor prints in the new style, so completely eclipsed all rivals that Torii Kiyomitsu, although he was the official artist of the theatres, gave up print designing and in his later years devoted himself solely to painting *kamban*. Shunshō was as eager an experimenter as Harunobu and a more forceful draughtsman. For pure æsthetic delight his best works are not surpassed by those of any other artist. He exercised great influence upon the development of the school, and with Shigemasa, Bunchō, and Koryusai he held the leading place after Harunobu's death in 1770 until the end of the decade, when Torii Kiyonaga had achieved such popularity that he dominated all about him.

Kiyonaga may properly be considered the culminating figure in the forward movement of the Ukiyo-e School. He was an artist of commanding power and a consummate master of all the resources of his craft. Even in Japan few men have ever handled a brush with greater skill; and the virile quality of his strong, yet infinitely varied, plastic, and always expressive strokes, made a very insistent appeal to a people accustomed to use brushes in writing, and who could therefore appreciate the rare virtuosity that Kiyonaga displayed. Besides this, his designs, even when fraught with whimsical or comic meanings, were treated with a dignity and reserve that was very rare in Ukiyo-e art. And to him we owe the large diptychs, triptychs, and compositions in five, seven and even twelve sheets, that were such a notable feature in the output of the last two decades of the eighteenth century.

The years of Temmei (1781 to 1789) when Kiyonaga reigned supreme, were years of very great achievement. When, about 1790, he ceased to design color prints, the creative force that induced the forward movement was nearly spent. Under his influence, Shunchō, Shunman, and Eishi, were producing prints that rank among the masterpieces of the school; Utamaro was doing excellent work though he had not yet quite found himself; Toyokuni was just beginning his career and attracting attention by designing prints more beautiful and carefully wrought than most of those he drew in later years when at the height of his fame. Shunyei, following, it would seem probable, a suggestion from his master Shunshō who was soon to pass from the scene, had struck a new note in the drawing of actor's portraits, a note that apparently fired the imagination of Sharaku and led to the production, a few years later, of the amazing prints which, in spite of the employment of unusually frank conventions and the brutality with which the subjects are treated, must be ranked as works of art of very high order. Concerning them it is significant that although all the Ukiyo-e artists who were Sharaku's contemporaries tried their hands at similar works, no one of them was able to turn out anything more than characterless imitations, lacking the distinctive flavor of his grand style.

Inscriptions, probably contemporary, on several of the large head actor portraits by Sharaku indicate that they were issued in 1794. By this time Utamaro had come to the full maturity of his power and was sending out a steady stream of clever works drawn with his unimitably suave, supple and impetuous brush. His hand and brain seemed untiring, his invention endless. The first of the prints designed by him at this period are among the greatest triumphs of the school. No other Ukiyo-e artist could draw the contour of the human face and figure with such truth and such expressive line as he; no one essayed more different subjects, or was more versatile. His very facility, however, only hastened the decadence which had already set in. Novelty was sought at any sacrifice; styles underwent changes not for the better. To a certain extent Utamaro was swept along by the current; in a larger degree he, as the most popular artist of his day, guided its course. To hold him entirely responsible

for the downward impetus would be unfair: he was born a few years too late to participate in the upward movement; that in the reverse direction would have taken place without him, but it is safe to assume that it would have been less rapid. His own work never lost a certain distinction, even to the end. But the difference between the artistic worth of the majority of the prints issued about 1794 and those of five or six years later is very marked.

From this time onward there was a steady lowering of popular taste, and a corresponding decline in the merit of the works produced by the artists of the Popular School. By the second decade of the nineteenth century a level of blatant vulgarity had been reached that is almost unbelievable in view of the high standard of only twenty-five years earlier: and by the middle of the century the round of evolution was completed, feeble drawing, cheap printing, and gaudy coloring became the rule, and refinement of any sort almost completely disappeared.

As a light sometimes flares up before it goes out, so was the darkness of this period of decay illuminated by the genius of two men of the first rank, Hokusai and Hiroshige. Both of these artists were extraordinarily prolific. Hokusai, who lived and worked until he reached the age of eighty-nine, produced a mass of works which in all probability has never been equalled either in extent or variety by those of any other man. No other Japanese artist ever had so many different manners, or so many pseudonyms, or essayed so many different themes, or was more daring in his compositions, or displayed more originality. Like Sharaku he belongs in a class by himself. His art, wonderful in its versatility and masterly qualities, is in many respects *sui generis*. The personal equation is always dominant. This was his salvation. More than any other thing it helped him to steer a straight course and avoid the rocks upon which so many of his contemporaries were wrecked. Hiroshige also was an artist of rare skill. His designs have not the rugged strength that we find in Hokusai's; they are more realistic and are not conceived upon so high a plane, but they possess a sweetness and melting charm that is all their own. Both of these men were among the greatest landscape artists the world has ever known. Their numerous prints of landscapes are a revela-

tion of the possibilities of originality in composition and variety of interest in this field. But without seeing the finest impressions one cannot realize the full measure of their merit as works of art.

The truth is impressions of any print vary so widely that each may almost be called an individual thing. The very finest have so much vital quality that it is difficult to think of them as merely prints. This is due to the method of printing which is as far as possible from being mechanical except when carelessly done. No more primitive process could be imagined. The most wonderful of all the prints is only a "rubbing" taken by hand from wood blocks. In making a print the artist first drew the design with the point of a brush in black outline on thin paper. The engraver then pasted this face down on a plank of cherry or other hard wood, and, after carefully scraping it until the drawing showed through clearly, cut away the wood until the lines stood up in relief, care being taken to preserve every feature of the brush strokes. Impressions were then taken in Chinese ink on thin paper and handed to the artist to fill in with color. Several of these impressions may be seen in this exhibition. This ingenious plan, which is manifestly the outgrowth of the early custom of coloring the sumi-ye prints by hand, enabled the artist to try many experiments with a minimum amount of labor. The color scheme and ornamentation of the surfaces having been determined in this way, as many subsidiary blocks were made as were required, usually one for each color, though occasionally it was possible to use one block for two colors, at the risk of accidents in the printing which in consequence sometimes occurred. Accurate register was secured by a very simple device. A right-angled mark was engraved at the lower right-hand corner of the key-block and a straight mark in exact line with its lower arm at the left. These were repeated upon each subsequent block and in printing, the sheets were laid down so that their lower and right-hand edges corresponded with the marks so made.

The blocks were charged with Chinese ink or color, applied with flat brushes. Usually a little rice paste was mixed with the pigments to increase their brilliance and to keep them from running. Sometimes dry rice flour was dusted over the blocks after they were charged. The printer could vary the color at will. He could apply it to the

entire surface of the block or to only part of it, could grade it, and modify it in various ways. Hard mechanical accuracy was easily avoided, for impressions differed even when uniformity was desired. The impression was taken by laying a sheet of damp paper upon the block and rubbing it with a pad called a *baren* applied to the back of the paper and manipulated with a circular movement. Many things affected the result. A little more or a little less pigment often made a decided difference in the tone of a print, and, incidentally, it may be noted, in the nature and extent of the fading or decomposition of the color in after years. Much depended also upon the dampness or dryness of the paper. By varying the degree of pressure the color could be forced deep into the paper, or left upon the outer fibres only so that the whiteness of those below would show through. When perfectly done the "dry printing" was highly appreciated. The skill of the printer, it will be perceived, was a large factor in securing the best results. The very first impressions were not usually the best. A certain number had to be pulled before the blocks would take the color properly. Then the choice "ippai" impressions that are so rarely seen, were taken, often it may be assumed, under the direct personal supervision of the artist by whom the print was designed.

Many kinds of paper were used for the prints. Impressions of the same print were frequently made upon more than one kind and sometimes upon three or four. Apparently no invariable rule governed the selection even for the choicest impressions, except in the case of some of Harunobu's prints for the best of which a thick paper of soft, spongy texture and almost ivory tone was used. In Japan this is now spoken of as *Kyosen* paper, on the supposition that it was specially made for that printer and according to his formula, which has been lost. *Surimono* paper which came into use toward the end of the eighteenth century is much whiter than other Japanese paper, and is made of a fibre resembling cotton. To facilitate any printing little or no size was used in its manufacture, and in consequence prints made upon it were very easily damaged as any handling was apt to result in abrasion of the surface

Concerning the pigments used very little is known. *Beni*, which is virtually the same as rouge, is an exceedingly beautiful but extremely

fugitive red extracted from the saffron. Indigo of a hue that cannot be matched, was extracted from blue cloth imported from China. taisha, which was first used by Kiyomitsu, is our familiar Indian red; tan is a red oxide of lead; and gofun, known to us as Chinese white, is made from the same mineral. But we are without information regarding the yellows, or the greens, or the composition of the purple that fades and decomposes into a thousand broken hues of great beauty; we have not penetrated the secret of the wonderful blue, apparently a compound tint, that so rarely remains as when first applied to the paper, and so often has changed to a pale buff, having peculiar depth and a soft, velvety texture. Perhaps it is fortunate that this knowledge eludes us, since we are undoubtedly spared a flood of modern reproductions. Many of these have been made in the last twenty-five years, but only a few of them are deceptive to the experienced eye. Most of them when placed beside the old works appear dull and lifeless. The most serious attempt to make reprints that could not be detected, was made about twenty years ago, when a group of about twenty prints by Harunobu, including as it curiously happens, at least one of Kokan's forgeries, were reproduced. These were so well done that the few impressions offered for sale were readily bought by European collectors. The best of them are in some respects superior to poorly printed late impressions from the original blocks or to early impressions which through exposure or other maltreatment have lost their vital quality, and in consequence are not infrequently mistaken for reprints.

Although as early perhaps as the An-ei period (1772-1781) Eiraku-ya of Nagoya bought the blocks of well-known prints that were out-of-date in the eastern capital, revamped them in various ways and issued editions quite worthless as works of art, and in Ōsaka in the nineteenth century a few prints were made from designs by local artists, the *nishiki-ye* were distinctly a Edo product and were often referred to as Edo-ye. Most of them were sold at the time of publication for a few sen. So cheap were they that they very soon after color printing was invented the custom grew up of designing them in series of, as a rule, from four to twelve prints, though sometimes more, which were made up in packets enclosed in ornamental wrappers,

and not only sold in the publisher's shops but hawked about the streets. A print by Kiyonaga (No. 463 in this exhibition) shows a boy offering such a packet to passers-by, while a man standing before the publisher's shop is examining larger single sheet prints. Presumably the larger and more elaborate prints sold for relatively high prices, but in general they were regarded as ephemeral things and the prices were small. The only definite information we have about the prices is furnished by an edict promulgated in 1842, in which it was provided that no single sheet should be sold for a greater price than sixteen *sen*. Today that sum is the equivalent of eight cents, but the difference in the purchasing power of money then and now needs to be considered in estimating the actual price limit.

Color prints were made for many purposes and in widely varying editions. Those that we now admire and treasure were only a small part of the entire number issued. Their distinction is due to their having been designed by artists of much more than ordinary ability. By the Japanese of the upper classes they were looked upon as amusing things not to be taken very seriously. The reason for this is that the subjects of most of them were considered vulgar, and they lacked, as a rule, the lofty poetic sentiment that men of taste were educated to consider a *sine qua non* in works of art. By far the larger part of them represent actors or women of the Yoshiwara: the great majority contain some comic allusion, or travesty upon well-known tale or classic incident, or satirize the foibles of the nobles. But if the aristocrats affected to look down upon the prints, there were many people who admired and appreciated them. And so although countless thousands, including, unfortunately, most of the impressions of the more important works of the greater artists, were pasted on screens or mounted as *kakemono* and were destroyed by exposure or in the frequent conflagrations by which Edo was devastated, many others were carefully put away and saved. Unhappily the Japanese *kura* or fire-proof storehouses were not always proof against mildew and the ravages of moths, and owners have not always handled the prints with care. In consequence, the choicest impressions of notable prints, which were probably never very numerous, are now extremely rare. It is these impressions that are sought for by discriminating collectors

such as the late owner of the prints here exhibited. The collection made by Mr. Buckingham easily takes rank among the finest that have ever been brought together. It is especially strong in the rare early prints that were made before the development of full-color printing, and are conveniently grouped under the general caption of "primitives," and in the superb showing of works by Kiyonaga; but all the leading artists are well represented. The collection is notable for the choice condition of most of the prints. Mr. Buckingham made a special effort to get fine impressions in perfect condition. He was concerned with their artistic quality and cared nothing for historical completeness. Nevertheless the prints included in this exhibition admirably represent the history of the Ukiyo-e school, though less than half of the collection is shown, and space was not available for the actor prints by Shunshō, Bunchō, Shunkō and Shunyei.

In regard to the dates assigned to the prints in this catalogue a few words should be said. In most instances they are tentative, and allowance should be made for a variation of a year either way, and sometimes more. The dating is, however, the result of the study of a large number of prints and is based upon the following considerations: First, dated prints, chiefly calendars, and illustrated books which afford certain definite information; second, contemporary inscriptions bearing dates; third, a comparison of the works of the different artists working at any given time, bearing in mind their ages and what these may signify; fourth, the chronicle of the Edo stage from which we learn the dates when the leading actors were born and died, their several changes of name, the times when certain dramas were presented and other useful information; fifth, fashions in wearing apparel and coiffures; sixth, and in some respects most important of all, the progressive changes in manner which the work of every virile artist always shows; seventh, the vogue of peculiarities in drawing such as abnormally tall or very short figures, and other whims that obtained every now and then for brief intervals, and to which all of the Edo artists as a rule conformed. The method by which the prints were produced and especially the rapidity with which the drawings could be made with the brush enabled the artists to design an astonishingly large number. One of the consequences was that any new idea,

whether of subject or treatment, was immediately seized upon by all the artists in the city. What one did therefore was sure to be reflected in the work of the others. No one of these considerations is alone sufficient, but from them all it is possible to arrive at a reasonable degree of certainty.

FREDERICK W. GOOKIN.

GLOSSARY

FORMATS

Japanese words for which there are no English equivalents furnish the most convenient way of designating the size of the prints.

Hashira-ye (pillar print). Vertical format: height, about 27 inches; width, from 4 to 5 inches.

Wide Hashira-ye. Vertical format: height, about 28 inches; width, about 9 inches.

Kakemono-ye. Vertical format: height, 22 to 27 inches; width, about 12 inches.

Makimono-ye. Horizontal format: height, about 12 inches; length, about 27 inches.

Oban. Vertical format: height, about 15 inches; width, about 10 inches.

Yokoye. Horizontal format: height, about 10 inches; width, about 15 inches.

Chuban. Vertical format: height, about 11 inches; width, about 8 inches.

Koban. Vertical format: smaller than chuban.

Hosoe. Vertical format: height, about 12 inches; width, about 6 inches.

SIGNATURES

Ga. This term, the equivalent of yegaku, signifies "drawn by."

Hitsu. Brush. The alternative pronunciation "fude" is not used for Ukiyo-e works.

CATALOGUE.

HISHIKAWA MORONOBU.

This eminent artist, who may be considered as the father of pictorial printing in Japan, was born at Hoda in the province of Awa, a small village situated about thirty miles from Edo, across the bay. The date of his birth is not certainly known; but it was probably in the year 1625. He was named Kichibei, by which appellation he was familiarly known to his family and friends, and Moronobu, by which name he was known to the world at large. Here it may be noted that the complicated structure of Japanese names is a source of much confusion, which is the more troublesome from the fact that the characters with which they are written can be read with either Japanese or Chinese pronunciation. It was not customary for artists to sign their works with their true names, but with "go" or studio names of which each artist might have as many as he liked.

Moronobu's father, who died in 1662, was Hishikawa Kichi-zaemon Michishige, known also in his later years as Kōchiku (not Mitsutake, as it may be read), a celebrated embroiderer, who was also a clever painter and designer. Moronobu is said to have been only ten years old when he began to assist his father. Under his tutelage Moronobu became proficient in the handicraft of embroidery and in the art of designing for it, but, while still a youth he removed to Edo, where he devoted himself entirely to painting, studying first the Tosa style and then turning to that Ukiyo-e modification of Tosa practised by Iwasa Matahei and his pupils. It was not long before he began to draw designs for book illustrations in the style of the new Popular School. His training gave him remarkable skill in the arrangement of pattern and ability to secure richness of effect with simple means. This was precisely what was necessary to develop the art of wood engraving, which, under his direction, made notable progress during his lifetime. He designed illustrations for more than thirty books, besides numerous single-sheet prints, and also executed a large number of paintings. In the year 1694 he became a nyudo, i. e., "one who has come to understand the truth," assumed the aspect of a Buddhist priest, and took the name of Yuchiku. His death occurred early in the following year, as appears from the preface and appendix to "Sugata-e Hyakunin Isshu," published in May, 1695, for which he drew the illustrations.

HISHIKAWA MORONOBU

1. NARIHIRA SENDING A LETTER TO A LADY.

Double page book illustration. Not signed. About 1675. Slightly colored by hand at a later date.

This print illustrates a scene from the mediæval romance, "Ise Monogatari," which is supposed to chronicle the amatory adventures and other episodes in the life of the famous poet and court noble, Ariwara no Narihira Ason.

2. THE YOSHIWARA PARADE.

Makimono-ye. Sumi-ye. Not signed. About 1678.

Over the heads of the four oiran in the procession men servants hold umbrellas from which are suspended paper strips inscribed with the women's mon (badges) and their names, i. e., Toragozen, Shosho, Kasugano, and Utsusemi.

3. PROCESSION OF THE KOREAN AMBASSADOR.

Makimono-ye. Colored by hand with tan (red lead), green and white. Not signed. About 1678.

This print and Nos. 4 and 9 show the earliest style of hand-coloring that was applied to the prints.

4. COURT LADY STANDING UNDER A PLUM TREE.

Kakemono-ye slightly colored by hand. Not signed. About 1678.

An important example of Moronobu's work in exceptional condition.

5. AN INTERRUPTED EMBRACE.

Yokoye. Sumi-ye. Not signed. About 1680.

6. A PICNIC PARTY.

Yokoye. Sumi-ye. Not signed. About 1685.

Characteristic example of Moronobu's middle period.

7. COURT LADY STANDING UNDER A CHERRY TREE.

Kakemono-ye. Hand-colored. Not signed. About 1686.

An unusually fine example of Moronobu's single sheet prints. The coloring is done with freedom yet with great care, perhaps by Moronobu himself.

HISHIKAWA MORONOBU

8. A YOUNG MAN VISITING HIS LADY LOVE AND ANOTHER WOMAN LOOKING AT THEM THROUGH A WINDOW.

Yokoye Sumi-ye. Not signed. About 1690.

Prints of this style and size were commonly issued in series and bound in folding albums (orihon). As a rule, only the last sheet of the series was signed.

HISHIKAWA MOROFUSA

Morofusa was the "go" or artist name of Moronobu's eldest son, Kichizaemon. Though he was a clever and graceful painter, he early gave up painting and became a dyer. So far as known he designed only a very few prints.

9. SCENE FROM A DRAMA.

Kakemono-ye. Hand-colored. Signed: Morofusa ga on margin which has been trimmed from this impression. About 1675.

The actor Ukiyo no Suke is represented as a samurai holding an umbrella over a woman, impersonated by Kanto Koroku, on the road to Yoshida, while from a balcony they are watched by Miyakono Okuni and another woman.

HISHIKAWA MOROSHIGE

This artist, whose family name was Furuyama, was a pupil and follower of Moronobu.

10. A MAN LISTENING TO A WOMAN READING ALOUD.

Yokoye. Sumi-ye. Signed: Moroshige zu. About 1690.

The woman is seated on a toko (bed); the man is near her and has a futon (wadded coverlid) wrapped about him.

KAIGETSUDŌ ANCHI

One of the most brilliant of the Ukiyo-e artists of the early eighteenth century was Okazawa Genshichi, whose artist name was

KAIGETSUDO ANCHI

Kaigetsudō Ando. Though he is said to have been an amateur, rather than a professional artist, his work has unusual character and distinction. He specialized in figures of tall women, which were drawn with a splendid sweep of finely felt line and a vivacity of pattern quite unsurpassed. His coloring, too, was always charming. Little is known about him. Most, if not all, of his work and that of his pupils Kaigetsudō Anchi, Kaigetsudō Dohan, Kaigetsudō Doshu and Kaigetsudō Doshin, was done in the decade preceding the year 1714. In that year he was banished to the island of Oshima, as a punishment for having attended a banquet at a tea-house attached to one of the theatres in company with some court ladies. This episode appears to have broken up the Kaigetsudō group.

Ando did not publish any prints, but a few were designed by his pupils and followers who closely imitated his style, though they could not equal his rare combination of force and refinement. These prints which are of extreme rarity are regarded as among the chief prizes for which collectors strive.

11. A BIJIN (BEAUTIFUL WOMAN).

Kakemono-ye. Sumi-ye. Signed: Nihon Kyoga. Kaigetsudō Matsuyo (pupil) Anchi. (This name may be read Yasutomo: which pronunciation was used is not known.) Seal: Anchi. Publisher: Maruhachi.

KAIGETSUDŌ DOHAN

12. AN OIRAN.

Kakemono-ye. Hand-colored. Signed: Nihon Kyoga Kaigetsudō Matsuyo Dohan (alternative reading Norishige). Seal: Dohan. Publisher: Iga-ya.

TORII KIYONOBU

This artist, whose personal name was Torii Shobei, was born in 1664 and was the son of Torii Shokichi Kiyomoto, the founder of the Torii line of Ukiyo-e artists. Kiyomoto was born in 1645 and was an actor of Ōsaka before he became a painter. In 1687 father and son removed to Edo, where they obtained employment in painting the *kamban* or signs, for the Ichimura theatre. These signs were some

four or five feet in height, and forty or fifty feet, or even more, in length, and the large pictures of actors, vigorous in design and executed with powerful brush strokes, which were drawn upon them soon made the Torii artists famous and gained them the patronage of all four of the first-class theatres in the Shogun's capital. Kiyonobu soon began to attract attention also by painting actors' portraits in sake cups, which became one of the fashions of the day. About seven or eight years later, as nearly as can now be determined, he took up the designing of small single sheet prints of actors, which were sold in the streets for a very small price. After his father's death in 1702 he continued to carry on the work for the theatres, which, indeed, became a perquisite of the Torii line for several generations. About this time he began to publish large single sheet prints which, like some of those designed by Moronobu, could be mounted as kakemono or pasted upon screens. He is generally credited as the originator of the style of coloring known as tan-ye, and of the later kurenai-ye, and urushi-ye styles. He died in 1729 at the age of sixty-six.

13. THE ACTOR MORITA MOTOGORŌ.

Hosoe. Hand-colored. Not signed. Publisher: Hangi-ya. About 1695.

The actor represents a pilgrim seated by a tree stump near the seashore. He holds his staff in his left hand and stretches out the other toward a cuckoo flying overhead and carrying in its beak a leaf from the tree.

This print and the next number are rare examples of Kiyonobu's earliest style of actor prints. Some previous owner having pasted slips of paper over the marks of the publisher, the portions of the prints so covered are now somewhat lighter than the exposed surfaces.

14. ACTOR, AS A SAMURAI IN WINTER GARB.

Hosoe. Hand-colored. Not signed. Publisher: Hangi-ya. About 1695.

15. THE ACTOR SUGIMOTO TANIZŌ, AS A WOMAN CARRYING AN UMBRELLA AND LEADING A BOY, IMPERSONATED BY NAKAMURA SHICHISABURŌ.

Hosoe. Tan-ye. Not signed. About 1700.

A re-engraving of this print was made about 1896, as a specimen of the work of Moronobu so choice as to be worthy of being reproduced. It is, however, clearly later than Moronobu's time.

TORII KIYONOBU

16. THE ACTOR SAWAMURA KODENJI AS A DANCING GIRL, HOLDING A LARGE HAT UPSIDE DOWN ON THE PALM OF HER HAND.

Hosoe. Tan-ye. Not signed. Publisher: Hangi-ya. About 1700.

17. ACTOR OF THE TSUTSUI LINE AS HANA OKAMI, STANDING UNDER A CHERRY TREE IN BLOOM.

Hosoe. Tan-ye. Not signed. About 1700.

18. KAMIMURA KICHISABURŌ IN THE ROLE OF JOSAN NO MIYA.

Kakemono-ye. Tan-ye. Signed: Yamato Gako (Japanese artist) Torii Shobei. Publisher: Hangi-ya. About 1705.

Josan no Miya was a court lady of the olden time. She is always represented as leading or playing with a white kitten.

19. AN OIRAN AND HER KAMURO (ATTENDANT).

Kakemono-ye. Sumi-ye. Signed: Yamato hitsu Hinga Tsukasa Torii Kiyonobu. Publisher: Hangi-ya. About 1710.

20. THE ACTOR SANJO KANTARŌ AS A WOMAN STANDING, HOLDING A BOOK.

Kakemono-ye. Tan-ye. Signed: Torii Kiyonobu. Stamp: Kiyomasu. Publisher: Komatsuya. About 1712.

21. TWO LOVERS AND A HOKAN (PROFESSIONAL BUFFOON).

Yokoye. Sumi-ye. Not signed. About 1715.

The lovers are seated side by side and the hokan is entertaining them with his witticisms.

22. A WOMAN AND HER LOVER SEATED BACK TO BACK.

Yokoye. Sumi-ye. Not signed. About 1715.

23. A MAN LISTENING TO A WOMAN READING ALOUD.

Yokoye. Sumi-ye. Not signed. About 1715.

24. ICHIKAWA DANJŪRŌ AS A SAMURAI SEATED, LOOKING UP AT FUJITA HANANOJŌ AS A WOMAN HOLDING A PUPPET MOUNTED UPON A BOX.
Hosoe. Tan-ye. Not signed. Publisher: Nakajima-ya. About 1715.

25. SANJO KANTARŌ AS A WOMAN SEATED UPON A KOTATSU.
Hosoe. Kurenai-ye or "red picture." Colored by hand chiefly with beni. Not signed. About 1718.

26. PUPPETS BORNE IN A STREET PROCESSION.
Makimono-ye. Hand-colored. Not signed. No publisher's mark. About 1718.

This print was ascribed to Okumura Masanobu by Professor Fenolosa (See No. 18 in "The Masters of Ukiyo"), but the drawing seems to be that of Torii Kiyonobu, perhaps of earlier date, however, than 1718.

At the time the print was issued elaborate puppet shows had great popularity in Edo. So great was their vogue that some actors trained themselves to take the role of puppets and to face their audiences without in any way showing that they were living beings.

27. ACTOR (UNIDENTIFIED) AS A DANCING GIRL, HOLDING A PUPPET AS DANJŪRŌ IN THE ROLE OF SHIRAI GOMPACHI.
Hosoe. Urushi-ye. Signed: Torii Kiyonobu hitsu. Publisher: Maruko. About 1720.

An exceptionally beautiful example of the hand colored print known as urushi-ye.

28. ACTORS AS A WOMAN AND HER LOVER PROMENADING.
Hosoe. Urushi-ye. Signed: Torii Kiyonobu zu. Publisher: Emiya. About 1725.

29. THE ACTOR YAMASHITA KINSAKU AS A WOMAN HOLDING A PUPPET OF A COURT LADY.
Hosoe. Urushi-ye. Signed: Torii Kiyonobu hitsu. Publisher: Emiya. About 1725.

TORII KIYONOBU

30. SANOGAWA MANKIKU AS A GEISHA AND SAKATA HAGINOJŌ AS HER ATTENDANT.
Hosoe. Urushi-ye. Signed: Torii Kiyonobu hitsu. Publisher: Emiya. About 1729.
31. SEGAWA KIKUNOJŌ IN THE ROLE OF OISO-NOTORA, AND KAMEI JUJIRŌ AS JURO SUKENARI.
Hosoe. Urushi-ye. Signed: Torii Kiyonobu hitsu. Publisher: Nakajima-ya. About 1729.

TORII KIYOMASU

Whether Kiyomasu was a son or a younger brother of Torii Kiyonobu has been in question until quite recently when, through the researches of Mr. Arthur Morrison, the author of "The Painters of Japan," it has been learned that he was the eldest of his three sons. It is highly probable that he began to work in his father's studio in Naniwacho when yet a lad. The circumstances that his seal was used on a print signed by his father (No. 20 in this exhibition) may, of course, indicate nothing more than an accident, but it may signify that the young man had a share in the drawing. His earliest prints show him an accomplished master. He closely assimilated his father's style, but drew also something from that of Kaigetsudō. After his father's death he became the head of the Torii line. He died on the second day of the twelfth month of Horeki thirteen, i. e., January 4, 1764.

32. ICHIKAWA MONNOSUKE AND TAMAZAWA RIN-YA AS SAMURAI WITH BASKET HATS, STANDING BENEATH A CHERRY TREE.
Kakemono-ye. Tan-ye. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1715.
33. THE ACTOR TSUTSUI KICHIJŪRŌ AS AN OIRAN.
Kakemono-ye. Tan-ye. Signed: Torii Kiyomasu zu. Publisher: Iga-ya. About 1715.
34. THE ACTOR SANOGAWA MANKIKU AS A WOMAN STANDING BY THE GATE TO A DWELLING AND HOLDING AN UMBRELLA OVER HER HEAD.
Kakemono-ye. Tan-ye. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1715.

35. A BIJIN (BEAUTIFUL WOMAN).

Kakemono-ye. Sumi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1715.

The striking boldness of the design of this print gives it especial distinction. The clever way in which the crows are utilized to decorate the kimono and also to strengthen the composition is noteworthy.

36. THE ACTOR KANTO KOROKU AS A WOMAN STANDING, HOLDING AN UCHIWA (ROUND FAN).

Kakemono-ye. Sumi-ye. Signed: Torii Kiyomasu. Publisher: Nakajima-ya. About 1715.

This print is perhaps Kiyomasu's masterpiece. Certainly among his extant works it would be difficult to find another print in which the drawing is marked by such rare elegance and refinement.

37. WOMAN HOLDING A BABY BOY AND A TOY LANTERN.

Kakemono-ye. Sumi-ye. Signed: Torii Kiyomasu. Publisher: Nakajima-ya. About 1715.

Here the vigorous brush strokes echo those of Kaigetsudō, but are based upon the work of the Kano masters.

38. ACTOR (UNIDENTIFIED) AS AN OIRAN.

Kakemono-ye. Tan-ye. Signed: Torii Kiyomasu. Publisher: Iga-ya. About 1715.

39. ACTOR IN THE ROLE OF A WARRIOR CAPTURING A TENGU.

Kakemono-ye. Hand-colored. Signed: Torii Kiyomasu. Publisher: Emi-ya. About 1715.

The tengu is a mythical man-bird of reputed great ferocity.

40. SCENE FROM THE DRAMA, "OSHU KOKANE."

Yokoye. Sumi-ye. Signed: Torii Kiyomasu. Publisher: Nakajima-ya. About 1715.

41. THE ACTOR ICHIKAWA DANJŪRŌ AS A WARRIOR IN WINTER GARB.

Hosoe. Tan-ye. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1715.

TORII KIYOMASU

42. **THE FIRST IWAI HANSHIRŌ AS A SAMURAI.**
Hosoe. Sumi-ye, with a touch of color applied by hand. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1720.
43. **SANJO KANTARŌ AS A WOMAN IN WINTER COSTUME.**
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Sagami-ya. About 1720.
44. **YAMASHITA KINSAKU AS A PEDDLER.**
Hosoe. Urushi-ye. Signed: Torii Kiyomasu. Publisher: Nakajima-ya. About 1720.
45. **ACTOR (UNIDENTIFIED) AS A WOMAN IN WINTER COSTUME, HOLDING A BRANCH OF PLUM BLOSSOMS.**
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1720.
46. **NAKAMURA KIYOSABURŌ AS A WOMAN CARRYING A BRANCH OF CHERRY BLOSSOMS.**
Hosoe. Urushi-ye. No signature nor publisher's mark. About 1720.
47. **SANOGAWA MANKIKU AS A WOMAN STANDING ON THE BANK OF A RIVER.**
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Izutsu-ya. About 1725.
48. **TOMIZAWA MONTARŌ AS AN ITINERANT VENDOR OF CONFECTIONERY.**
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. About 1730.
49. **THE FIRST SAWAMURA SOJŪRŌ AS A MAN STANDING IN FRONT OF A SHOP.**
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Urukogata-ya. About 1730.



KIYONOBU

No. 16. Sawamura Kodenji as a dancing girl



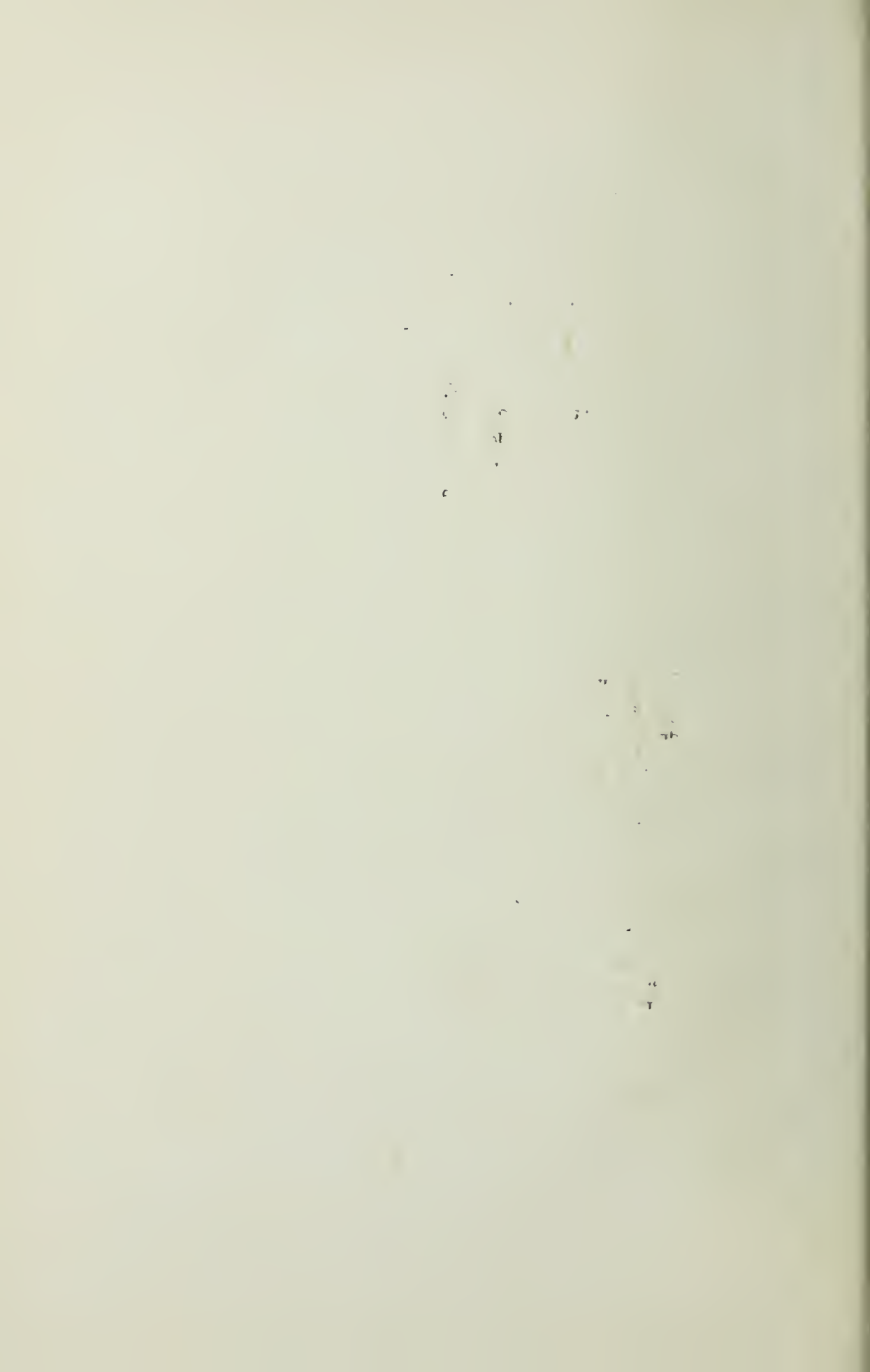
KIYONOBU

No. 18. Kamimura Kichisaburo as Josau no Miya





KIYONOBU
No. 27. Actor holding puppet



TORII KIYOMASU

50. SCENE FROM A DRAMA. THE SECOND ICHIKAWA DANJŪRŌ SEATED, POUNDING SOME SUBSTANCE IN A MORTAR; AND THE FIRST SEGAWA KIKUNOJŌ AS A WOMAN DIPPING WATER FROM A TUB.
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Nakajima-ya. About 1730.
51. OGINO ISABURŌ AS A SAMURAI STANDING IN A PARLOR, A SAMISEN AT HIS FEET.
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Hirano-ya. About 1735.
52. THE FIRST SEGAWA KIKUNOJŌ AS A WOMAN STANDING BY A TORII.
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Hirano-ya. About 1735.
53. ICHIKAWA EBIZŌ AS A STREET VENDOR OF SINGING INSECTS.
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Hirano-ya. About 1736.
54. THE FIRST NAKAMURA TOMIJŪRŌ IN THE TITLE ROLE OF THE DRAMA, "YAOYA OSHICHI"; SANOGAWA ICHIMATSU AS NISE YOSHISABURŌ.
Hosoe. Urushi-ye. Signed: Torii Kiyomasu hitsu. Publisher: Urukogata-ya. About 1742.
55. ONOE KIKUGORŌ IN THE ROLE OF THE STROLLING SINGER KICHISAN.
Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Marusan. Probably 1743.

The early appreciation of the possibilities of the effective combination of pale rose, green, and black is one of the striking things in the history of Ukiyo-e art. In this charming print Kiyomasu shows that he was not backward in mastering the new means of expression that color printing placed at his command. The beauty of the patterning is accentuated by the superbly written text which nearly fills the entire background. The text is that of the role, a "shosa" or dance with witty recitative composed by the actor.

TORII KIYOMASU

56. SCENE FROM THE DRAMA, "MYOJIN ONNEN FUTAI KAGAMI"; TOMIZAWA SAIJIRŌ AND ICHIMURA UZAEMON IN THE LEADING ROLES.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Nakajima-ya. About 1744.

The beni, originally a pale rose, has faded to a soft yellow, and the green has become a slightly deeper dull yellow.

57. SCENE FROM A DRAMA. ICHIMURA UZAEMON AS ONIYO SHINZAEMON; ONOE KIKUGORŌ AS USUGUMO; AND AN UNIDENTIFIED ACTOR IN A MINOR ROLE.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1744.

58. SUSANO-MIKOTO KILLING THE EIGHT-HEADED DRAGON.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Kamimura Kichiemon. 1747 or 1748.

To understand this print some knowledge of the lunar calendar in use in old Japan is necessary. The beginning of the year was determined by astronomical calculation, and New Year's day was a festival which might fall at any time between the first of January and the last of February according to the Gregorian calendar. The years were grouped in periods or cycles; each had its zodiacal sign and was also distinguished as positive or negative. The months, which had no names, being known by numbers only, were designated as large or small, according to whether they consisted of thirty or twenty-nine days. As the sequence of the large and small months varied from year to year, the necessity for some sort of a calendar will be apparent.

In this print we have a "little calendar" for the year 1748. An inscription in beni, now faded to a pale yellow, reads: *Enkyō Go Boshin Tsuchi-no-e Dai Shō*, that is, the large and small months of the dragon year, Enkyō fifth (the same as Kan-en first). Then in black appear a series of combination characters, which only scholars could read, signifying "First small, Second large," and so on. There being thirteen moons in this year, there are in consequence two tenth months, one designated as "urō."

As appropriate to a dragon year, the artist illustrates the well-known story of the killing of the eight-headed dragon which was overcome when it became intoxicated through drinking sake conveniently placed in eight large jars.

59. SCENE FROM A DRAMA. SANOGAWA ICHIMATSU AS KOSUKE; ARASHI TOMINOSUKE AS OKIKU.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Nishimura-ya. About 1750.

60. SCENE FROM A DRAMA. IKUSHIMA DAIKICHI AS SHŌSHO; SANOGAWA ICHIMATSU AS SOGA NO GORO.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Maruko. About 1750.

61. SCENE FROM A DRAMA. TOMIZAWA SAIJIRŌ AS A WOMAN ON A WHITE HORSE; SEGAWA KIKUNOJŌ AS A WOMAN LEADING THE HORSE; ŌTANI HIROJI AS A SAMURAI ACCOSTING THEM.

Hosoe. Beni-ye. Signed: Eshi (painter) Torii Kiyomasu hitsu. Publisher: Urukogata-ya. About 1750.

62. ICHIMURA UZAEMON AS A SAMURAI CARRYING A BASKET HAT.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Urukogata-ya. About 1752.

The actor is represented standing outside a fence enclosing grounds in which there is a pine tree, and bamboos hung with poem slips as decorations for the Tanabata festival (seventh day of the seventh month).

63. SCENE FROM A SHOSA PERFORMANCE BY NAKAMURA KIYOSABURŌ AND ICHIMURA KAMEZŌ.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1753.

Here a citrine replaces the green. From this time forward experiments with new color schemes were frequent though the range was not wide.

64. SCENE FROM A DRAMA. ICHIMURA KAMEZŌ AS YOSAKU; ARASHI TOMINOSUKE AS KOMAN.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Mikawa-ya. About 1754.

One of the fashions just before the use of a third color block came into vogue, was the introduction of larger masses of black in the patterning.

TORII KIYOMASU

65. SCENE FROM A DRAMA. ARASHI KOROKU AS MAKOMONO-MAI; ICHIMURA UZAEMON AS KOREMOCHI.

Hosoe. Beni-ye. Signed: Torii Kiyomasu hitsu. Publisher: Izutsu-ya. About 1754.

HANEKAWA CHINCHŌ

This artist, beloved by the Japanese for the esoteric quality of his works, was a samurai born in 1679 in Kawaguchi, near Yedo, who became a ronin and entered the studio of Kiyonobu. He was an erratic person, worked when he felt like it, and scorned a publisher's offer of permanent support, saying that poverty was the common lot of the samurai. He was that rare thing in Japan, a bachelor. As an ode maker he had high repute. His paintings were sometimes in classic style and signed Chinchō Motonobu; and in his later days he called himself Sando Senkan Koji. His prints were few in number and are now extremely rare. He died on the 22nd day of the 7th month of Horeki 4 (1754), aged about seventy-five.

66. FLOWER ARRANGEMENT.

Hosoe. Urushi-ye. Signed: Hanekawa Chinchō zu. Publisher: Komatsu-ya. About 1730.

HANEKAWA WAGEN

This is a signature not hitherto recorded. The identity of the user has not been determined. Possibly Wagen is another of Chinchō's artist names.

67. SCENE FROM A DRAMA. ICHIMURA TAKENOSUKE AND OGINO ISABURŌ AS OHARAMI (FAGGOT SELLERS).

Hosoe. Urushi-ye. Signed: Hanekawa Wagen hitsu. Publisher: Hirano-ya. About 1725.

68. THE ACTOR YAMASHITA KINSAKU AS A PEDDLER.

Hosoe. Urushi-ye. Signed: Hanekawa Wagen hitsu. Publisher: Murata-ya. About 1725.

The inscription covering a part of the ground is the text of the actor's role—a witty recitation composed by the actor and given as an interlude. These speeches delivered with a peculiar intonation were much enjoyed by the audiences.

KATSUKAWA TERUSHIGE

Nothing is certainly known about Terushige. He is supposed to have been a pupil of Kiyonobu.

69. ACTOR (UNIDENTIFIED) AS A GEISHA SEATED ON A WOODEN BENCH AND PLAYING A SAMISEN.

Hosoe. Urushi-ye. Signed: Katsukawa Terushige. Publisher: unidentified. About 1725.

TORII KIYOSHIGE

This artist was a pupil of Kiyonobu. His prints are rare.

70. SCENE FROM A DRAMA. SAWAMURA SOJŪRŌ AS A MAN STANDING, LOOKING DOWN AT ANOTHER ACTOR WHO HOLDS A MASK OF DAIKOKU.

Hosoe. Urushi-ye. Signed: Torii Kiyoshige hitsu. Publisher: Urukogata-ya. About 1735.

71. THE ACTOR MATSUMOTO KŌSHIRŌ.

Hashira-ye. Hand-colored. Signed: Torii Kiyoshige hitsu. Publisher: Murata-ya Jihei. About 1740.

72. SANOGAWA ICHIMATSU AS A YOUNG SAMURAI CARRYING A BRANCH OF CHERRY BLOSSOMS ACROSS HIS SHOULDER.

Wide hashira-ye. Hand-colored. Signed: Torii Kiyoshige hitsu. Publisher: Urukogata-ya. About 1750.

TORII KIYOTOMO

TORII KIYOTOMO

Kiyotomo was a pupil of Kiyonobu. It is probable that he died young.

73. ACTOR (UNIDENTIFIED) AS A TEA-HOUSE WAITRESS.

Hosoe. Urushi-ye. Signed: Torii Kiyotomo hitsu. About 1730.

OKUMURA MASANOBU

The artist who exercised the greatest influence on the development of the Ukiyo-e school during the first half of the eighteenth century was Okumura Genpachi, better known by his studio name, Okumura Masanobu. He is reputed to have been a pupil of Kiyonobu, but the marked individuality of his style in all but his earliest works indicates that his training in that master's studio was not of long duration. The influence of Kaigetsudō is apparent in some of his early drawings, and also perhaps, in the choice of the studio or "brush name" Hogetsudō (moon over the long grass studio), though this does not appear to have been used by him until fifteen or twenty years after the dispersal of the Kaigetsudō artists in 1714. As many of the prints here shown attest, he was fond of using an imposing array of pseudonyms, but his contemporaries commonly called him Honya (bookseller) Genpachi, from the fact that he was his own publisher and kept a book and print shop at the sign of the red gourd in Tori-shio-chō.

It is said that Okumura Masanobu was the first artist to color prints with *beni*. He must also on his own statement (See Nos. 84 and 85 in this exhibition) be accredited as the originator of the pillar print (called by him *hashira-ye*), which, in the houses of the common people, took the place of the elaborate hashirakake, or polished and decorated strips of beautiful wood used to hang upon the posts in the houses of wealthy people of the upper classes. Besides these he was the first producer of Ukiye, or perspective pictures; and the phrase "Edo-ye ichiryu ganso," which is appended to one of his early *beni-ye* prints is interpreted by Dr. Julius Kurth as claiming the invention of the color print.

The prints designed by him are not numerous, but are of great

distinction. No other artist equaled him in ability to produce varied and always charming effects with just a black outline and the two colors, rose and green.

The date of Masanobu's birth is variously stated as 1685 and 1690. He died, it is said, in 1764, just on the eve of the great revolution in color printing; Mr. Arthur Morrison, however, names 1768 as the date of his death.

74. WOMAN SEATED ON A SHOJI (WOODEN BENCH).

Kakemono-ye. Tan-ye. Signed: Okumura Masanobu zu. Publisher: Komatsu-ya. About 1710.

A remarkable example of Masanobu's early work. The clean and supple strokes seem to indicate the artist's pride in his skill in using the brush. Later he is much more restrained and dignified.

Upon the round fan held by the woman is a puzzle picture to which she points with a tortoise shell hairpin.

75. GENJI AOI.

Yokoye. Sumi-ye. Not signed. About 1710.

The title implies a reference to Prince Genji and his wife Aoi. The picture, however, is that of an oiran turning to look at a man who is standing by another oiran, his arm about her waist.

76. GENJI WAKA MURASAKI.

Another sheet from the same album as the foregoing. Here the scene is a hokan (professional buffoon) singing while two women play an accompaniment on the samisen, and another woman looks on.

77. THE YUJO CHOKARO DESPATCHING HER SOUL TO HER LOVER, IN THE GUISE OF A HORSE BEARING A LETTER.

Kakemono-ye. Tan-ye. Signed: Okumura Masanobu hitsu. Publisher: Kiku-ya. About 1715.

The subject is a travesty on the power ascribed to the Taoist rishi, of giving their spirits any desired form and sending them on distant missions.

78. A TANABATA FANTASY.

Yokoye. Sumi-ye. Signed: Okumura Masanobu zu. Publisher: Komatsu-ya. About 1720.

OKUMURA MASANOBU

On bamboo branches hung with poem slips for the Tanabata festival and arranged in the form of a boat, an oiran is seated writing a poem, a man lies outstretched reading one, and a kamuro simulates a boatman poling the craft along.

79. YOUNG SAMURAI SHIELDING A WOMAN FROM A SHOWER WITH A CLOAK RAISED UPON ONE OF HIS SWORDS.

Hosoe. Urushi-ye. Not signed. About 1720.

80. STROLLING PLAYER AND A MONKEY.

Hosoe. Urushi-ye. Signed: Okumura Masanobu hitsu. About 1725.

The player's kimono bears various devices, among them circular compositions giving the points of the compass and the signs of the zodiac.

81. THE SECOND ICHIKAWA DANJŪRŌ AS A SAMURAI STANDING IN A DRAMATIC ATTITUDE, WITH FOLDED ARMS.

Hosoe. Urushi-ye. Signed: Okumura Masanobu. Publisher: Okumura Masanobu. About 1725.

This print was reproduced as one of the illustrations for Professor Fenollosa's "An Outline of the History of Ukiyo-ye."

82. BURLESQUE PERFORMANCE IN A NOBLEMAN'S MANSION.

Yokoye. Hand-colored. Signature on left hand margin trimmed off. Publisher: Okumura Masanobu. About 1735.

An example of the Ukiye (perspective picture) of which Masanobu was the originator. The performers represent the Shichi-fuku-jin, or Seven Fortune Beings, commonly but erroneously called the Seven Gods of Good Fortune.

83. WOMAN READING A BOOK.

Kakemono-ye. Hand-colored. Signed: Hogetsudō. Hashira-ye. Okumura Bunkaku Masanobu Sho hitsu. About 1749.

A superb example of Masanobu's work at the height of his power. The signature "sho hitsu," i. e., genuine brush, indicates that the design was from the master's own hand and not merely a production

issued by him as the publisher. Being, as a rule, mounted as kakemono and kept hanging until entirely discolored, Masanobu's prints in this form are of extreme rarity.

84. THE ACTOR SANOGAWA ICHIMATSU.

Very tall hashira-ye, 42½x6½ inches. Signed: Hogetsudō Tanchosai Okumura Bunkaku Masanobu Sho hitsu Hashira-ye Kongen. Seal: Tanchosai. Probably 1750.

This and the following number are very important prints. On both Masanobu signs as originator (kongen) of the pillar print (hashira-ye).

85. A YOUNG MAN IN KOMUSO ATTIRE.

Wide hashira-ye. Hand-colored. Signed: Hogetsudō Shomei Kongen. Hashira-ye Okumura Bunkaku Masanobu Sho hitsu. About 1749.

86. ONOE KIKUGORŌ AS SHIRAI GOMPACHI.

Wide Hashira-ye. Hand-colored. Signed: Hogetsudō Shomei Okumura Bunkaku Masanobu Sho hitsu. Seal: Tanchosai. About 1745.

87. AN OIRAN STANDING AND HER KAMURO SEATED, READING A LETTER.

Wide hashira-ye. Hand-colored. Signed: Hogetsudō Shomei Kongen. Okumura Bunkaku Masanobu Sho hitsu. About 1745.

Apparently these large hand-colored prints, which were commonly mounted as kakemono, continued to be made for several years after the invention of color printing, which was used at first for small pieces only.

88. WOMAN HOLDING A BATTLEDORE AND A LETTER.

Wide hashira-ye. Hand-colored. Signed: Hogetsudō Shomei Okumura Bunkaku Masanobu Sho hitsu. Seal: Tanchosai. About 1748.

The pattern upon the woman's kimono is composed of a blossoming cherry tree and wind screens for use at picnics, the curtains bearing the names and mon (badges) of popular actors.

OKUMURA MASANOBU

89. LOVERS WALKING UNDER AN UMBRELLA; A MAPLE TREE IN AUTUMNAL FOLIAGE IN THE BACKGROUND.

Hosoe. Beni-ye. Signed: Hogetsudō Okumura Masanobu Sho hitsu. About 1748.

90. SCENE FROM A DRAMA: ICHIMURA UZAEMON AS TAJIMA-YA SAIJIRO, AND SEGAWA KIKUNOJŌ AS WAKAKUSA-YA ONATSU STANDING TOGETHER NEAR A TORII.

Hosoe. Beni-ye. Signed: Hogetsudō Shomei, Okumura Bunkaku Masanobu Sho hitsu. Probably 1750.

The inscriptions in beni are an ode and an advertisement of prints by Masanobu who was his own publisher.

91. COOLING OFF IN THE EVENING AT RYOGOKU.

Unsevered hosoe triptych. Sumi-ye from key block. Signed: Shomei Hogetsudō Okumura Bunkaku Masanobu Sho hitsu. About 1745.

The title is that given by the artist. At the right a young man is talking to a girl seated on a wooden bench; in the center a young woman is playing with a dog; at the left a woman is walking with her lover.

Impressions taken from key blocks are interesting as they show the appearance of the artist's original drawings.

92. BOYS AT PLAY.

Oban. Beni-ye. Signed: Hogetsudō Okumura Bunkaku Masanobu ga. About 1750.

93. TWO GEISHAS ATTENDED BY A BOY BEARING A BOX, ONE READING A PLAY-BILL AS SHE WALKS.

Oban. Sumi-ye from key block. Signed: Hogetsudō Tanchosai Okumura Bunkaku Masanobu ga. 1750.

In the color impressions of this print a third tint is produced by printing green over beni red. A reproduction is given in color in the catalogue of an exhibition at the Fine Art Society, London, in 1909.

The patterns on the garments make it possible to date this print and the two succeeding numbers with almost absolute certainty. A number of dated prints show that small checks were in fashion in 1750. They do not appear to have remained in vogue after that year.

94. THREE GEISHAS ATTIRED AS COURT NOBLES SEATED UNDER A MAPLE TREE IN AUTUMN, HEATING SAKE OVER A FIRE MADE FROM THE FALLEN LEAVES.

Oban. Beni-ye. Signed: Hogetsudō Tanchosai Okumura Bunkaku Masanobu ga. 1750.

The subject of this print is an Ukiyo-e version of a well-known story. The emperor Takakura had very beautiful maple trees in the grounds of his palace. One night a storm brought much of their autumnal foliage to the ground, and in the morning the attendants made a fire of them to warm saké. The nobles feared that this would incense the emperor but he merely laughed and said the attendants must have been thinking of a classic Chinese ode about making a fire with maple leaves.

95. OIRAN INSTRUCTING THEIR KAMURO (GIRL ATTENDANTS) IN WRITING, READING AND DELIVERING LETTERS.

Unsevered hosoe triptych. Beni-ye. Signed: Shomei Hogetsudō Okumura Bunkaku Masanobu Sho hitsu. 1750.

This print, which is highly regarded by collectors and connoisseurs, is looked upon as one of the most charming beni-ye known.

96. OIRAN OF THE THREE CAPITALS, EDO, KYOTO, ŌSAKA.

Unsevered hosoe triptych. Beni-ye. Signed: Shomei Hogetsudō Okumura Bunkaku Masanobu Sho hitsu. About 1750.

Another work of great elegance and charm. After the year 1750 Masanobu, who had reached the age of sixty or sixty-five, appears to have designed very few prints.

97. OIRAN OF ŌSAKA.

Right-hand sheet of the preceding triptych. Shows the green faded to a pale yellow while the beni has nearly disappeared.

OKUMURA TOSHINOBU

Toshinobu was the son of Okumura Masanobu. He was the possessor of marked talent, and designed a considerable number of excellent prints before an early death brought his career to an end. His known works are all urushi-ye of the hosoe size.

OKUMURA TOSHINOBU

98. **TSUTSUI KICHIJŪRŌ AS A SAMURAI WEARING A BASKET HAT.**
Hosoe. Urushi-ye. Signed: Yamato Gako Okumura Toshinobu hitsu. About 1725.
99. **SAWAMURA SOJŪRŌ AS A SAMURAI WEARING A BASKET HAT.**
Hosoe. Urushi-ye. Not signed. About 1730.
100. **WOMAN DRESSING HER HAIR.**
Hosoe. Urushi-ye. Not signed. About 1732.
101. **ARASHI WAKANO AS A WOMAN STANDING BENEATH A CHERRY TREE IN BLOOM.**
Hosoe. Urushi-ye. Signed: Yamato Gako Okumura Toshinobu hitsu. Publisher: Komatsu-ya. About 1735.

TSUNEKAWA SHIGENOBU

This appellation is probably an early studio name of Nishimura-Shigenobu.

102. **THE SECOND ICHIKAWA DANJŪRŌ IN THE ROLE OF SUKUNE KANEMICHI.**
Hosoe. Urushi-ye. Signed: Gako (artist) Tsunekawa Shigenobu hitsu. Publisher: Yamato-ya. About 1720.

NISHIMURA SHIGENOBU

Little is known about the artist who used the studio name Nishimura Shigenobu. As a painter he was eccentric in his mannerisms. His prints, though rare, are usually excellent in design. It is generally believed that he was the father of Shigenaga.

103. **SANOGAWA MANKIKU AS A FLOWER VENDOR.**
Hosoe. Urushi-ye. Signed: Yamato eshi (Japanese artist) Nishimura Shigenobu hitsu. Publisher: Izutsu-ya. About 1725.

NISHIMURA SHIGENAGA

Nishimura Magosaburo Shigenaga, known also by the studio name Senkadō, was the son, born in 1697, of Nishimura Shigenobu. He is said to have kept a tea-house in Tori Abura chō, and afterward to have moved to the part of Edo known as Kanda, and established himself as a publisher. As an artist he had decided ability and is counted as one of the distinguished men of his time. His prints, however, are, as a rule, less charming than those of the Torii artists, and he is likely to be known chiefly as the master under whom Ishikawa Toyonobu, Suzuki Harunobu, and others of the foremost artists of the school were trained. His death is said to have occurred in 1756.

104. SAWAMURA SOJŪRŌ AS USAMI NO SABURŌ HOLDING A PUPPET.

Hosoe. Urushi-ye. Not signed. About 1720.

105. A KOSHO (PAGE IN A DAIMYO'S HOUSEHOLD) CARRYING CHRYSANTHEMUMS IN A BAMBOO FLOWER HOLDER.

Hosoe. Urushi-ye. Signed: Yamato Gako. Nishimura Shigenaga hitsu. Publisher: Iga-ya. About 1728.

106. SCENE FROM A DRAMA: SANJO KANTARŌ AND SEGAWA KIKUNOJŌ.

Hosoe. Urushi-ye. Signed: Nishimura Magosaburō. Publisher: Urukogata-ya. About 1735.

107. GIRL HOLDING AN UMBRELLA OVER A YOUNG SAMURAI: IN THE BACKGROUND A WOMAN LOOKING AT THEM FROM A HOUSE ON A CLIFF.

Hosoe. Urushi-ye. Signed: Nishimura Shigenaga hitsu. Publisher: Iga-ya. About 1735.

108. THE BIJIN KINKO.

Hosoe. Urushi-ye. Signed: Nishimura Shigenaga hitsu. Publisher: Iga-ya. About 1736.

Kinko (in Chinese, Ch'ing kao), one of the Rishi, or sages, of the Taoists, having long absented himself from the haunts of men, reappeared riding upon the back of a huge carp as it leaped from the

NISHIMURA SHIGENAGA

water. The substitution of bijin (beautiful women) for sages was a form of pleasantry much indulged in by the artists of the Popular School.

109. A BIJIN BOKUDŌ.

Hosoe. Beni-ye. Signed: Nishimura Shigenaga hitsu. About 1743.

A large proportion of the works of the Popular School are more or less humorous. The Japanese analogue of the European shepherd with his pipes is the bokudō or boy who looks after the carabao (water buffalo) and whiles away the hours by playing upon a yokobue (flute). In fine weather the sound of the flutes played by these boys is one of the common features of country life in Japan. When the day's work is done the bokudō usually rides home upon one of the animals he has in charge. In art therefore there is a poetical association of ideas between the carabao and a boy with a flute. Shigenaga makes fun of this by putting a young woman in place of the usual boy and having the animal led by another woman.

110. ARASHI TOMINOSUKE AS THE SHIRABYOSHI OISO NO TORA; AND OTANI RYUZAEMON AS THE MANZAI DANCER KAJIWARA; ICHIMURA THEATRE.

Hosoe. Beni-ye. Signed: Nishimura Shigenaga hitsu. Publisher: Mikawa-ya. About 1743.

The performance was a dramatic interlude: the text composed by the actors appears on the background of the print.

111. A MUSICAL PERFORMANCE BY SIX POPULAR ACTORS.

Unsevered hosoe triptych. Beni-ye. Signed: Senkadō Nishimura Shigenaga Sho hitsu. About 1750.

Only three instruments are used, each being played by two actors as a pair of lovers. At the right Onoe Kikugorō and Segawa Kikunojō play upon a kokyū; in the centre Nakamura Schichisaburō and Arashi Hinaji play the samisen; at the left Sanogawa Ichimatsu and an actor of the Takinaka line play the yokobue.

ISHIKAWA TOYONOBU

One of the foremost among the Ukiyo-e artists of the middle of the

eighteenth century was Ishikawa Toyonobu. He was born in the year 1711, and is said to have been a remarkably handsome man. While a pupil in the studio of Nishimura Shigenaga he was so greatly admired by the daughter of the proprietor of an inn called Kasuya, in Kodenma-chō, that a marriage was arranged between them. Having thus become the inn-keeper's son-in-law, Toyonobu, whose personal name was Ishikawa Hichibei, became known locally as Kasuya Hichibei. To his ability as an artist the prints shown in this exhibition bear witness. After he succeeded to the business of his father-in-law which was presumably about the beginning of the Meiwa period he gave up print designing as a vocation, though he continued to publish an occasional work from time to time, his latest probably being one of those (No. 145) here exhibited. He lived to the age of 75, dying on the 25th of the 5th month of 1785.

112. YOUNG WOMAN HOLDING A BATTLEDORE AND A SHUTTLECOCK; AND HOTEI LOOKING OVER HER SHOULDER.

Wide hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Murata-ya Jihei. About 1738.

113. GEISHA HOLDING A BOOK AND A BACHI (AN IMPLEMENT USED IN PLAYING THE SAMISEN).

Wide hashira-ye. Urushi-ye. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Mark not identified. About 1738.

114. AN OIRAN.

Wide hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Murata-ya Jihei. About 1740.

115. YOUNG WOMAN COMING FROM THE BATH.

Wide hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Murata-ya Jihei. About 1740.

116. THE FIRST SANOGAWA ICHIMATSU AS A YOUNG MAN PLAYING A YOKOBUE (FLUTE).

Hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. No publisher's mark but print has been much cut down. About 1742.

117. WOMAN OPENING AN UMBRELLA.

Wide hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Urukogata-ya. About 1745.

ISHIKAWA TOYONOBU

118. THE FIRST SANOGAWA ICHIMATSU AS A MAN CARRYING AN ODAWARA LANTERN AND A CLOSED UMBRELLA.

Wide hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. About 1745.

119. WOMAN WRITING A LETTER.

Wide hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Urukogata-ya. About 1748.

120. THE FIRST SEGAWA KIKUNŌJŌ AS A WOMAN READING A LETTER.

Wide hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Urukogata-ya. About 1748.

121. WOMAN HOLDING A SMALL LANTERN AND A ROUND FAN BEARING THE MON OF SANOGAWA ICHIMATSU.

Wide hashira-ye. Hand-colored. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Urukogata-ya. About 1750.

The grammar of the line composition in this delightful print is flawless.

122. WOMAN HOLDING A PIPE.

Companion print to the foregoing. Same size, signature, publisher, and date.

123. SANOGAWA ICHIMATSU AS A YOUNG WOMAN HOLDING A PUPPET.

Chuban. Beni-ye. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Urukogata-ya. 1750.

124. SANOGAWA ICHIMATSU AS A YOUNG MAN SEATED ON A BENCH, SHOWING A BOOK TO TWO GIRLS STANDING BEFORE HIM.

Oban. Beni-ye. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Maruko. About 1750.

125. A GEISHA DANCING THE HARUGOMA ODORI WHILE A COMPANION PLAYS A SAMISEN AND ANOTHER BEATS A DRUM.

Oban. Beni-ye. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. About 1750.



KIYOMASU

No. 35. A Bijin (Beautiful Woman)



鳥居清倍



KIYOMASU

No. 36. The actor Kanto Koroku in a female role



色づく
白美と
焚く
酒のん

真村文貞 歌作
歌作
歌作

OKUMURA MASANOBU
No. 94. Geishas as court nobles heating sake with a fire
of maple leaves

ISHIKAWA TOYONOBU

126. **THREE YOUNG WOMEN HOLDING PUPPETS.**
Unsevered hosoe triptych. Beni-ye. Signed: Ishikawa Toyonobu hitsu. About 1750.
Although designed for cutting into three sheets if desired, the three together make an effective composition.
127. **STREET SCENE IN FRONT OF A SHOP FOR THE SALE OF COSMETICS AND ACTOR'S WIGS.**
Yokoye. Beni-ye. Signed: Ishikawa Toyonobu hitsu. Publisher: Urukogata-ya. 1750.
128. **THREE WAKASHU (YOUNG MEN IN WOMEN'S ATTIRE).**
Unsevered hosoe triptych. Beni-ye. Signed: Ishikawa Toyonobu hitsu. Publisher: Kamimura Kichiemon. About 1752.
129. **THREE PAIRS OF LOVERS WALKING UNDER UMBRELLAS.**
Unsevered hosoe triptych. Beni-ye. Signed: Ishikawa Toyonobu hitsu. Publisher: Maruko. About 1752.
In marvelous preservation; the colors as when first printed.
130. **TAKING THE FRESH BREEZE AT RYOGOKU.**
Unsevered hosoe triptych. Beni-ye. Signed: Ishikawa Toyonobu hitsu. Publisher: Kamimura Kichiemon. About 1752.
The title is that written by the artist. The scene is the bank of the Sumida river at Ryogoku, Edo.
131. **FOUR POPULAR ACTORS.**
Yokoye. Beni-ye. Signed: Ishikawa Toyonobu zu. Publisher: Maruko. About 1752.
From right to left: Sanogawa Ichimatsu as a woman holding a large hat; Nakamura Kiyozō as a samurai; Sanogawa Mankiku as a woman holding a book; Nakamura Kumetarō as a samurai holding a bunch of narcissus.
132. **SAYONARA.**
Hosoe. Beni-ye. Signed: Ishikawa Toyonobu hitsu. Publisher: Urukogata-ya. About 1752.

ISHIKAWA TOYONOBU

133. SCENE FROM THE DRAMA "UTAGAWA SHIROGORO KO": SAWAMURA SOJŪRŌ AS MATSUO; AZUMA TOZŌ AS SAKURAMARU.

Oban. Beni-ye. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Ūrukogata-ya. About 1753.

134. THE FIRST NAKAMURA TOMIJŪRŌ IN A FEMALE ROLE.

Narrow Oban. Beni-ye. Signed: Ishikawa Toyonobu. Publisher: Nishimura; shop name Eijudo. About 1754.

135. YOUNG LOVERS WALKING UNDER AN UMBRELLA.

Oban. Beni-ye. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Ūrukogata-ya. About 1754.

136. THE RIDING LESSON.

Large Yokoye. Hand-colored. Signed: Ishikawa Shuha Toyonobu zu. No publisher's mark.

This is a very unusual print, the background being printed while the rest of the color is applied by hand.

137. MUSUME UNDER A WILLOW TREE IN A GALE OF WIND.

Hashira-ye. Beni, pearl gray, and green. Signed: Ishikawa Toyonobu zu. Publisher: Maruko. About 1760.

138. MUSUME LEAPING FROM KIYOMIZU TEMPLE WITH AN UMBRELLA AS A PARACHUTE.

Hashira-ye. Beni, pearl gray, and yellow. Signed: Tanjodō Ishikawa Shuha ga. Publisher: Ūrukogata-ya. About 1760.

139. SEGAWA KIKUNOJŌ AS A WOMAN CARRYING AN UMBRELLA.

Oban hosoe. Beni, taisha, and blue. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Publisher: Ūrukogata-ya. About 1761.

Here Toyonobu successfully imitates the style of Kiyomitsu. The drawing has an added charm of his own.

140. YOUNG WOMAN STANDING IN A PARLOR, READING A LETTER.

Oban. Beni, Indian red, and blue. Signed: Tanjodō Ishikawa Shuha Toyonobu zu. About 1761.

141. AN AWABI SHELL DIVER STANDING ON THE BEACH AT ISE WRINGING THE WATER FROM HER GARMENT.

Hashira-ye. Printed in beni, yellow, and blue. Signed: Tanjodō Ishikawa Shuha ga. Publisher: Tomioka. About 1762.

142. AN OIRAN SEATED UPON HER BED, WRITING AN INSCRIPTION ON AN UCHIWA (ROUND FAN).

Koban. Full color. Signed: Ishikawa Shuha. Seal: Ishikawa. Imprint: Kyosen Ren Chu. 1764 or 1765.

Calendar for 1765 made in all probability toward the end of the preceding year. The inscription on the fan reads: "Meiwa ni ki-no-e tora." The numerals for the large months appear, in strangely formed characters, in the pattern with which the bed is ornamented.

143. AMAGOI KOMACHI (PRAYING-FOR-RAIN KOMACHI).

Chuban. Full color. Not signed. 1764 or 1765.

Calendar for 1765. The numerals for the large months appear as the pattern on the servant's kimono.

In the loan exhibition of March, 1908, this print was ascribed to Kiyomitsu. That attribution is now believed to have been erroneous. The resemblance to prints in the Harunobu manner by Toyonobu which have come to light since 1908 makes it more probable that the ascription should be to that artist.

The subject is a modern analogue of one of the famous incidents in the life of the poetess Ono no Komachi.

144. LOVERS MEETING AT A WELL.

Koban. Full color. Signed: Ishikawa Shuha zu. Publisher: Urukogata-ya.

In this print Toyonobu tries his hand at a design in the new style originated by Suzuki Harunobu. It is almost the latest of his works. Prosperous and well along in years he had at the time it was done, nearly given up print designing.

ISHIKAWA TOYONOBU

The subject is a modern analogue of the classic story of a boy and girl who played together by a well and formed an attachment that neither time nor separation could subdue.

145. AN OIRAN SEATED BEFORE A TANK OF GOLD-FISH; HER KAMURO STANDING AND HOLDING A TURTLE.

Chuban. Signed: Ishikawa Shuha ga. Series: Enshi Shichi-fukujin. About 1776.

This is an interesting print. The title shows that it is one of a set of seven, representing women as personifications of the Seven Fortune Beings. Toyonobu's age when it was produced was about sixty-five years. So long as he designed prints it is evident that he meant to be in the fashion. Here the style of Koryusai has been so completely assimilated that were it not for the signature it would almost certainly be ascribed to that artist. It is the print described by Professor Fenollosa in "The Masters of Ukiyo" where it is listed as No. 169.

TORII KIYONOBU II

The identity of the artist who designed the beni-ye prints bearing the signature Torii Kiyonobu has greatly puzzled students of the history of the Ukiyo-e school. As the family records of the Torii line make no mention of a second Kiyonobu nor indicate that Kiyomasu's short-lived son Torii Shiro designed any prints Mr. Arthur Morrison in "The Painters of Japan" expresses the opinion that the prints in question were designed by the first Kiyonobu and were issued, therefore, prior to the year 1729 when his death occurred. This view is echoed by Mr. Laurence Binyon in his "Painting in the Far East." So far as the date is concerned, the solution of the enigma comes through the chronicle of the Edo stage. The actors represented in the beni-ye signed Kiyonobu, were of a period later than 1729, as for instance the first Sanogawa Ichimatsu who made his debut in Kyoto in the winter of 1733-1734 (Kioho 18), and whose first appearance in Edo was in November, 1741 (Kwampo 1), in one of the wakashu (young man) roles for which he is famous. And the inscription on the Print No. 157 in this exhibition states that it represents Ichikawa Ebizō, which fixes the date of the print as later than

1735, as, after the death of the first Danjūrō in 1704, the name Ichikawa Ebizō was not used until the second Danjūrō adopted it in November, 1735 (Kyōho 20). These prints then, furnish indubitable proof that there was a second Torii Kiyonobu, who can hardly have been other than Kiyomasu's son Torii Shiro. And proof that hand-colored prints were made as late as 1742 is afforded by Nos. 53 and 116 which represent Ichimatsu and cannot therefore be earlier than the date of his debut on the Edo stage.

146. THE ACTOR ICHIMURA UZAEMON AS A SAMURAI IN WINTER COSTUME.

Hosoe. Beni-ye. Signed: Gako (artist) Torii Kiyonobu, hitsu. Publisher: Kamimura. About 1743.

This is a specimen of the earliest style of the beni-ye print, done, apparently, within the first year after printing from color-blocks came into vogue. The new process at once caused a modification in the designs, and particularly in the patterns with which garments were enriched. Details became finer and more exquisitely worked out. The masterly disposition of the pale rose and green masses in this composition is noteworthy.

147. OTANI HIROJI AND SANOGAWA ICHIMATSU IN A SCENE FROM THE DRAMA "YANONE SOGA."

Hosoe. Beni-ye. Signed: Torii Kiyonobu hitsu. Publisher: Iga-ya. About 1744.

148. SCENE FROM A DRAMA. SEGAWA KIKUJIRO AS UKARUMO, WIFE OF HASEBA; AND SANOGAWA ICHIMATSU AS THE TSUZUMI PLAYER GEN-SANMI YORIMASA.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Nakajima-ya. About 1746.

149. ICHIMURA KAMEZŌ IN THE ROLE OF SOGA NO GORO.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Nakajima-ya. About 1746.

The softness and brilliance of the color attests the growing skill of the printers.

TORII KIYONOBU II

150. YOSHIZAWA AYAME AS A COURT LADY STANDING ON THE ENGAWA (VERANDA) OF A HOUSE; AND A FALCON BRINGING HER A PACKET ATTACHED TO ITS FEET.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Mikawa-ya. About 1746.

151. FUJIKAWA HEIKURŌ IN THE ROLE OF THE FAMOUS SWORDSMITH MASAMUNE, AND MATSUSHIMA KICHISABURŌ AS RAI KUNETSUGU HIS PUPIL AND ASSISTANT.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Mark not identified. About 1748.

152. SCENE FROM A DRAMA: ARASHI KOROKU AS MAKOMONO MAI, AND ICHIMURA UZAEMON AS TAIRA NO KOREMOCHI.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Kamimura Kichiemon. About 1748.

153. SCENE FROM A DRAMA: ARASHI TOMINOSUKE AS AN OIRAN WALKING UNDER AN UMBRELLA WITH HER LOVER IMPERSONATED BY ICHIMURA KAMEZŌ.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Iga-ya. About 1748.

154. SCENE FROM A DRAMA: SANOGAWA ICHIMATSU AS A MAN SEATED IN A HOUSE AND WATCHING SEGAWA KIKUNOJŌ AS A WOMAN WHO HAS CUT THE CHOZUBASHI (WATER HOLDER) IN TWO WITH A SWORD.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Urukogata-ya. About 1749.

155. SCENE FROM A DRAMA: SANOGAWA ICHIMATSU AS THE UCHIWA PEDDLER HANSAKU; YAMAMOTO IWANOJŌ AS KATSURAGI.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Maruko. About 1749.

156. THREE FAMOUS ACTORS.

Unsevered hosoe triptych. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Kamimura. Probably 1749.

The actors are represented as three women holding umbrellas: Onoe Kikugorō (right) standing by a cherry tree; Sanogawa Ichimatsu (centre) by a willow tree; Sanogawa Senzō (left) by a maple tree.

157. SCENE FROM A DRAMA: ICHIKAWA EBIZŌ AS MUSASHI BŌ BENKEI TALKING TO TWO BOYS.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Nakajima-ya. About 1752.

158. SCENE FROM A DRAMA: ICHIKAWA EBIZŌ AS MUSHI-NO-SUKE SEATED IN AN UPPER ROOM, GAZING AT THE MYSTERIOUSLY PROJECTED IMAGE OF OCHIYO (SEGAWA KIKUNOJŌ) WHO IS IN THE ROOM BELOW.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Nakajima-ya. About 1752.

159. THE FIRST SANOGAWA ICHIMATSU AS A YOUNG NOBLEMAN STANDING BENEATH A PLUM TREE.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Marusan. About 1754.

160. SCENE FROM A DRAMA: ŌTANI ONIJI AS AN OTOKODATE STRIPPED FOR FIGHTING, HOLDING OUT A SAKE CUP TO A WOMAN—SEGAWA KIKUNOJŌ—WHO KNEELS BEFORE HIM.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Urukogata-ya. About 1754.

161. SCENE FROM A DRAMA: THE ACTORS UTA-KAWA SHIROGORŌ AND ONOE KIKUGORŌ.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Mark not identified. About 1754.

The scene is in front of a Gusoku-ya, or armorer's shop. Shirogorō is seated examining his armor, and Kikugorō stands beside him as a woman holding a spear.

TORII KIYONOBU II

162. SCENE FROM A DRAMA: ICHIMURA UZAEMON AS OGURI; SEGAWA KIKUNOJŌ AS TERUTE NO HIME.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Maruko. About 1754.

163. SCENE FROM A DRAMA: BANDO HIKOSABURŌ AS ARAKI SAEMON; NAKAMURA SUKEGORŌ AS OSAKA TERADA HATANOSUKE.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Nakajima-ya.

164. THE FIRST SANOGAWA ICHIMATSU IN THE ROLE OF IKE NO SHOJI TOKIKADO.

Hosoe. Beni-ye. Signed: Torii Kiyonobu, hitsu. Publisher: Kamimura Kichiemon. About 1755.

TORII KIYOHIRO

Kiyohiro was a pupil of Kiyomasu, and was perhaps, his son. He was a talented artist who probably died young. No details about his life are known. His extant works can all be placed within the years from about 1750 to 1758.

165. A GEISHA CARRYING A CLOSED UMBRELLA AND TURNING TO LOOK BEHIND HER WHILE WALKING IN A STREET IN THE YOSHIWARA.

Hosoe. Beni-ye. Signed: Torii Kiyohiro, hitsu. About 1754.

166. THREE FAMOUS ACTORS.

Unsevered hosoe triptych. Beni-ye. Signed: Torii Kiyohiro, hitsu. Publisher: Maruko. About 1754.

The subject here is a play upon words. Sanogawa Ichimatsu, the actor at the right, is compared to the blossoming plum tree; Nakamura Tomijūrō is likened to the graceful willow; Nakamura Kumetarō's beauty is matched with that of the cherry flowers.

Partly as a matter of economy, prints of the size known as hosoe were usually printed as triptychs but were seldom kept in that condition. Unsevered triptychs are now extremely rare and highly prized by collectors.

TORII KIYOHIRO

167. SEGAWA KIKUNOJŌ IN THE ROLE OF YOSHIJI,
AND YAMASHITA KINSAKU AS HER FELLOW
SHIOKUMI (SALT WATER CARRIER).

Hosoe. Beni-ye. Signed: Torii Kiyohiro, hitsu. Publisher:
Urukogata-ya. About 1755.

The shiokumi were persons, usually women, employed to dip water from the sea and to carry it to the pans where salt was made from it by evaporation.

168. ICHIKAWA YAOZŌ IN THE ROLE OF SOGA NO
GORO.

Hosoe. Beni-ye. Signed: Torii Kiyohiro, hitsu. Publisher:
Iga-ya. About 1755.

169. SUGOROKU PLAYERS.

Oban. Beni-ye. Signed: Torii Kiyohiro, hitsu. Publisher: Uru-
kogata-ya. About 1755.

A young woman with a pipe in her hand is watching another woman and a young man play the game of sugoroku. The game has many varieties. That here depicted is a kind of backgammon. Its vogue died out some time ago and it is not now generally known.

170. THE FIRST NAKAMURA TOMIJŪRŌ IN THE ROLE
OF OMI NO OKANE.

Hosoe. Beni-ye. Signed: Torii Kiyohiro, hitsu. Publisher:
Urukogata-ya. About 1755.

171. A DETENTION.

Oban. Three-color print. Signed: Torii Kiyohiro, hitsu. Pub-
lisher. Sakai-ya. About 1756.

A young woman standing on the engawa (veranda) of a house by playfully grasping his half-opened umbrella detains a man who is bidding her good-bye.

In this print blue (now changed to olive) is added to the beni and green.

KATSUKAWA SHUNSUI

Shunsui was a painter of distinction and a pupil of Miyagawa Choshun (1682-1752) one of the most famous of the Ukiyo-e artists

KATSUKAWA SHUNSUI

who confined himself entirely to painting and designed neither prints nor book illustrations. Shunsui, who changed the family name to Katsu-Miyagawa and then to Katsukawa, designed a very few prints. He is chiefly known as the master of Shunshō.

172. MITSU-WA: EGUCHI: IZUTSU.

Unsevered hosoe triptych. Beni-ye. Signed: To (East) Bu (Province of Musashi) Gashi (Painter) Katsu Shunsui. Seal: Shunsui. Publisher: Tsuru-ya Kiyeimon. About 1754.

The Japanese titles of the three pictures forming this triptych refer to incidents in the classic romance "Ise Monogatari." At the right a man holds a kite in the form of a kimono, and a girl holds the string and a reel. In the centre a girl is carrying chrysanthemums in a flower-bucket and another girl is coming forward through a portierre. At the left a girl stands and a young man sits before a mirror; and back of them is a vista of a garden with the water-holder and the well curb.

This print is a great rarity. Very few prints by Shunsui are in existence, and so far as known to the compiler of this catalogue, no other unsevered triptych.

TORII KIYOMITSU

Torii Hanzo Kiyomitsu was the second son, born in 1735, of Kiyomasu, and was his successor as the head of the Torii line. His merit as an artist has as yet hardly been appreciated at its true worth. He was a great painter of *kamban*, and a facile designer of prints. To him belongs the honor of being the first artist to use three color-blocks. He was constantly making experiments and was the pioneer in the forward movement that culminated in the perfecting of full color printing. He was however, overshadowed by the genius of Suzuki Harunobu who, instead of Kiyomitsu, was the first to make triumphant use of the resources thus placed at his command. Kiyomitsu tried to design in the new style inaugurated by Harunobu, but without distinguished success, and, although he lived until 1785, his prints issued after the eventful year 1764 were very few.

173. THE FOURTH ICHIKAWA DANJŪRŌ IN HIS FAMOUS ROLE OF THE OTOKODATE SUKEROKU.

Hosoe. Beni-ye. Signed: Torii Kiyomitsu, hitsu. Publisher: Yamashiro-ya. About 1756.

174. GEISHA AND ATTENDANT.
Hosoe. Beni-ye. Signed: Torii Kiyomitsu, hitsu. Publisher: Sakai-ya. About 1757.
175. WOMEN PROCEEDING TO MAKE NEW YEAR'S CALLS.
Oban. Beni-ye. Signed: Torii Kiyomitsu, hitsu. Seal: Kiyomitsu. No publisher's mark. About 1757.
176. SANOGAWA ICHIMATSU AS SOGA NO GORO.
Hosoe. Beni-ye. Signed: Torii Kiyomitsu, hitsu. Publisher: Iga-ya. About 1758.
177. THREE PAIRS OF LOVERS.
Unsevered hosoe triptych. Beni-ye. Signed: Torii Kiyomitsu, hitsu. Publisher: Sakai-ya. About 1756.
Instead of beni and green, two tones of beni have been used.
178. ŌTANI HIROJI AND NAKAMURA SUKEGORŌ IN A SCENE FROM A DRAMA DEPICTED ON A CURTAIN AT THE ICHIMURA THEATRE.
Hosoe. Printed in beni, yellow and gray. Signed: Torii Kiyomitsu ga. Publisher: Igeta-ya. About 1758.
179. SCENE FROM A DRAMA: ICHIKAWA YAOZŌ AS TOKOBEI; SEGAWA KIKUNOJŌ AS OHATSU, STANDING TOGETHER UNDER AN UMBRELLA ON THE BANK OF A STREAM.
Hosoe. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga. Publisher: Eijudō. About 1758.
180. THE ACTORS ICHIKAWA RAIZŌ AND NAKAMURA MATSUE.
Hosoe. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga. Publisher: Eijudō. About 1758.
181. SCENE FROM A DRAMA: ICHIKAWA RAIZŌ AS SOGA NO GORO TOKIMUNE; BANDO AIZŌ. AS SHOZO.
Hosoe. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga. Publisher: Eijudō. About 1758.

TORII KIYOMITSU

182. FOUR GEISHAS UNDER A HUGE UMBRELLA DANCING TO THE MUSIC OF A SAMISEN PLAYED BY A FIFTH GIRL.

Yokoye. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga.
Publisher: Eijudō. About 1758.

183. ICHIKAWA KORAZŌ AS KAWA TSUSABURŌ.

Hosoe. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga.
Publisher: Eijudō. About 1758.

184. ICHIYAMA HICHIZŌ IN THE HOLE OF TERUTE NO HIME.

Hosoe. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga.
Publisher: Eijudō. About 1758.

185. SEGAWA KIKUNOJŌ AS A WOMAN IN KOMUSŌ ATTIRE.

Hashira-ye. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga.
Publisher: Iwato-ya. About 1760.

186. WOMAN ENTERING A ROOM.

Hashira-ye. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga.
Publisher: Eijudō. About 1760.

187. THE ACTOR SEGAWA KIKUNOJŌ AS A WOMAN HOLDING A HAIR PIN.

Hashira-ye. Beni, blue, and green. Signed: Torii Kiyomitsu ga.
Publisher: Matsumura. About 1760.

188. ICHIMURA HAZAIMON IN THE ROLE OF NAGOYA SANZA: ICHIMURA KAMEZŌ AS HIS BOY ATTENDANT.

Hosoe. Beni, yellow, and blue. Signed: Torii Kiyomitsu ga.
Publisher: Igeta-ya. About 1761.

189. SCENE FROM A DRAMA: SEGAWA KIKUNOJŌ AS SHIRABYOSHI MIWA; ICHIMURA KAMEZŌ AS WATAHOSHI-URA.

Hosoe. Beni, taisha (Indian red), and blue. Signed: Torii Kiyomitsu, hitsu. Publisher: Urukogata-ya. About 1761.

TORII KIYOMITSU

190. THE NO DANCE "MUSUME DOJOJI."

Yokoye. Beni, blue, and green. Signed: Torii Kiyomitsu ga.
Publisher: Maruko. About 1761.

The color scheme in this print is a novelty. Constant experiments were tried during this year and the four or five that succeeded it.

191. A PICNIC PARTY UNDER THE CHERRY TREES.

Yokoye. Beni, blue, and green. Signed: Torii Kiyomitsu ga.
Publisher: Maruko. About 1761.

192. BANDO HIKOSABURŌ IN THE ROLE OF ONO NO YORIKAGE.

Hosoe. Deep beni, pale beni, and blue. Signed: Torii Kiyomitsu ga.
Publisher: Ise-ya. About 1761.

193. THE SECOND SEGAWA KIKUNOJŌ AS A WOMAN READING A LETTER.

Hashira-ye. Beni, pearl gray, and green. Signed: Torii Kiyomitsu ga.
Publisher: Maruko. About 1761.

194. SEGAWA KIKUNOJŌ IN THE ROLE OF ISHINO MAYE.

Hosoe. Beni, blue, and green. Signed: Torii Kiyomitsu, hitsu.
Publisher: Iwato-ya. About 1761.

195. HANAKAWA ICHINOJŌ AS AKANE GOZEN, PLAYING UPON A TSUZUMI.

Hosoe. Beni, taisha, and blue. Signed: Torii Kiyomitsu ga.
Publisher: Urukogata-ya. About 1761.

196. SCENE FROM THE POPULAR DRAMA "YAOYA OSHICHI": SEGAWA KIKUNOJŌ IN THE TITLE ROLE; SAKAHİYAMA SANGORŌ AS KICHISABURŌ.

Hosoe. Beni, taisha, and pearl gray. Signed: Torii Kiyomitsu ga.
Publisher: Urukogata-ya. About 1761.

"Yaoya Oshichi" (Oshichi the grocer's daughter) is a dramatization of the story of a young girl who was domiciled at the district temple until her father's house and shop, which had been destroyed by fire, could be rebuilt. While there she fell in love with Kichisaburo, the kosho (page) of a nobleman who dwelt near by. When she had to return to her home she was disconsolate, and in order that she might be sent back to the temple she set fire to the house and started

TORII KIYOMITSU

a great conflagration that burned a large part of Edo. For this, her guilt being discovered, she was put to death.

197. NAKAMURA MATSUE AS A WOMAN READING
THE ADDRESS UPON A LETTER.

Hosoe. Beni, blue, and green. Signed: Torii Kiyomitsu ga. Publisher: Kamimura Kichiemon. About 1761.

198. THE SECOND SEGAWA KIKUNOJŌ AS A WOMAN
HOLDING AN UMBRELLA.

Oban hosoe. Beni, blue, and green. Signed: Torii Kiyomitsu ga. Publisher: Maruko. About 1761.

Segawa Kikunojō was the stage name of the leading representative of a line of actors who made a specialty of female roles. The rise of the theatre in Japan dates from the beginning of the seventeenth century, when Sadoshima Masakichi erected a stage in the dry bed of the river at Kyōto. From this circumstance actors were called Kawaramono (river-bed folk or vagabonds), an epithet denoting the contempt in which their profession was held. Making their way to Yedo, Sadoshima and his company had to content themselves with a site in the Yoshiwara. Until 1643 the players were of both sexes, but in that year actresses were forbidden by law to act with actors, and it became necessary that female roles should be taken by men. To perfect themselves in these roles the men who essayed them habitually dressed in woman's clothes and followed women's occupations when off the stage. The result was that the simulation became unconscious and an extraordinary degree of excellence was attained, the deception, says Brinkley, "being so perfect as to defy the closest scrutiny." The second Kikunojō was one of the most famous actors of his time. The large number of prints representing him attest his popularity. He died in 1773 at the age of thirty-two.

199. ARASHI HINAJI IN THE ROLE OF MAIKO URYU.

Oban hosoe. Beni, yellow, and blue. Signed. Torii Kiyomitsu zu. Publisher: Maruko. About 1761.

200. THE FOURTH ICHIKAWA DANJŪRŌ.

Oban hosoe. Beni, yellow, gray, and green. Signed: Torii Kiyomitsu zu. Publisher: Maruko. About 1763.

201. WOMAN COMING FROM THE BATH.

Hashira-ye. Beni and pearl gray. Signed: Torii Kiyomitsu, hitsu. Publisher. Maruko. About 1762.

202. SCENE FROM A DRAMA: THE ACTORS ICHIKAWA KOMAZŌ AND NAKAMURA MATSUE.

Hosoe. Signed: Torii Kiyomitsu ga. Publisher. Eijudō. About 1765.

This is an important print. It shows one of Kiyomitsu's early efforts in the new manner devised by Harunobu. How like, yet how different is Kiyomitsu's treatment! The embossing to imitate crepe and the red plum blossoms printed under the blue upon the man's kimono, are unlike anything used by Harunobu. The publisher, desirous of being known in connection with these novel prints, appends his name instead of merely the usual publisher's mark.

203. INK PROOF FROM THE KEY BLOCK OF THE PRECEDING.

This shows an experiment in colouring which was rejected as unsatisfactory, and not carried very far.

204. ICHIKAWA KOMAZŌ AS A MAN SEATED ON A BENCH NEAR A RIVER; BANDO AIZŌ AS A WOMAN STANDING BEFORE HIM WAVING HER FAN TO DRIVE AWAY THE FIREFLIES.

Chuban. Not signed. Probably 1765.

Another print in the Harunobu manner, which, however, Kiyomitsu seems never to have completely assimilated. It can hardly be possible that many of the unsigned prints usually attributed to Harunobu were from his hand.

205. ICHIKAWA YAOZŌ AS A MAN STANDING BY A STREAM IN WHICH IRIS ARE GROWING.

Hosoe. Signed: Torii Kiyomitsu. About 1765.

206. NAKAMURA NAKAZŌ IN THE ROLE OF KAMAYA BUHEI.

Hosoe. Signed: Torii Kiyomitsu ga. Publisher: Mark not identified. About 1766.

TORII KIYOMITSU

207. SEGAWA KIKUNOJŌ IN THE ROLE OF KIYOHIME.

Hosoe. Signed: Torii Kiyomitsu ga. Publisher: Mori. About 1769.

In this print Kiyomitsu attempts to work in the style of Shunshō, but he is too strongly individual to adapt himself entirely to the manner of another, though such is the fashion of the day that he must do so if he would retain any vestige of his popularity.

208. BANDO HIKOSABURŌ AS A YOUNG MAN CARRYING AN UMBRELLA OVER HIS SHOULDER AND AN ODAWARA LANTERN SUSPENDED FROM HIS SWORD HILT.

Hashira-ye. Signed: Torii Kiyomitsu ga. About 1769.

So far as known this is Kiyomitsu's finest print in the Harunobu manner. The many hues into which the purple of the haori (coat) has changed, furnish an instructive object lesson for determining such transformations in other prints.

SUZUKI HARUNOBU

The date of the birth of this eminent artist, who should be considered the central figure in Ukiyo-e has not been ascertained. It is known that he died on the 15th day of the 6th month of Meiwa 7 (1770) and Shiba Kokan who was his pupil and doubtless wrote that of which he had knowledge, tells us that he had then scarcely passed his fortieth year. There is reason to believe that this is correct: it accords with the probabilities as indicated by his published work. He was a pupil of Nishimura Shigenaga, and at first seems to have devoted himself largely to drawing designs to be reproduced in black outline only, for book illustration, though he made a few beni-ye and three-color prints both of actors and of other subjects, in which he followed closely the innovations made by Torii Kiyomitsu. That he was the originator of some of the innovations, is not unlikely. As with all artists of marked ability, his individual characteristics manifested themselves early, but it was not until about 1763 that he began to attract especial attention. From that time on until his untimely death he held the centre of the stage against all rivals. His invention of a new style of print to take advantage of the possibilities of full color printing when the difficulties that stood in its way had been overcome, has already been mentioned in the introduction to this



TOYONOBU

No. 142. Oiran writing an inscription on an uchlwa



石川秀芭画

TOYONOBU
No. 144. Lovers meeting at a well



KIYOMITSU

No. 198. The second Segawa Kikunojo

catalogue, and need not here be again recited. In the serenity and charm of his compositions he is unsurpassed. The word "composition," as here used, does not signify adhesion to any stereotyped formula, but rather the contrary, since to compose is necessarily to create. What it does mean is such arrangement of the lines, masses, spaces, and other elements with which the artist has to deal, as will achieve a perfect balance of all the parts and produce a complete, harmonic, and restful whole. In his choice of subjects and in their treatment Harunobu was more often serious than was usual in Ukiyo-e. In fact, his tendency was toward the refinement of the classic schools, and his drawings have a grace, sweetness, and tenderness that are all their own. His line, too, though without any of the bravura quality so highly esteemed by his countrymen, is nevertheless extremely pure, firm and of great charm. And who can resist the fascination of the women that he drew with such exquisite taste and skill?

Harunobu's studio was situated at the corner of Yonezawa chō, Ryogoku; and there is some reason to suppose that during the last five years of his life he was his own publisher. During the year 1765 many of his prints were issued unsigned. Quite a number of the calendars for 1765 which were presumably first issued toward the end of 1764, had the signatures removed when second editions were printed without the calendar feature. Who could mistake a print by him for the work of another hand? The futility of this ambitious boast soon, however, became apparent. As his style became assimilated by other artists, many unsigned prints appeared that were very close imitations of his manner. Thereafter Harunobu's prints usually had his signature appended; but this did not prevent the publication of prints bearing forged signatures of the favorite artist. To what extent these were put forth during his lifetime it is not easy to say. The number of prints generally attributed to him is so large that it is quite safe to say that he could not have designed them all, though the method of production made it possible for an artist to accomplish very much more in a given time than we can quite realize. Be that as it may, we know from the statement of his pupil known as Harushige and later as Shiba Kokan, in a "confession" made toward the end of his life, that shortly after Harunobu's death he put forth a number of prints to which he forged the master's signature and which were accepted by the public as genuine. That these were the only forgeries issued is most unlikely. Besides these imitations many re-engravings (now commonly called reprints) have been made in recent years. Thus it will be perceived that the path of the collector of Harunobu's prints is beset with many stumbling blocks.

SUZUKI HARUNOBU

209. ICHIMURA KOMAZŌ IN THE ROLE OF THE
WATABOSHI URI (COTTON-HAT PEDDLER)
TACHIBANA GENSŌ.

Hosoe. Beni-ye. Signed: Suzuki Harunobu, hitsu. Publisher:
Suzuki. About 1758.

210. SEGAWA KIKUNOJŌ IN THE ROLE OF YAMABUKI,
SISTER OF HATA ROKUROZAEMON.

Hosoe. Printed in beni, yellow, and blue. Signed: Suzuki Haru-
nobu, hitsu. Publisher: Enami-ya. About 1760.

211. SEGAWA KIKUNOJŌ IN THE ROLE OF UMEGAI.

Hosoe. Printed in beni, yellow, and blue. Signed: Suzuki Haru-
nobu ga. Publisher: Sakai-ya. About 1760.

212. AN OIRAN.

Hashira-ye. Printed in beni, yellow, and blue; purple and green by
superposition. Signed: Suzuki Harunobu ga. Publisher: Nishimi-
ya. About 1760.

213. BANDO HIKOSABURŌ IN A SHOSA ROLE AS A
WOMAN ITINERANT FLOWER VENDOR.

Oban. Printed in beni, yellow, and blue. Signed: Suzuki Haru-
nobu, hitsu. Publisher: Sakai-ya Kurobei. About 1762.

This is one of the largest and most important of Harunobu's early
prints. In recent years a clever imitation of it has been issued which
is well calculated to deceive the unwary.

214. SEGAWA KIKUNOJŌ AS A WOMAN ATTIRED AS
A KOMUSŌ.

Hashira-ye. Printed in beni, yellow, and blue; purple and green
by superposition. Signed: Suzuki Harunobu, hitsu. Publisher:
Tomioka. About 1760.

Here the style closely resembles that of Torii Kiyomitsu. These
artists were rivals for popular favor at this time, but Harunobu soon
forged ahead.

215. THE BARRIER AT HAKONE: TRAVELLERS HAV-
ING THEIR PASSPORTS EXAMINED AT THE
GATE.

Hosoe. Printed in yellow-green, pale tan, and pale blue. Not
signed. About 1763.

216. THE UCHIWA VENDOR.

Chuban. Not signed. Probably 1764.

This is a calendar for 1765, one of the new *Haru-no Daisho no Surimono*. The large and small months of the year are designated by the decorations that appear on the uchiwa (round fans) the young woman carries. These indicate festivals appropriate to the several months, except the eighth and tenth for which the mon of popular actors are made to serve.

217. THE ARCHERY GALLERY.

Yokoye chuban diptych. Not signed. Probably 1764.

Calendar for 1765. The year is inscribed upon the arrow holder; the large month numerals upon the obi (sash) of one of the yatori onna, but, lest they should appear too obvious to please the artist's literary patrons, the ideographs are curiously decomposed and their members or strokes twisted into forms not readily recognizable.

The phrase "yatori onna" signifies arrow-collecting woman, but it was also customary for the girls to do the shooting for some of the patrons of the galleries.

218. BOY VENDOR OF TOKOROTEN, A KIND OF JELLY MADE FROM SEA WEED.

Chuban. Printed in six colors. Signed: Suzuki Harunobu ga. Takahashi Rosen hori (engraver). Toko kō (printer). Probably 1764.

219. TWO GIRLS IN A BOAT GATHERING LOTUS FLOWERS.

Yokoye chuban. Signed: Suzuki Harunobu ga, and by the printer, Kyosen kō. 1764.

Calendar for 1765. The numerals for the large months appear on the obi of the kneeling figure.

220. TWO GIRLS IN A BOAT, GATHERING LOTUS FLOWERS.

Second edition of the preceding number: coloring changed; pattern on the obi printed from different blocks without the calendar; signatures of the artist and the printer omitted. This print is included in the exhibition to show the difference between the editions. The earlier print is much faded but was never like the other in color.

SUZUKI HARUNOBU

221. THE LADY IZUTSU STANDING IN THE DOORWAY OF HER HOUSE AND RECITING A POEM ABOUT HER ABSENT HUSBAND.

Chuban. Not signed. 1764 or 1765.

Another beautiful specimen of the calendars for the eventful year 1765. In refinement and grace of drawing Harunobu easily surpasses all his rivals. The year "meiwa ni" and the zodiac sign (cock) are plainly inscribed upon the obi, while upon the kimono appear the numerals for the small months.

This print is the right-hand sheet of a diptych; the other sheet shows the lady's husband hiding behind the fence and listening to his wife's tribute to him.

222. VIEW THROUGH A ROUND WINDOW, OF A YOUNG WOMAN FULLING CLOTH BY BEATING.

Chuban. Printed in four colors, with gaufrage. Not signed. Probably 1764 or 1765.

223. A MUSUME MOSO.

Chuban. Not signed. 1764 or 1765.

This is an impression of the second edition of a print which in its first state is a calendar for 1765, the numerals of the large months appearing as white leaves of the bamboo. Some of them still remain in this print.

Moso is the Japanese pronunciation of Meng Tsung, a Chinese of the third century, renowned as one of the twenty-four paragons of filial piety. He would never taste anything just as it came into season before offering some of it to his aged mother. Having fallen ill during the winter she expressed a desire for a soup made from young bamboo shoots. As it was too early in the year Moso betook himself weeping to a neighboring bamboo grove, when lo! his filial affection moving heaven and earth the frozen soil suddenly burst at his feet and an abundance of succulent shoots appeared. Harunobu's charming version of this legend shows a young woman about to dig a large bamboo shoot miraculously cropping up through the snow.

224. GIRL SEATED ON A BENCH BY A STREAM.

Chuban. Not signed. 1764 or 1765.

This print and No. 225 are two of a set of three. The third print is a calendar for 1765.

225. GIRL TYING HER OBI.

Chuban. Not signed. 1764 or 1765.

226. AMAGOI KOMACHI (PRAYING FOR RAIN KOMACHI).

Hosoe. Series: Fuyu Yatsushi Nana Komachi. Not signed. Probably 1765.

Two girls on the bank of a stream in a shower, sailing a toy boat. The subjects of the prints in this series are modern analogues of well-known incidents in the life of the celebrated poetess Ono no Komachi.

227. KAYOI (VISITING).

Hosoe. Series: Fuyu Yatsushi Nana Komachi. Not signed. Probably 1765.

228. THE SHISHI SCREEN.

Chuban. Not signed. Probably 1765.

Second state. In the first state this print bears the signature of the printer Kyosen. In the third state the signature of Harunobu appears in white reserve on the tatami (floor mat) at the right.

The subject is a kameyui (professional hair-dresser) arranging a geisha's coiffure. The title comes from the shishi (Chinese lion) painted on the screen.

Impressions of this print (first state) and of the next two numbers were included in a group of eight printed by Kyosen and issued by him in a wrapper (collection of Alexander G. Moslé, Leipzig) under the title "Zashiki Hakkei" (Eight Parlor Views). Whether this was a commercial venture, or as seems more probable, the prints were so enclosed for presentation to his friends, is an interesting subject for speculation. The rarity of impressions bearing the printer's signature would seem to indicate that in general only a few that he desired for personal distribution were so inscribed.

229. MASSAGE AFTER THE BATH.

Chuban. Not signed. Probably 1765.

A young woman wrapped in a bath robe is seated on a veranda and her maid is massaging her back.

Second edition. In the first edition the bath robe is printed in pale yellow.

SUZUKI HARUNOBU

230. WOMAN READING A LETTER BY THE LIGHT OF AN ANDON (PORTABLE LAMP) THAT ANOTHER WOMAN HOLDS.

Chuban. Signed: Harunobu ga. Probably 1765.

Different impressions of this print vary greatly in color.

231. A WHITE ELEPHANT CAPARISONED FOR A FESTIVAL PROCESSION.

Chuban. Not signed. Probably 1765.

232. TWO YOUNG WOMEN ON THEIR WAY TO A PUBLIC BATH HOUSE IN A STORM OF MINGLED SNOW AND RAIN.

Chuban. Signed: Suzuki Harunobu ga. Probably 1765.

233. USHI NO TOKI MAIRI (THE HOUR OF THE OX).

Chuban. Signed: Suzuki Harunobu ga, and by Sekine Kaei chōkō (engraver). Probably 1765.

A young woman carrying a hammer and two nails stands before a cryptomeria tree growing near a torii, and is about to perform an incantation by driving the nails into the tree and uttering a curse upon a faithless lover or hated rival, that the oni, or demons of the air, may be let loose against the object of her wrath.

234. THE COMING BREEZE.

Chuban. Not signed. Probably 1765.

A young woman sits in a pensive attitude on the engawa (veranda) of Kiyomizu temple, Kyoto. Upon the print some previous owner has inscribed the famous ode by Toshiyori, "The Coming Breeze," which is "a household word" in Japan.

235. COURT LADY BURNING MAPLE LEAVES.

Chuban. Not signed. Probably 1765.

A lady attired as an attendant in the Imperial household sits in the corner of a garden burning maple leaves in a basket suspended from a small crane, and another court lady standing on the other side of the fence hands her a poem slip.

236. OFFERING DARUMA A SMOKE.

Chuban. Signed: Suzuki Harunobu ga, and Takahashi Rosen chōkō (engraver). Probably 1765.

The charm of the young lady having brought to life the painted figure of the sage in the kakimono hanging on the wall, she offers him her pipe and he stretches out his arm to take it.

237. GIRLS PLAYING CAT'S-CRADLE.

Chuban. Not signed. Probably 1765.

238. GIRLS PLAYING SUGOROKU.

Chuban. Signed: Harunobu. Probably 1765.

239. THE FAMOUS POETESS ONO NO KOMACHI.

Chuban. Signed: Suzuki Harunobu ga.

The poetess is attired in the costume of a court lady of the ninth century.

240. PENETRATING THE DISGUISE.

Chuban. Signed: Suzuki Harunobu ga. About 1765.

A girl holds a mirror so that the face of a woman masquerading as a komusō is reflected and her identity discovered.

241. YOUNG WOMAN AND HER LOVER READING A LETTER.

Chuban. Signed: Harunobu ga.

Seated on a kotatsu (box containing a charcoal fire, and covered with a wadded quilt (futon) to retain the heat) a young woman is reading a letter which her lover lying under the futon is also enjoying. Through the window snow-laden bamboo branches appear. The subject is perhaps an allusion to the well-known incident from the story of the forty-seven loyal ronin when Yuranosuke read a letter while standing on the veranda of a house and the spy Kudayu hidden beneath was also able to master its contents.

242. YOUNG WOMAN WALKING IN THE SNOW.

Chuban. Signed: Harunobu ga, and by the printer Seiha kō. 1765 or 1766.

Here we have a calendar for the third year of Meiwa, 1766. The year and numbers for the large months appear upon the obi. It is a proof impression in remarkable condition.

243. A MODERN ANALOGUE OF KOMACHI WASHING THE COPY BOOK.

Chuban. Signed only by the printer: Goro kō. 1765 or 1766.

SUZUKI HARUNOBU

This is another calendar for 1766. A boy having got some ink splashes upon a letter belonging to his sister, he is about to apply a dipper of water, with probably disastrous results and his sister rushes forward to stop him. The ink splashes form the word *sho* (small) and the numbers of the small months are upon the letter, while the name of the year is upon the boy's *obi* (sash) and the numbers of the large months are upon the girl's *kimono*.

The subject is a travesty upon the well-known incident in the life of the famous ninth century poetess Ono no Komachi. On the occasion of a poetical competition at the Imperial palace the poet Otomo no Kuronushi accused her of having taken the poem from an ancient collection of odes known as the *Manyoshu*. In support of his allegation he brought forth an ancient manuscript copy of the book with her poem in it. Komachi called for water, and, washing the book the old writing was not affected but the fresh ink yielded and her rival was discomfited.

244. FAN MOUNT PEDDLER DISPLAYING HIS WARES
TO A YOUNG WOMAN.

Chuban. Not signed. About 1766.

245. GIRLS STRUGGLING FOR THE POSSESSION OF
A FAN.

Chuban. Not signed. About 1766.

246. THE ELOPEMENT.

Chuban. Signed: Suzuki Harunobu *ga*. Probably 1766.

A young samurai running along the bank of a stream, under a willow tree, carrying a geisha on his back.

247. MUSUME CARRYING AN UMBRELLA ON A
WINDY DAY.

Chuban. Signed: Suzuki Harunobu *ga*. Probably 1766.

248. IDE NO TAMAGAWA.

Chuban. Series: *Mu Tamagawa*. Not signed. Probably 1766.

The Tama rivers of the six different provinces furnish a theme much used by the *Ukiyo-e* artists. Here three girls are shown fording the *Ide no Tamagawa*; the *yamabuki* is in bloom on the bank behind them.

249. **CHOFU NO TAMAGAWA.**

Chuban. Series: Mu Tamagawa. Not signed. Probably 1766.

Young woman rinsing strips of white cloth in the river. Another print of the same series. Harunobu designed several Tamagawa series, of which this is the most famous.

250. **WAKASHU (YOUNG MAN IN WOMAN'S CLOTHES) STANDING BY A GARDEN FENCE AND PLAYING A FLUTE.**

Chuban. Signed: Suzuki Harunobu ga. About 1766.

251. **WOMAN WASHING HER HANDS AS A PURIFICATION CEREMONY AT A SHINTO TEMPLE, AND A BOY LOOKING ON.**

Chuban. Not signed. About 1766.

252. **YOUNG MAN PASSING THROUGH A GATE.**

Chuban. Signed: Harunobu ga. About 1766.

253. **THE LOVERS' DUET.**

Chuban. Signed: Suzuki Harunobu ga.

Second edition. In the first edition, issued about 1766, the patterns upon the clothes of the young people are quite different.

254. **GIRLS FISHING FOR MEDAKA (KILLIFISH).**

Chuban. Not signed. About 1766.

255. **WOMAN ON A VERANDA WITH TWO GIRL ATTENDANTS AND A PET DOG.**

Chuban. Not signed. About 1766.

In "The Masters of Ukiyo," the catalogue of the Ketcham Exhibition of Ukiyo-e paintings and prints held in New York in January, 1896, Mr. Fenollosa says of this print, which was there exhibited: "In this wonderful print Harunobu about reaches the extreme possibilities of his experimental stage. There are fourteen or fifteen distinct tones lavished in a perfect shower of wealth on every part of the design. The background itself is a mosaic of light. But the most extraordinary thing is that they hold their place without undue confusion. This implies supreme mastery over two of the intrinsic dimensions of color, which are not always considered; namely, the

SUZUKI HARUNOBU

darkness and lightness of colors (*notan*) and the brilliancy and grayness of colours (*seiutsu*). He has now discovered how to use the very opaqueness of tones over paper so as to give them transparency of effect. What could be more liquid or enamel-like than the cool blue of the hanging curtain? How finely the yellow of the pillar cuts it! Observe the texture, as painting; the pigment, like spring frost, touching the hilltops of the surface, but sparing the valleys. Thus is color physically diluted, as it cannot be in water-color wash, by letting the white light, held in solution by the paper's fibres, diffuse itself outward through the thin veil of the pigment. Need we wonder that the name *nishiki-ye* or embroidery painting was now bestowed upon this new art?"

256. THE SHADOW OF THE PINE TREE ON THE SHOJI.

Chuban. Signed: Suzuki Harunobu ga. About 1766.

A young girl, daughter of the house, has turned from her morning dusting to greet her brother who holds a tame mouse in his hand. Above is an ode by Kikaku which Mrs. Fenollosa has translated:

I've dusted as our mother bade:—
And yet have left one stain.
How could I brush the pine-tree shade
From off the window-pane?

257. THE SLEEPING CHABOZU.

Chuban. Signed: Harunobu ga.

A woman looking down at a *chabozu* (boy attendant—literally, tea priest) who has fallen asleep, his arms folded across a *cha-usu* or mill for grinding powdered tea for the *cha-no-yu* ceremony. On the floor is a *chaboki* or feather for brushing away the tea dust.

258. RETURNING THE FOOTBALL.

Chuban. Signed: Harunobu ga. About 1766.

A girl standing upon a ladder placed against a garden wall, returns a football to a young man who holds out his hand to receive it.

259. GIRL AND YOUNG MAN CATCHING FIREFLIES ON THE BANK OF A RIVER.

Chuban. Signed: Harunobu ga. About 1766.

260. NARIHIRA AND HIS LADY.

Chuban. Signed: Harunobu ga. About 1766.

261. WOMAN WASHING STRIPS OF CLOTH IN A RIVER.

Chuban. Signed: Suzuki Harunobu ga. About 1766.

Although no title appears upon the print it is probably the Chofu no Tamagawa from a Six Tama Rivers series.

262. NATURE'S MIRROR.

Chuban. Signed: Suzuki Harunobu ga. About 1766.

Daruma being given a ride in a boat poled by a young woman, uses the water as a mirror while plucking stray hairs from his cheek with a pair of pincers.

263. THE SICK ROOSTER.

Chuban. Signed: Suzuki Harunobu ga. About 1766.

Warm saké is being offered to the ailing bird by one maiden while the other holds it.

264. THE NEXT VOLUME.

Chuban. Signed: Harunobu ga. About 1766.

A girl reading a book lying upon the floor turns to her companion who is taking down the next volume from a case at the side. The fusuma, or sliding partition, at the back is decorated with a winter landscape and a Chinese sage riding upon an ass.

265. BURNING MAPLE LEAVES TO HEAT SAKE

Chuban. Signed: Suzuki Harunobu ga.

An oiran and her kamuro warming saké over a fire of maple leaves for a wakashu (youth in woman's clothes) who sits beside the hibachi.

266. A WINTER EVENING VIGIL.

Chuban yokoye. Signed: Harunobu ga. About 1766.

A geisha seated on a veranda at night, her samisen by her side, and behind her a kettle upon a hibachi.

267. THE SLEEPY KAMURO.

Chuban. Signed: Harunobu ga. About 1767.

SUZUKI HARUNOBU

An oiran seated in her bedroom writes a letter by the light of an andon, while her little kamuro sitting behind her has fallen fast asleep.

268. YOUNG WOMAN UMPIRING A WRESTLING MATCH BETWEEN TWO BOYS.

Chuban. Signed: Harunobu ga. About 1767.

269. THE COCK FIGHT.

Chuban. Signed: Harunobu ga. About 1768.

270. A SNOWY DAY BY THE SEA.

Chuban. Signed: Suzuki Harunobu ga. About 1768.

A girl stoops to remove the snow from the geta of another girl who is carrying a yellow umbrella. Back of them a glimpse of the sea and the stern of a boat.

271. TWO MAIDS GATHERING SPRING FLOWERS.

Chuban. Signed: Suzuki Harunobu ga. About 1768.

272. YOUNG WOMAN CROSSING A BRIDGE IN A GALE OF WIND.

Chuban. Signed: Harunobu ga. About 1768.

273. YOUNG WOMAN AND HER LOVER STRUGGLING FOR THE POSSESSION OF A LETTER.

Chuban. Signed: Harunobu ga. About 1768.

Notable for the beauty of the gauffrage and the harmonious blending of the gray and olive hues.

274. AN OIRAN LIFTING A PORTIERRE TO GREET HER KAMURO WHO IS BRINGING HER A LETTER.

Chuban. Signed: Harunobu ga. About 1768.

275. WILL HE COME?

Chuban. Signed: Harunobu ga. About 1768.

A young woman standing in a room and looking out at the landscape. Illustration of the ode printed above:

Let me turn my weary thoughts toward
Mount Miwa.
It may be my heart's choice is coming
this way.

276. TAKING LEAVE OF HER.

Chuban. Signed: Suzuki Harunobu ga. About 1768.

Here Harunobu tries the experiment of omitting the black outline for the woman's kimono, using only embossed lines instead. The sharp contrast between the white and the intensely black garments is also an experiment. He was not altogether successful in this attempt but later he used the difficult contrast with exceedingly happy results.

277. THE COTTON GIN.

Chuban. Signed: Harunobu ga. About 1768.

A woman extracting the seeds from cotton with a primitive gin; and another woman bearing away a basket of the cotton.

278. GIVING A LIGHT.

Chuban. Signed: Suzuki Harunobu ga. About 1769.

A young woman meets a young man and stops to get a light from his pipe. A boy carrying a pair of geta (clogs) stands by. In the background a snow-covered landscape with plum trees in bloom.

279. THE HOBBY HORSE.

Chuban. Signed: Suzuki Harunobu ga. About 1769.

280. THE DAIMYO PROCESSION GAME.

Chuban. Signed: Harunobu ga. About 1769.

281. THE OIRAN CHOZAN OF CHOJI-YA INSTRUCTING HER KAMURO WHERE TO DELIVER A LETTER.

Chuban. Signed: Harunobu ga. About 1769.

282. OFUJI WAITING UPON A YOUNG SAMURAI AT HER FATHER'S SHOP, MOTO YANAGI-YA.

Chuban. Signed: Suzuki Harunobu ga. About 1769.

This is one of a series of prints that greatly increased Harunobu's reputation among the populace of Edo. In the sixth year of Meiwa

SUZUKI HARUNOBU

(1769) four young girls renowned throughout the city for their beauty, were selected to perform a ceremonial dance at the installation of a statue of Ishizu Shoshi at the temple of Yushima Tenjin. These girls were Onami and Ohatsu, two of the temple attendants, Osen, a servant in the Kagiya teahouse at Kasamori temple, Yanaka, and Ofuji, daughter of Neheiji, who had a tooth brush and cosmetic shop at Asakusa.

283. TWO WOMEN ON A BEACH BY THE SEA.

Chuban. Signed: Harunobu ga. About 1769.

One woman is seated in a kago resting on the beach and the other is walking toward her.

A deceptive counterfeit of this print has been made in recent years.

284. FISHERMAN AND AN AWABI DIVER ON THE ROCKS BY THE SEA AT ISE.

Chuban. Same series as the foregoing. Signed: Harunobu ga. About 1769.

285. THE SNOW DOG.

Chuban. Signed: Harunobu ga. About 1769.

286. AN OIRAN AND HER KAMURO IN A TEA HOUSE BY THE SUMIDA RIVER.

Chuban. Signed: Harunobu ga. About 1769.

The oiran is seated on the window sill and the Kamuro is looking through a spy-glass at the people in a boat on the river.

287. GOING TO THE THEATRE.

Chuban. Signed: Harunobu ga. Probably 1769.

A tall woman and a girl are proceeding through the fog toward the theatre of which a glimpse is given in the upper corner. In old Japan the performances at the theatres began very early in the morning and lasted through the day. The longest play was that given in the forenoon.

288. KINDNESS, EVEN TO A BIRD.

Chuban. Signed. Suzuki Harunobu ga. Probably 1769.

A Wakashu (youth in women's clothes) and two girls at the Kagiya tea-house at Kasamori temple, liberating caged birds.

289. GEISHA, WITH A CLOSED UMBRELLA, WALKING
IN THE SNOW.

Hashira-ye. Not signed. 1768 or 1769.

290. IDE NO TAMAGAWA.

Hashira-ye. Series: Fuzoku mu Tamagawa. Signed: Harunobu ga. Probably 1769.

Two girls fording the Ide Tama river.

291. CHIDORI NO TAMAGAWA.

Hashira-ye. Series: Fuzoku mu Tamagawa. Signed: Suzuki Harunobu, hitsu. Probably 1769.

A tall woman wearing a black zukin about her head.

292. TALL WOMAN IN WINTER COSTUME.

Hashira-ye. Signed: Harunobu ga. Probably 1769.

293. SHIRAI GOMPACHI.

Hashira-ye. Signed: Suzuki Harunobu ga. Probably 1769.

Shirai Gompachi was the ronin lover of the beautiful Komurasaki. The story of their attachment is familiar to every Japanese and is excellently told for English readers in Mitford's "Tales of Old Japan." In one hand the young man carries a basket hat (amigasa), which when worn rested upon his shoulders and effectively concealed his features. This and the flute carried in his other hand are distinguishing features of the costume of the komusō, a name given to men of the Samurai class who, having committed some political offense or other crime, were permitted to take refuge in certain asylums known as Komusō-dera. Here they were under a rule as strict and autocratic as in any prison, but they had a certain amount of liberty provided they did not abuse the privilege. A second offense while living in the sanctuary was punishable with death. The komusō were obliged to wear a prescribed costume by which, when they went abroad, their identity was entirely hidden, and, as they were forced to live by begging, a flute instead of the voice was used to attract attention to their need. Gompachi adopted this costume as a disguise when visiting his lady love.

294. KOMURASAKI IN KOMUSŌ ATTIRE.

Hashira-ye. Signed: Harunobu ga. Probably 1769.

Companion piece to the foregoing.

SUZUKI HARUNOBU

295. TALL WOMAN PUTTING ON A BASKET HAT.
Hashira-ye. Signed: Harunobu ga. Probably 1769.
296. VERY TALL WOMAN PLAYING THE SAMISEN.
Hashira-ye. Signed: Harunobu ga. Probably 1769.
297. WOMAN IN WHITE UNDER A SNOW-LADEN WILLOW TREE.
Hashira-ye. Not signed, but has been trimmed a good deal and the signature may have been cut off. Probably 1769.
298. WOMAN IN A PINK KIMONO CARRYING AN ORANGE UMBRELLA IN A SNOW STORM.
Hashira-ye. Signed: Suzuki Harunobu ga. Probably 1769.
299. AN OIRAN ON PARADE IN A SNOW STORM.
Hashira-ye. Not signed. Probably 1769.
The yellow umbrella is held above her head by a servant who does not appear in the picture. Notable for the color harmony of orange, yellow and grays.
300. VERY TALL WOMAN SEATED BENEATH A TORII AND ANOTHER WOMAN POINTING OUT SOMETHING TO HER IN A KUSAZOSHI ("YELLOW BOOK," OR NOVELETTE).
Hashira-ye. Signed: Harunobu ga. Probably 1769.
301. OSEN OF THE KAGI-YA TEA-HOUSE AT KASAMORI DIPPING HOT WATER FROM A KETTLE.
Hashira-ye. Signed: Harunobu ga. 1769 or 1770.
One of the most distinguished of the prints that Harunobu made of the famous beauty.
302. AN OIRAN HOLDING A LETTER AND TALKING TO HER PET DOG.
Hashira-ye. Signed: Suzuki Harunobu ga. About 1769.
303. THE LADY JOSAN NO MIYA AND HER PET KITTEN.
Hashira-ye. Signed: Harunobu ga. Probably 1769.



HARUNOBU

No. 247. Musume carrying an umbrella on a windy day



鈴木春信画



HARUNOBU

No. 306. Woman with pet monkey

No. 310. The lovers Komurasaki and Gompachi

304. YOUNG MAN DISGUISED AS A KOMUSŌ SECRETLY VISITING TWO GIRLS WHOSE HEADS APPEAR AT A BARRED WINDOW.

Chuban. Series: Fuzoku Shiki Kasen (Customs of the Four Seasons). Signed: Suzuki Harunobu zu. 1769 or 1770.

This is one of a series of thirteen prints for the thirteen lunar months of the year 1770. It is inscribed "Gatsu," the fourth, or "flower month." In printing it twelve blocks have been used.

305. YOUNG MAN DISGUISED AS A KOMUSŌ SECRETLY VISITING TWO GIRLS WHOSE HEADS APPEAR AT A BARRED WINDOW.

Chuban. Signed: Harunobu ga.

Whether this is a second design by Harunobu or a reissue by another hand is not easy to determine. It appears to be of later date, but that is not at all certain. Only eight blocks have been used instead of the twelve required for the other print.

306. WOMAN WITH A PET MONKEY.

Hashira-ye. Signed: Suzuki Harunobu ga. About 1770.

In the color schemes of the first editions of Harunobu's more important works yellow was often a dominant note. Here two yellows were used in combination with purple and blue. The fading of the latter into neutral hues which cannot be described in words, adds much to the beauty of the print which is one of Harunobu's masterpieces and is as charming in line as in color.

307. LOVERS WALKING UNDER AN UMBRELLA IN THE SNOW.

Hashira-ye. Signed: Harunobu ga. Probably 1770.

308. WOMAN IN A GAUZE KIMONO STANDING BY A POT OF PINKS.

Hashira-ye. Signed: Suzuki Harunobu ga. Publisher: Eijudō. Probably 1770.

It is very unusual for one of Harunobu's prints except those designed in his early years, to bear a publisher's mark. It seems probable that he was his own publisher, and if so the publisher's marks that appear on a few prints clearly in the style of his last year may indicate that the prints though designed by him were not published until after

SUZUKI HARUNOBU

his death. It is known that he left some unpublished drawings, for one of which Koryusai furnished the color scheme, with an apology to his friend for so doing.

309. YOUNG WOMAN HANGING A MOSQUITO NET
CANOPY OVER A BED.

Hashira-ye. Signed: Suzuki Harunobu ga. Publisher. Eijudō.
Probably 1770.

310. THE LOVERS KOMURASAKI AND GOMPACHI.

Hashira-ye. Not signed. Probably 1770.

This print is in Harunobu's last and noblest manner. The composition of line is masterful, the treatment of the black masses strong and splendid. Its dignity and grace steadily grow upon the beholder who has eyes to see. Nothing, it would seem at first sight, could be easier to do; few things, it will be perceived after long and close study, could well be more difficult.

311. AMAGOI (PRAYING FOR RAIN) KOMACHI.

Oban. Signed : Suzuki Harunobu ga.

This is one of the large prints which Harunobu began to design during the last year of his life. Only a small number were issued before death brought his labors to a close.

SHIBA KOKAN

In Japan the artist who at one time called himself Harushige, and later adopted the *go* (brush name) Shiba Kokan, is best known as a painter of pictures and an engraver of copper plates in European or semi-European style. In the West his chief claim to distinction is his confession that after the death of Harunobu he forged the name of that master to a number of prints which resembled his work so closely that no one suspected the deception. "Indeed," he said, "people took me for Harunobu, so I felt uneasy in my conscience about the misunderstanding and adopted the name of Harushige for my prints."

The personal name of Kokan was Ando Kichijirō. He was born in 1747 and died in 1818. How early he entered the studio of Harunobu we do not know; but he was an apt pupil and it may

be that some of the unsigned prints in Harunobu's style that appear to be of later date than 1765 or 1766 were designed by him. The language used in his confession seems to indicate that the name Harushige was not adopted until after Harunobu's death. If so then we may infer that Harunobu did not confer upon his pupil the right to use the syllable Haru as a part of his brush name; and this implies either that Kokan had not at the age of twenty-three acquired such proficiency as to win the master's approval, or, as is more probable, that they had a falling out prior to Harunobu's last illness.

How closely the prints signed Harushige resemble those by Harunobu the few here exhibited will afford some indication. The identification of the prints bearing forged signatures is not easy. Both artists have their mannerisms, but these are more in evidence in some drawings than in others, and allowance has always to be made for slight modification of the drawing, especially that of the faces, in the process of engraving.

312. AMAGOI KOMACHI.

Chuban. Signed: Harushige ga.

The comparison between the work of Harunobu and of Harushige in treating the same subject is interesting and instructive.

313. A LATE COMER.

Chuban. Signed: Harushige ga.

Harunobu's style is closely assimilated but there are slight differences. Note the peculiar tapering necks and the expression of the faces.

314. HAGI NO TAMAGAWA.

Chuban. Signed: Harunobu ga.

Two women seated on a shogi (wooden bench) looking at the hagi (bush clover) growing by their side.

Without much doubt this is one of the prints to which Kokan forged Harunobu's signature. The tapering necks are much in evidence.

ARTIST UNKNOWN

It is possible that these prints may be by Harunobu, but with more probability their authorship may be ascribed to Tachibana Minko, who is known to have designed some calendar prints for the year 1765.

ARTIST UNKNOWN

315. CHINESE SAGE STANDING BEFORE A KORO IN WHICH INCENSE IS BURNING.

Chuban. Printed in seven colors. Not signed. 1764 or 1765.

Calendar for 1765. The koro is inscribed "Meiwa ni" (second year of Meiwa period); and, concealed in the shippo, or precious things of Buddhism that ornament the sage's coat, are the numerals for the large months of the year.

316. THE MYTHICAL CHINESE PRINCESS SI WANG MU.

Chuban. Printed in seven colors. Not signed. 1764 or 1765.

KOMATSUKEN

Komatsuken (which may, but should not be pronounced Shoshoken) was the brush name of an artist named Sanuemon, who was also the proprietor of a drug shop called Komatsu-ya in Iida Machi. Besides the *go* Komatsu and Komatsuken, he sometimes signed Hyakuki, which indicates his probable identity with the artist Tomikawa Fusanobu, who also used that brush name. He was a prolific painter of the subjects called shunga by the Japanese. So far as known all his prints were calendars for 1765. Some of these were quite simple; others required all of the resources of the engraver's and printer's art for their production. All are charming in design and in color, and are exquisitely engraved and printed.

317. A NOBLE LADY CROSSING A ROOM SUPPORTED BY TWO WOMEN ATTENDANTS.

Chuban. Full-color, with gold, silver, and gaufrage. Signed: Komatsuken ga, and by the printer: Raishi ko.

ISODA KORYUSAI

Isoda Shobei Masakatsu, known as Koryusai (Lake dragon studio), was a samurai, and until he became a *ronin* was a retainer of the noble family of Tsuchiya of Ogawamachi, Edo. Breaking away from the restraints that were imposed upon men of his class, he entered the studio of Nishimura Shigenaga, but soon left it to be-

come a pupil of Harunobu, and was given the name of Haruhiro. This name he used for a short time only when he changed to Koryusai, which was also a gift from Harunobu, who, it is said, had used it himself for literary purposes. His early work is so much like that of Harunobu that if not signed it might well be taken for it. He had a studio at Yonezawa-cho, Yagenbori, Ryogōku, close to that of Harunobu, and after Harunobu's death he was for more than a decade, until distanced by Kiyonaga, one of the foremost artists of the school, equalled only by Shunshō and Bunchō, whose work lay in a different field, and by Shigemasa, who produced comparatively little. Koryusai was particularly skillful as a designer of pillar prints (*hashira-ye*). He was also a colorist of the first rank. About 1781, probably at the solicitation of the Director of the Mint, who was one of his closest friends, he gave up print designing, devoted his attention to painting, and was given the honorary title of Hōkyō. The date of his death is not known.

318. TWO WOMEN ASSISTED BY A YOUNG GIRL, CUTTING OUT AND SEWING GARMENTS.

Koban. Series: Furyu Shogei Zukūshi. (Elegant miscellaneous collection). Signed: Koryu ga. About 1768.

319. THE GEMBUKU OR COMING-OF-AGE CEREMONY OF A YOUNG SAMURAI.

Chuban. Signed: Koryu ga. About 1769.

320. AN OIRAN ACCOMPANIED BY HER LOVER AND A SERVANT CARRYING AN ODAWARA LANTERN ON THE EVENING OF THE BON MATSURI.

Chuban. Series: Furyu Ju-ni Setsu. (Elegant twelve seasons). Signed: Koryu ga. About 1769.

321. YOUNG COUPLE VIEWING THE LESPEDEZA IN BLOOM AT HAGIDERA.

Chuban. Series: Edo Meisho Si Ichi Gatsu. (Edo views of every month). This for the eighth month. Signed: Koryu ga. About 1770.

322. THE OIRAN KARAUTA (CHINESE POEM) AND KUREYUKI (EVENING SNOW) WALKING IN THE SNOW, A MAN SERVANT ATTENDING THEM.

Chuban. Series: Seiro Meifu Hakkei. (Eight views in the Environs of Edo). Signed: Koryu ga. About 1770.

ISODA KORYUSAI

323. GEESE FLYING DOWN AT THE YOSHIWARA.

Chuban. Series: Edo Meifu Hakkei. (Eight views in the Environs of Edo). Signed: Koryu ga. About 1770.

A woman holding a letter for which another woman seated at her feet reaches out. Through the window geese are seen flying down.

324. IDENTIFYING THE KOMUSŌ.

Chuban. Signed: Koryusai ga. About 1770.

325. THE ARCHERY GALLERY.

Chuban. Signed: Koryu ga. About 1770.

326. SHOOTING THE TIGER.

Chuban. Signed: Koryusai ga. About 1770.

A tiger painted on a tsuitate (a kind of screen) furnishes a target for the small boy with his bow and arrows.

327. TWO GEISHAS IN A PARLOR PRACTISING GIDAYU.

Chuban. Series: Furu Ju-ni Shi. (Elegant Twelve Zodiac Signs). Signed: Koryusai ga. About 1770.

Gidayu is a kind of recitation or chant with musical accompaniment. The zodiac sign here represented is the snake, which is the peculiar emblem of the geisha.

328. A PRACTICAL JOKE.

Chuban. Signed: Koryusai ga. About 1770.

A young woman fastening a wisp of paper in the hair of a young man who has fallen asleep while seated by a kotatsu, reading a book.

329. A MUSUME MOSO.

Chuban. Series: Fuzoku Yamato Niju Shi Ko. (Japanese versions of well-known Chinese Tales). Signed: Koryusai ga. About 1770.

Another Ukiyo-e version of the legend of Moso. See note to No. 223.

330. LOVERS WALKING UNDER AN UMBRELLA, IN THE SNOW.

Hashira-ye. Signed: Koryu ga. About 1770.

331. YOUNG MAN ON THE BANK OF A RIVER HOLDING A GIRL ON HIS BACK AND LOOKING AT HER REFLECTION IN THE WATER BELOW.

Hashira-ye. Signed: Koryusai ga. About 1770.

There is an exceptionally clever modern re-engraving of this print with the signature "Harunobu" substituted for that of Koryusai.

332. WOMAN SEATED BY A KOTATSU (COVERED FIRE BOX) WAITING FOR A MAN WHO IS SEEN THROUGH THE WINDOW, COMING UNDER AN UMBRELLA IN A DRIVING RAIN.

Hashira-ye. Signed: Koryusai ga. About 1770.

333. WOMAN BEARING A LETTER DESCENDING A FLIGHT OF STAIRS WHILE A YOUNG MAN ON A BALCONY ABOVE CLAPS HIS HANDS TO CALL HER BACK.

Hashira-ye. Signed: Koryusai ga. About 1770.

334. BOY AND HIS PARENTS ON THE DRUM BRIDGE AT KAMEIDO THROWING BITS OF CAKE TO GOLDFISH IN THE POND BELOW.

Hashira-ye. Signed: Koryusai ga. About 1770.

335. YOUNG MAN IN WINTER ATTIRE AND CARRYING A SNOW-LADEN UMBRELLA, APPLYING FOR ADMITTANCE AT THE ENTRANCE TO A HOUSE.

Hashira-ye. Signed: Koryusai ga. About 1771.

336. WOMAN COMING FROM A PUBLIC BATH HOUSE; THROUGH THE WINDOW A NUDE WOMAN IS SEEN DRYING HERSELF.

Hashira-ye. Signed: Koryusai ga. About 1771.

337. GIRL HOLDING A KITE WHICH A YOUNG MAN IS PREPARING TO FLY.

Hashira-ye. Signed: Koryusai ga. About 1771.

338. STROLLING MUSICIANS UNDER A WILLOW TREE.

Hashira-ye. Signed: Koryusai ga. About 1771.

ISODA KORYUSAI

339. TWO YOUNG WOMEN UNDER A WILLOW TREE
ON A BREEZY DAY.

Hashira-ye. Signed: Koryusai ga. About 1771.

340. TWO YOUNG WOMEN HOLDING AN UMBRELLA
IN A SHOWER WITH HIGH WIND.

Hashira-ye. Signed: Koryusai zu. About 1771.

341. AN INTERVIEW BETWEEN A YOUNG MAN AND
A YOUNG WOMAN AT AN ENTRANCE GATE IN
WINTER.

Hashira-ye. Signed: Koryusai ga. About 1771.

342. WOMAN PLAYING WITH A PET MONKEY.

Hashira-ye. Signed: Koryusai ga. About 1771.

343. TALL WOMAN AND A WAITING YOUNG MAN.

Hashira-ye. Signed: Koryusai ga. About 1772.

344. YOUNG LOVERS STANDING UNDER A CHERRY
TREE.

Hashira-ye. Signed: Koryusai ga. About 1771.

345. YOUNG MAN KNEELING BEFORE A WOMAN
AND HANDING HER A LETTER.

Hashira-ye. Signed: Koryusai ga. About 1772.

346. JOSAN NO MIYA PLAYING WITH HER PET
KITTEN.

Hashira-ye. Signed: Koryusai ga. About 1772.

347. TALL WOMAN IN NIGHT COSTUME, HOLDING
A PET RAT AND FEEDING IT WITH SUGAR.

Hashira-ye. Signed: Koryusai ga. About 1772.

348. AMAGOI KOMACHI.

Hashira-ye. Signed: Koryusai ga. About 1772.

Instead of the ode which, when recited by the ninth century poetess Ono no Komachi brought rain to break a long drought, the modern young woman accomplishes the same feat by reading a love letter. This is a characteristic Ukiyo-e version of a classic incident.

349. MOTHER AND SON OUT FOR A WALK.
Hashira-ye. Signed: Koryusai ga. About 1773.
350. TWO WOMEN DANCING.
Hashira-ye. Signed: Koryusai ga. About 1773.
351. WOMAN STANDING WITH HER HANDS CLASPED
ABOUT ONE OF THE POSTS OF A HOUSE.
Hashira-ye. Signed: Koryu ga. About 1773.
352. WOMAN PLAYING A KOTO AND ANOTHER EX-
AMINING A BOX.
Hashira-ye. Signed: Koryusai ga. About 1774.
353. THREE WOMEN READING A LONG LETTER.
Hashira-ye. Signed: Koryu ga. About 1774.
354. MITSUHANA OF OHISHI-YA PLAYING WITH A
PET MONKEY.
Koban. Series: Seiro Tokiwa Nishiki. Signed: Koryusai zu.
About 1774.
- SEVEN PRINTS OF THE SERIES: "HINAGATA
WAKANA NO HATSU MOYO."
Oban. Signed: Koryusai ga. Publisher: Eijudō. About 1775.
This is a series of large prints of Yoshiwara beauties to which
Kiyonaga as well as Koryusai contributed. The prints appear to
have been issued at regular intervals, perhaps once a month, for a
considerable period.
355. TAKIKAWA AND KATARAI OF OGI-YA.
356. TAMAZUSA OF YATA-YA AND ATTENDANTS.
357. TATSUHANA OF OGI-YA AND ATTENDANTS.
358. SHIOGINU OF TSUTA-YA AND ATTENDANTS.
Remarkably preserved; the colors quite as when fresh from the
blocks.

ISODA KORYUSAI

359. SHIROTAE OF OKANA-YA AND HER KAMURO
LOOKING AT GOLDFISH IN A TANK.
360. SAYOKINU OF YATSUME-YA ARRANGING PEACH
BLOSSOMS IN A FLOWER BASKET.
361. OSHU OF YAMAGUCHI-YA TALKING TO ONE OF
HER KAMURO WHILE THE OTHER LOOKS AT
WHITE RATS IN A CAGE.

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362. CHOYO (THE CHRYSANTHEMUM FESTIVAL).
Oban. Series: Furyu Yaku Gosekku. (Elegant Services for the
Five Festivals). Signed: Koryu ga. About 1776.
A geisha and her assistant arranging chrysanthemums in a flower
basket.

363. WOMAN PLAYING A TSUZUMI AS THE MOON
RISES.
Hashira-ye. Signed: Koryusai ga. About 1774.

364. YOUNG MAN AND WOMAN GREETING THE RIS-
ING SUN.
Hashira-ye. Signed: Koryu ga. About 1775.
The reference here appears to be to Jo and Uba, the spirits of
the pine trees of Sumiyoshi and Takasago.

365. TWO TALL GEISHAS.
Hashira-ye. Signed: Koryu ga. Publisher: Eijudō. About 1775.

366. TALL WOMAN STANDING LOOKING DOWN AT
A LETTER THAT LIES AT HER FEET.
Hashira-ye. Signed: Koryusai ga. About 1776.

367. TALL WOMAN IN A BLACK UCHIKAKE WALK-
ING IN THE SNOW AND CARRYING AN ORANGE
AND BLUE UMBRELLA.
Hashira-ye. Signed: Koryu ga. Publisher: Eijudō. About 1776.

FOUR BIRD AND FLOWER PRINTS.

Chuban, from a series without title or signature.

368. CRANES, IRIS, AND RISING SUN.
369. PHEASANTS AND PEACH BLOSSOMS.
370. MANDARIN DUCKS AND KOBAI (RED PLUM) BLOSSOMS.
371. WHITE HERONS AND WATER PLANTS.
372. CRANES, BAMBOO, AND SUN.
Chuban. Signed: Isoda Koryu ga.
373. COCKS FIGHTING NEAR A CLUMP OF BAMBOOS.
Chuban. Signed: Koryu ga.
374. PARROT PERCHING ON A SASANKA TREE.
Koban. Signed: Koryusai ga.
375. A WHITE HARE ON A ROCK BY THE SEA, ON A MOONLIGHT NIGHT, AND ANOTHER, OF SALMON HUE RUNNING ACROSS THE WAVES.
Chuban. Not signed.

This is a notable print. The waves are rendered by exceptionally beautiful gauffrage, and the printing throughout is done with the greatest care. A popular myth of old Japan was that the hare could run across the waves on or about the eighteenth day of the eighth moon.

TORII KIYONAGA

The fourth artist to head the Torii line (it is usual to begin the enumeration with Kiyonobu) was an adopted scion of the house. His name was Sekiguchi Ichibei and he was the son, born in 1742, of Sekiguchi Shinsuke, who kept a tobacco shop known as Shirokiya at Shinba, Edo, and it is said that for a while when quite young he was employed in a book shop kept by one Teramoto. He studied under Torii Kiyomitsu, but from the first his work displayed marked individuality and bears little resemblance to that of his master. In the tremendous power of his facile brush he recalls the work of the founder of the line, Torii Kiyonobu, but he was far more versatile and had the wider resources of a highly developed art at his command.

TORII KIYONAGA

Like his predecessors in the school, he painted with great skill the large signs that adorned the fronts of the leading theatres and were changed with each change of bill. It is related that instead of painting these in his studio he was wont to travel about with assistants carrying ladders, and to execute the work in situ. The dominant characteristics of his style are rugged strength, and the marvelous quality of his brush strokes. At the height of his power his influence over his contemporaries was so great that almost without exception the younger men among them copied his style as closely as they could. About 1790 he gave up print designing for the more honored occupation of painting. His paintings, however, are rare, though he lived until the year 1814. His residence in Yedo was in Honzaimokuchō, Itchome, and in his later years at Bamba in the Honjo district. Kiyonaga was one of the four or five greatest artists of the Ukiyo-e school, and the culminating figure in its forward movement.

376. THE ACTOR SEGAWA KIKUNOJŌ.

Hosoe. Beni, yellow, blue, and gray. Signed: Kiyonaga, hitsu. Publisher: Kamimura Kichiemon. Probably 1761.

It is not often that it is possible to trace the development of a great artist's skill during the formative period. That we can do so in the case of Kiyonaga lends interest to such a print as this which is plainly the work of a tyro. So unformed are the lines that it is a matter for wonder that a publisher could be found for it. And yet there is a promise for the future in the work of the young man who could not have been more than nineteen years old when the drawing was made.

377. BANDO HIKOSABURŌ AS DOZAIMON DENKICHI IN THE DRAMA "YAOYA OSHICHI."

Hosoe. Beni, yellow, blue, and gray. Signed: Kiyonaga ga. Publisher: Sakai-ya. Probably 1764.

In the interval between the production of this print and the preceding one the increase in skill is very marked. There is a little, but only a little, resemblance to the style of Kiyomitsu.

378. NAKAMURA TOMIJŪRŌ IN THE ROLE OF HINGA UBAGATAKE NO MEGITSUNE.

Hosoe. Five color blocks. Signed: Kiyonaga ga. About 1765. Progress at this stage is not rapid, but it is steady.

379. A MIAI (LOOKING-AT-EACH-OTHER MEETING).

Koban: Series: Konrei Ju-ni Shiki. (The twelve stages of a marriage contract). About 1767.

Here Kiyonaga essays a series in the style of Harunobu, who at this time was the dominant figure in the Ukiyo-e school, with only Shunsho as a rival.

380. BANDO MITSUGORŌ, ICHIKAWA MONNOSUKE AND IWAI HANSHIRŌ IN A SHOSA (ACTING AND DANCING) PERFORMNCE.

Hosoe triptych. Signed: Kiyonaga ga. About 1774.

Shunshō's style is now attempted, but there is more of Kiyonaga than of Shunshō in the result.

381. YOSHIWARA WOMEN PREPARING DECORATIONS FOR A FESTIVAL.

Chuban. Series: Kuruwa Gosekku Asobi. (Amusements of Women on the Five Festival Days). Signed: Kiyonaga ga. About 1775.

Here it is Koryusai that is imitated, though there is quality in the line that Koryusai could not achieve.

382. SEISHU RAKUGAN (GEESE FLYING DOWN IN CLEAR AUTUMN WEATHER).

Koban. Series: Shikki Hakkei. (Eight views of the Four Seasons). Signed: Kiyonaga ga. Publisher: Eijudō. About 1776.

Two women are standing by a house, and one is looking at the geese flying down. The resemblance is now to the style of Shigemasa, an artist highly renowned for his brush strokes. Kiyonaga could not follow any one better qualified to guide him in this regard, but not for long did he follow anybody.

383. A CHILDREN'S GAME.

Koban. Series: Furyu Ju-ni Kiko. Title: Satsuki (Azalea), the meaning of which is not obvious. Signed: Kiyonaga ga. About 1776.

A young woman out for a walk is waylaid by two boys who in fun strike her with clubs of braided straw, while a girl claps her hands to urge them on.

TORII KIYONAGA

384. A GIRL AND A YOUNG MAN IN A TEA ROOM PREPARING FOR THE CHA-NO-YU CEREMONY.
Koban. Series: Zashiki Hakkei. (Eight Parlor Scenes). Signed: Kiyonaga ga. About 1777.
385. AN OIRAN LOOKING AT HER REFLECTION IN A MIRROR AND ANOTHER STANDING BY HER SIDE.
Koban. Series: Zashiki Hakkei. Signed: Kiyonaga ga. About 1777.
386. WOMAN ALIGHTING FROM A KAGO AT YUMOTO.
Koban. Series: Hakone Shichito Meisho. (Seven Famous Hot Springs). Signed: Kiyonaga ga. Publisher: Eijudō. About 1778.
- Kiyonaga's individual style is now fully developed. He undertakes more ambitious performances a little later, but these small prints are by no means the least attractive of his works.
387. TWO WOMEN ON THE VERANDA OF AN INN AT MIYA-NO-SHITA; ONE SEATED UPON THE RAILING, THE OTHER STANDING WRAPPED IN A BATH ROBE.
Koban. Series: Hakone Shichito Meisho. Signed: Kiyonaga ga. Publisher: Eijudō. About 1778.
388. UMA NO NAISHI.
Koban. Series: Wakoku Bijin Ryaku Shu Signed: Kiyonaga ga. About 1780.
389. TALL WOMAN WITH A PET DOG.
Hashira-ye. Series: Furyu Ju-ni Shi Inu. (Elegant Twelve Zodiac Signs). This represents the sign of the dog. Not signed. About 1780.
390. MAISUMI OF OMONJI-YA ACCOMPANIED BY TWO SHINZO AND HER KAMURO SHIGEKI AND NANAMI.
Oban. Series: Hinagata Wakana no Hatsu Moyo. Signed: Kiyonaga ga. Publisher: Eijudō. About 1780.

391. WOMAN BATHING IN A LARGE TUB; AND OUTSIDE THE BATH ROOM DOOR ANOTHER WOMAN IN A BLUE YUKATA TALKING TO A BLACK DOG.

Chuban. Signed: Kiyonaga ga.

First state. In the second state (Spaulding and Koechlin collections) the pattern on the blue yukata is changed, also the diaper pattern on the cupboard door, and in the upper right-hand corner the title of a series has been inserted.

392. SHICHI GATSU (THE SEVENTH MONTH).

Koban. Series: Minami Ju-ni Ko. (The twelve months at the south, i. e. Shinagawa). Signed: Kiyonaga ga. About 1781.

Geishas at an evening party at a house in Shinagawa, overlooking Edo bay.

393. JU GATSU (THE TENTH MONTH).

Same series as the foregoing.

A group of two women, a man, and a boy at the entrance to a house.

394. VIEWING CHERRY BLOSSOMS ON ASUKA HILL.

Koban. Series: Edo Hakkei. (Eight Edo Views). Signed: Kiyonaga ga. Publisher: Eijudō. About 1781.

Two girls and a young man bearing two picnic boxes containing food.

395. TWO WOMEN VIEWING THE MANDARIN DUCKS AT THE KUJAKUJA-YA TEA HOUSE IN SHITAYA, EDO.

Koban. Series: Cha Mise Ju Kei. (Ten tea-house scenes). Signed: Kiyonaga ga. Publisher: Eijudō. About 1781.

396. GEISHA AND HER ASSISTANT CARRYING A SAMISEN BOX.

Hashira-ye. Signed: Kiyonaga ga. About 1781.

397. TALL WOMAN STANDING UNDER A WILLOW TREE AND HOLDING A BLUE UMBRELLA OVER HER HEAD.

Hashira-ye. Signed: Kiyonaga ga. Publisher: Eijudō. About 1781.

TORII KIYONAGA

398. TALL WOMAN IN A BLUE YUKATA (BATH ROBE) FANNING HERSELF WITH AN UCHIWA (ROUND FAN).
Hashira-ye. Signed: Kiyonaga ga. About 1781.
399. THE GEISHA OSUTE OF TAMIGAOKA-YA AS A KAGURA DANCER.
Hashira-ye. Signed: Kiyonaga ga. Publisher: Eijudō. About 1781.
400. AN OIRAN AND TWO ATTENDANTS STANDING BY THE CHOZUBACHI AT A SHINTO TEMPLE.
Koban. Series: Onna Imagawa. (Etiquette for women). Signed: Kiyonaga ga. Publisher: Iseji. About 1781.
401. WOMAN FISHING: MOTHER AND DAUGHTER LOOKING ON.
Koban. Series: Enshoku Hana Kurabe. Signed: Kiyonaga ga. About 1782.
402. YOUNG SAMURAI AND A BALD-HEADED MAN STOPPING IN THE ROAD TO SPEAK TO TWO GIRLS.
Koban. Series: Edo Meisho Atsuga. Signed: Kiyonaga ga. About 1782.
403. THREE WOMEN AND A SMALL BOY VIEWING A FLOTILLA OF PLEASURE BOATS FROM RYOGOKU BRIDGE.
Koban. Series: Asakusa Kinryusan Hakkei. (Eight views of Kinryusan). Signed: Kiyonaga ga. Publisher: Eijudō. About 1782.
404. BOY REACHING UP FOR A PET DOG HELD IN HIS MOTHER'S ARMS.
Hashira-ye. Signed: Kiyonaga ga. About 1782.
405. A POPULAR VIEW OF KANZAN AND JITOKU.
Hashira-ye. Signed: Kiyonaga ga. About 1782.
The Taoist Rishi Kanzan and Jitoku, to give them their Japanese names, were frequently depicted by the painters of the Kano and



KIYONAGA

No. 431. The actors Ichikawa Yaozo and Ichikawa Kiehitaro



KIYONAGA

No. 440. Oiran viewing moonlight on Edo Bay

Chinese schools. Kiyonaga in this travesty substitutes a love letter for the religious makimono carried by Kanzan and instead of the wizened sages shows a pair of young lovers standing close together.

406. WOMEN BUYING SINGING INSECTS FROM A STREET VENDOR.

Koban. Series: Fuyu Shiki no Tsuki. (Refined view of temple visits during the four seasons). Signed: Kiyonaga ga. About 1782.

407. TWO GIRLS STRUGGLING FOR THE POSSESSION OF A LETTER, AND ANOTHER GIRL LOOKING ON.

Koban. Signed: Kiyonaga ga. About 1782.

408. VIEW OF FUJI SAN FROM TOTSUKA IN AUTUMN.

Koban. Series: Shiki no Fuji. (Fuji in the four seasons). Signed: Kiyonaga ga. About 1782.

A man and woman travelling along the highway pause while the man ties his sandal. Fuji is seen between the trunks of two large pine trees.

409. TALL WOMAN IN A BLUE KIMONO AND RED OBI AT THE ENTRANCE TO A PUBLIC BATH HOUSE.

Hashira-ye. Signed: Kiyonaga ga. About 1783.

410. WOMAN BRUSHING HER TEETH WHILE STANDING ON A VERANDA BY A POT OF MORNING GLORIES.

Hashira-ye. Signed: Kiyonaga ga. About 1783.

411. A BOY BEING CARRIED BY HIS PARENTS TO THE DISTRICT SHINTO TEMPLE FOR THE MIYAMAIRI OR NAMING CEREMONY.

Oban. Signed: Kiyonaga ga. About 1783.

412. TALL WOMAN STANDING BY A BED ON WHICH ANOTHER WOMAN IS SEATED UNDER A MOSQUITO NET CANOPY.

Hashira-ye. Signed: Kiyonaga ga. Publisher: Eijudō. About 1783.

TORII KIYONAGA

TWELVE PRINTS OF THE "AZUMA NO NISHIKI"
(BROCADE OF THE EASTERN CAPITAL) SERIES.
Oban. Signed: Kiyonaga ga. About 1784.

413. WOMAN TAKING A BOY FOR A WALK ON HIS FIFTH BIRTHDAY, WHEN FOR THE FIRST TIME HE WEARS THE CEREMONIAL KAMISHIMO AND HAKAMA AND HAS HIS HAIR DRESSED AND TIED IN A KNOT.
414. TALL WOMAN IN SUMMER COSTUME, AND TWO MAIDS FOLLOWING.
415. A MORNING ENCOUNTER: A WOMAN GOING TO A PUBLIC BATH HOUSE IN A SHOWER TURNS TO GREET TWO WOMEN WHO ARE RETURNING.
416. WOMEN BUYING POTTED TREES AND FUKUJUSO FROM A STREET VENDOR AT NEW YEAR'S.
417. CARRYING A BABY GIRL TO THE DISTRICT SHINTO TEMPLE FOR THE MIYA MAIRI OR NAMING CEREMONY.
418. TWO WOMEN GOING TO A PICNIC ATTENDED BY A MAID AND A MAN SERVANT BEARING BOXES OF PROVISIONS AND UTENSILS FOR SERVING THEM.

The colors in this print have not faded or decomposed in the slightest degree. The unmodified condition of the blue is extremely rare.

419. LADY ACCOMPANIED BY TWO MAIDS, ONE OF WHOM HOLDS AN UMBRELLA OVER HER, TAKING HER YOUNG SON AND HER DAUGHTER TO THE DISTRICT TEMPLE.

420. TWO LADIES OUT FOR A WALK ACCOMPANIED BY A MAID SERVANT AND A YOUNG SAMURAI.

One of the ladies carries a mamori bukuro (a sort of talisman). The lemon yellow is a novelty in Kiyonaga's color schemes, though Shunshō made use of it more than ten years earlier.

421. A SAMURAI AND HIS FAMILY OUT FOR A WALK.

422. GROUP OF WOMEN IN A PUBLIC BATH HOUSE.

Two of the women are standing and a third is seated, preparing to cut her toe nails with a pair of scissors. This is one of the most highly esteemed of Kiyonaga's prints.

423. VIEWING THE LESPEDEZA IN BLOOM AT HAGI-DERA.

Diptych.

424. GROUP OF WOMEN UNDER A CHERRY TREE.

Diptych.

At the right two women are seated on a shogi, another woman stands by behind them and a girl holds a portable hibachi (fire-box) at which one of them is lighting her pipe. At the left two women and a young girl are gathering spring flowers. The women wear the tsunokakushi or paper cover to protect their coiffures.

Conscious of his power, Kiyonaga now essays compositions of extreme difficulty. In the right hand sheet the masses are arranged diagonally and vertically in sharply contrasting lines. Only a consummate master could save such an arrangement from failure. Note how the composition is held together by the cloth lying upon the bench, and by the red sash of the woman in gray. And how skilfully are the two sheets designed so that each is a unit by itself and the unity of effect is completely preserved when they are joined together.

SEVEN PRINTS OF ACTORS.

Hosoe. Signed: Kiyonaga ga. About 1784.

The prints of this series are all of distinguished quality. For some inexplicable reason they are of great rarity.

425. THE FIFTH ICHIKAWA DANJŪRŌ.

426. NAKAMURA NAKAZŌ AND AZUMA TOZŌ.

427. ICHIKAWA MONNOSUKE AND AN UNIDENTIFIED ACTOR.

428. MATSUMOTO KOSHIRŌ AND MATSUMOTO DAISHICHI.

TORII KIYONAGA

429. ICHIKAWA YAOZŌ AND ICHIKAWA KICHITARŌ.
430. ARASHI SANJŪRŌ AND ANOTHER, UNIDENTIFIED.
431. ŌTANI HIROJI AND YAMASHITA KINSAKU.

432. BOATING PARTY UNDER RYOGOKU BRIDGE.
Oban triptych. Signed: Kiyonaga ga. About 1785.

433. WOMEN LANDING FROM A PLEASURE BOAT.
Oban triptych. Signed: Kiyonaga ga. About 1785.

434. USHIWAKA SERENADING JŌRURI HIME.

435. First and third sheets of an oban triptych. Signed: Kiyonaga ga.
Publisher: Eijudō. About 1785.

Apparently the blocks with which this triptych was printed were destroyed, probably in the great fire of 1786, for about 1788 Kiyonaga designed another triptych presenting the same subject treated quite similarly though varying in details, such as the coiffures of the women, which in each case are in the prevailing mode. An impression of the later triptych is in this collection. See No. 457.

436. THE IRIS GARDEN.

Oban diptych. Signed: Kiyonaga ga. About 1785.

The blocks of this print were also probably destroyed in the great fire of 1786. As in the case of the preceding number Kiyonaga made a second design of the same subject about three years later. The right-hand sheet of the later print is reproduced as one of the illustrations in Professor Fenollosa's "An Outline of the History of Ukiyoye."

437. THE FERRY BOAT.

Oban. Middle sheet of a triptych. Signed: Kiyonaga ga. About 1785.

This again is a sheet of a triptych of which there were two designs at an interval of about three years. In this instance, however, the later design did not follow the earlier one as closely as in the case of the two preceding numbers.

438. THE MERRYMAKERS.

Oban diptych. Series: Minami Ju-ni Ko. (The twelve months at the south, i. e. Shinagawa).

The series of twelve diptychs, of which this is one, are among Kiyonaga's most notable works. The scene is a young man and a group of women making merry with sake and the music of the samisen. Through a large open window appears the water of Edo bay, with junks at anchor, near a sandy beach where people are digging clams.

439. VIEWING THE CHERRY BLOSSOMS AT GOTEN-YAMA.

Oban; right-hand sheet of diptych. Same series as the preceding number.

440. AN OIRAN LOOKING OUT AT THE MOONLIGHT ON EDO BAY, THROUGH A BARRED WINDOW, AND TWO OTHER WOMEN READING A LETTER BY THE LIGHT OF AN ANDON.

Oban. Same series.

This is perhaps Kiyonaga's finest print. Whether the entire composition is a diptych is uncertain, but so far as the compiler of this catalogue is aware a second sheet is not known to exist.

441. SEIRO YUKI NO ASA (A GREEN HOUSE ON A SNOWY MORNING).

Oban. Left-hand sheet of diptych. Signed: Kiyonaga ga. About 1785.

An oiran standing by a window through which a snow-clad landscape appears; and a young man writing a letter while a maid fans the fire in a hibachi.

442. THREE WOMEN ON THE BANK OF THE SUMIDA RIVER.

Oban. Signed: Kiyonaga ga. About 1785.

443. THREE WOMEN WALKING ON THE BANK OF THE SUMIDA.

Oban. Signed: Kiyonaga ga. About 1785.

This print and the preceding form a diptych, but it is probable that there should be a third sheet, the three forming a triptych.

TORII KIYONAGA

FIVE PRINTS FROM THE SERIES "TOSEI YURI
BIJIN AWASE."

Oban. Signed: Kiyonaga ga. About 1786.

444. TWO WOMEN CARRYING AN UMBRELLA AND
FOLLOWED BY A MAID SERVANT.

445. TWO GEISHAS AND A YOUNG MN.

446. TWO GEISHAS STANDING AND ANOTHER SEAT-
ED ON A SHOJI WITH A WHITE KITTEN ASLEEP
ON HER LAP.

447. A MAN SEATED ON A BED UNDER A MOSQUITO
NET CANOPY, A WOMAN STANDING, AND AN-
OTHER KNEELING AND LIFTING THE NET
WITH HER RIGHT HAND.

448. GROUP OF MERRYMAKERS UPON A BALCONY.
Diptych.

449. WOMAN IN WINTER COSTUME, HER HEAD
COVERED BY A BLACK ZUKIN.

Hashira-ye. Signed: Kiyonaga ga. About 1786.

450. MUSUME IN A BLACK ZUKIN ON A BREEZY DAY
IN SPRING.

Hashira-ye. Signed: Kiyonaga ga. About 1786.

This is one of Kiyonaga's masterpieces. The upright form serves to accentuate the horizontal movement of the wind-blown garments and the wistaria flowers waving above. The drawing of the black zukin about the girl's head, and the superb brush strokes with which the whole is executed, are among the finest things in all Ukiyo-e.

451. MUSUME UNDER A WILLOW TREE IN A GALE
OF WIND.

Hashira-ye. Signed: Kiyonaga ga. About 1786.

This also is one of Kiyonaga's triumphs. The theme is virtually the same as that of the preceding number, but the rythm is different.

452. MATSUMOTO KOSHIRŌ AND TWO WOMEN
LOOKING AT A TEA JAR.
Oban. Signed: Kiyonaga ga. About 1786.
453. A MAN AND TWO WOMEN IN THE SNOW AT
THE ENTRANCE TO A TEA-HOUSE.
Oban. Signed: Kiyonaga ga. About 1786.
454. WOMEN UPON A VERANDA ADMIRING THE NEW
FALLEN SNOW.
Oban. Part of a diptych or triptych. Signed: Kiyonaga ga.
About 1787.
455. GROUP OF WOMEN BENEATH THE TORII OF A
SHINTO TEMPLE.
Oban. Signed: Kiyonaga ga. About 1787.
456. GATHERING SPRING FLOWERS NEAR A FARM
HOUSE.
Oban. Signed: Kiyonaga ga. Publisher: Fushizen. About 1787.
457. USHIWAKA SERENADING JŌRURI-HIME.
Oban triptych. Signed: Kiyonaga ga. Publisher: Eijudō. About
1788.

The story of the little Ojōsan Jōruri-hime is a pathetic one. When Yoshitsune—known in his younger days as Ushiwaka (young ox)—escaped from the custody of the monks of Kurama-dera and fled to the North to join Shigeyori and set up a revolt against the Taira, he was detained for some days at the village of Yahagi near Okazaki, and stopped at the house of the sonchō (village headman). This sonchō, one Kanetaka, was a rich man of the class known as *goshi*, and had a granddaughter Jōruri-hime (Pure-emerald maid), whose father was the noble lord Chūnagon Fushimi Moronaka. The mother having died when the girl was yet a child, Jōruri-hime was brought up by her grandparents, who bestowed every care upon her education. At the time of Ushiwaka's visit to Yahagi she was fifteen years of age and "so beautiful and graceful that the moon and flowers could hardly vie with her in fascinating the human heart."

It happened that while Ushiwaka was strolling in Kanetaka's garden he heard the little maid singing and playing upon her Tsukushi harp (*kōtō*). Ushiwaka responded by strains upon his flute "so sweet

TORII KIYONAGA

and subduing that a fish would rise to the surface of the water and a bird flit to the ground to enjoy them." Catching a glimpse of the player and being impressed by his appearance as well as by his skill as a musician, Jōruri-hime sent her maid Reizei to inquire who the handsome youth could be. The knowledge of his exalted rank broke down all restraint. Clandestine meetings followed until at the end of ten days Shigeyori appeared and Ushiwaka rode away with him to raise the standard of the Minamoto and begin the war against the hated Taira. Poor little Jōruri-hime is said to have felt death in her soul as her lover rode away. And death it was, for she had defied convention, and only a few weeks later her body was brought home from the water of the Yahagigawa, into which she had thrown herself.

458. A PICNIC UNDER THE BLOSSOMING CHERRY TREES.

Oban. Right-hand sheet of a triptych. Signed: Kiyonaga ga. About 1788.

459. WOMEN AND CHILDREN CROSSING A STONE BRIDGE.

Oban. Signed: Kiyonaga ga. About 1788.

460. GIRL AND TWO WOMEN AT NIHON BASHI, SETTING FORTH ON A PILGRIMAGE TO ENOSHIMA.

Oban. Signed: Kiyonaga ga. Publisher: Eijudō. About 1788.

461. WAYFARERS SEEKING SHELTER FROM A

462. SHOWER.

Oban. First and third sheets of a triptych. Signed: Kiyonaga ga. About 1788.

463. NEW YEAR'S DAY VIEW OF THE EIJUDŌ PRINT SHOP.

Oban Yokoye. Signed: Torii Kiyonaga ga. About 1789.

Nishimura Yohachi, whose shop name was Eijudō, was the leading print publisher of Edo in his day. Many of the finest prints were issued by him. This is an interesting print, though the New Year's decorations obstruct the view of the shop front.

TORII KIYONAGA

464. WOMEN ON A BALCONY ACCOSTING A FAN-MOUNT VENDOR IN THE STREET BELOW.
Oban vertical diptych. Signed: Kiyonaga ga. About 1789.
465. WOMEN LOOKING AT PICTURE BOOKS.
Koban. Signed: Kiyonaga ga. Publisher: Tsuru-ya. About 1789.
466. A WOMAN OUT FOR A WALK ATTENDED BY TWO MAIDS.
Koban. Signed: Kiyonaga ga. About 1789.
467. WOMEN AT A WAYSIDE TEA HOUSE ON THE BEACH OPPOSITE ENOSHIMA.
Oban. Signed: Kiyonaga ga. Publisher: Eijudō. About 1790.
468. IMPRESSION FROM THE KEY-BLOCK OF THE PRECEDING.
469. JOSAN NO MIYA, HER PET KITTEN, AND A YOUNG GIRL.
Oban. Signed: Kiyonaga ga. About 1790.
470. COURT LADIES ON A VERANDA.
Oban. Signed: Kiyonaga ga. About 1790.
471. AN IMPROMPTU ENTERTAINMENT.
Oban. Left-hand sheet of a pentptych. Signed: Kiyonaga ga. Publisher: Tsutaya. About 1790.
472. BOYS PLAYING THE GAME OF DRAWING LOTS.
Koban. Signed: Kiyonaga ga. Publisher: Tsutava. About 1790.
473. THE DOLL'S FESTIVAL. CHILDREN AT PLAY ON THE THIRD DAY OF THE THIRD MONTH.
Oban. Signed: Kiyonaga ga. Publisher: Tsutaya. About 1790.
This print is one of a set of five for the Gosekku or five festivals of the year.

KATSUKAWA SHUNCHŌ

This artist, who was known familiarly as Kichizaemon, was a pupil of Katsukawa Shunshō. After leaving that master's studio he published a few actor prints in the style of Shunshō. Very soon, however, he came under the influence of Kiyonaga and imitated his style so closely that were it not for the signature his prints might well be taken for the work of the Torii leader. Many of them are extremely fine both in design and color, but they are weaker than those by Kiyonaga, and more uneven in merit. The dates of his birth and death are not known.

474. THREE WOMEN VIEWING THE FAMOUS BIG PINE KNOWN AS "EKO MATSU."

Oban. Signed: Shunchō ga. Publisher: Eijudō. About 1784.

475. THREE WOMEN AND A YOUNG GIRL OUT FOR A WALK IN SUMMER.

Oban. Signed: Shunchō ga. Publisher: Eijudō. About 1784.

THREE PRINTS FORMING THE SERIES "UKIYO SETSU-GETSU-KA" (SNOW-MOON-FLOWER).

Oban. Signed: Shunchō ga. Publisher: Shoeidō. About 1785.

476. SNOW.

A man and three women grouped about a hibachi. Through the open shoji falling snow is seen.

477. MOON.

Three geishas standing on a bridge.

478. FLOWER.

Two women and a young man on Asuka hill in the time of the cherry blossoming.

479. TANABATA (SEVENTH DAY OF THE SEVENTH MONTH).

Chuban. Signed: Shunchō ga. Series: Gosekku yu. (Amusements on the five festival days.) About 1787.

A woman seated on a bench and two women standing.

KATSUKAWA SHUNCHO

480. YOUNG MAN IN TRAVELLING COSTUME PAUSING TO SPEAK TO TWO GIRLS RESTING AT A YOSHIKAWA (WAYSIDE BOOTH) CHAYA.
Chuban. Signed: Shunchō ga. Publisher: Izumi-ya. About 1787.
481. THREE WOMEN ADMIRING HAGI BLOSSOMS.
Chuban. Series: Shu Ku Awase Shiki no Hana (Comparison of splendid Odes of the Four Seasons). Signed: Shunchō ga.
482. PLEASURE BOATS AT A LANDING.
Oban triptych. Signed: Shunchō ga. Publisher: Tsuru-ya. About 1788.
483. WOMEN BOARDING A PLEASURE BOAT.
Oban diptych. Signed: Shunchō ga. About 1788.
484. STREET PARADE IN THE YOSHIWARA.
Oban triptych. Signed: Shunchō ga. Publisher: Izumi-ya. About 1789.
485. WOMEN WALKING IN THE ENVIRONS OF EDO IN SUMMER.
Oban. Signed: Shunchō ga. About 1790.
486. WOMEN AND MAN SERVANT ON THE BANK OF THE SUMIDA RIVER.
Oban. Signed: Shunchō ga. Publisher: Eijudō. About 1790.

KATSUKAWA SHUNSHŌ

One of the greatest of the Ukiyo-e artists was Katsukawa Shunshō. During the Meiwa period his prints form a parallel series to those of Harunobu, though in a different field. While they clearly show the influence of Harunobu, it is evident that this influence only served to develop Shunshō's power. He was a master of strong, virile, and always rhythmic draughtsmanship, and was also a colorist of the very first rank. Of his life few details are known. His personal name was Yusuke, and he was a pupil of the painter Katsu Miyagawa Shunsui. At first he called himself Katsu Miyagawa Shunshō, but, following the example of his master, he combined the first two names and

KATSUKAWA SHUNSHO

shortened them to Katsukawa. In early life he was very poor and lived in the house of the publisher Hayashi Hichiemon at Ningyo-cho, Edo. His prints prior to 1765 are not very good and could hardly have given promise of the splendid work that came from his hand only a little later. When the new style of nishiki-ye prints came in, he perceived an opening for his talent in making portraits of actors in the novel manner. His first efforts in this style had a compelling quality that brought instant recognition and he very soon became famous. For about fifteen years he continued to produce actor prints in large numbers, and also illustrated a number of books in collaboration with Shigemasa and Ippitsusai Bunchō. His works have hardly been appreciated yet as they deserve. The best of them yield a pure aesthetic joy that is as rare as it is precious. In his later years Shunshō devoted himself to painting and designed only an occasional print. He died on the 11th day of the 12th month of Kansei 4 (January 22, 1793) and was buried at Saifukuji Temple, Asakusa. Shunshō often used a seal shaped like a jar, upon which was inscribed the ideograph, "Hayashi." For this he obtained the nickname Tsubo (jar).

487. AN OIRAN.

Wide hashira-ye. Signed: Shunshō ga. About 1780.

488. VERY TALL OIRAN.

Wide hashira-ye. Signed: Shunshō ga. About 1780.

KITAO SHIGEMASA

Kitao Sasuke, known as Shigemasa, was born in Edo in 1739 and is said to have begun his career as an employee in the shop of Suwaraya Mohei, the leading bookseller and publisher (not, however, of Ukiyo-e works) in Japan. For a short time before the death of Shigenaga in 1756, he was a pupil in his studio; and at the age of twenty he began to design actor prints which in some respects were an advance upon any similar works by the older artists. Establishing himself at Odenma cho Nichome, he soon was in great demand as a calligrapher, being reputed unequalled by any one in his time in either Edo, Ōsaka, or Kyoto. Much of his time was given to book illustration. He made designs for at least twenty-seven works. One of these, the "Seiro Bijin Awase Kagami" which he illustrated in collaboration with Katsukawa Shunshō, is generally considered the most beautiful book

produced in Japan. The prints designed by him were comparatively few, but of distinguished quality. After about 1772 he seldom signed them, deeming his dignified style and superb brush strokes so inimitable that no signature was needed. The exceptions are the surimono which he usually signed with the go Kosuisai. In his later days he resided at Otsukamura, Negishi, then a suburb of Edo. He died in 1819.

489. ICHIMURA UZAEMON IN THE ROLE OF NAGOYA SANZA.

Hosoe. Beni, yellow, and green. Signed: Kitao Shigemasa ga. Publisher: mark not identified. About 1760.

490. YAMASHITA KISAKU AS ONO NO KOMACHI.

Hosoe. Pale beni, deep beni, and pale blue. Not signed. About 1764.

491. WOMEN ARRANGING FLOWERS.

Chuban. Signed: Shigemasa ga. About 1769.

492. THE POET NARIHIRA AND ATTENDANTS CROSSING THE SNOW-COVERED BRIDGE IN SANO.

Koban. Signed: Shigemasa ga. About 1770.

493. A FLIRTATION IN AN ARCHERY GALLERY.

Koban. Not signed. About 1772.

494. GROUP AT THE BACK DOOR OF A TEA-HOUSE.

Chuban. Series: Toei Fumoto Hakkei. Not signed. About 1774.

495. THE MOMIJI-URI ODORI (MAPLE LEAVES SELLER DANCE).

Chuban. Series: Enshi Odori Fuzoku. Not signed. About 1775.

496. THE MIYAKODORI ODORI (SEA GULL DANCE).

Chuban. Same series as the preceding.

497. DOLL DRESSED AS A TSUZUMI PLAYER.

Oban. Not signed.

One of a set of five figures known as "Gonen Bayashi."

KITAO SHIGEMASA

498. TWO GEISHAS IN THIN SUMMER CLOTHES.

Oban. Not signed. 1776.

This print bears an inscription probably contemporary, indicating the year 1776 as its date. It is stated that the transparent fabric worn by the girl who is standing was first depicted in color prints in the year Anyei 5 (1776).

499. TWO GEISHAS STANDING; ONE HOLDING A SAMISEN, THE OTHER READING TO HER FROM A BOOK.

Oban. Not signed. Probably 1776.

This is perhaps Shigemasa's masterpiece. In it he reaches the height of his power. Note how the patterns on the draperies supplement the rhythm of the black outlines.

KITAO MASANOBU

Iwase Haida, known to fame as the artist Kitao Masanobu and as the novelist Kyōden, was born in Kiba, Fukagawa, Edo, at the house of the publisher whose shop name was Ise-ya, on the 18th day of the 18th month of Horeki II (1761). In early life he called himself Kyōya Denzō and kept a shop in Kyōbushi Ginza, Nichome, where he sold tobacco, pipes, and medicines. He was a pupil of Kitao Shigemasa. His prints, though few in number, are of great distinction. All, or nearly all of them were done when he was quite young. Without doubt his reputation as an artist, though deservedly high, would be much wider had he not given up painting and print designing after he reached his thirtieth year, and thenceforth devoted his energies chiefly to literary work. He is celebrated not only for his novels, but also for his poems and in particular for the comic odes he wrote under the pseudonym of Magaru-no-Orisuke. He died on the 7th day of the 9th month of Bunka 13 (1816) and was buried in Ekoin Temple, Ryogōku, Edo.

500. THE OIRAN HITOMOTO OF DAIMONJI-YA AND HER ATTENDANT SHINZO AND KAMURO.

Oban. From the album "Seiro Meikun Jihitsu Shu." 1783.

501. THE GEISHA YAMASHITA HANA AND HER TWO ASSISTANTS.

Oban. Series: Tosei Bijin Iro Kissi. Signed: Kitao Masanobu ga. About 1783.

The principal figure, Yamashita Hana, wears a thin black kimono with a green obi, and is playing with a kitten. Her hair is in the new style of Temmei san (1783). Her companions still have the old style of coiffure in which the ends of the bamboo splint project slightly beyond the wings. The new style does not appear to have been generally adopted until some years later.

KUBO SHUNMAN

This artist, whose personal name was Kubota Yasubei, was at first the pupil of an obscure painter named Kajitori Nahiko, but later entered the studio of Shigemasa. Like all the artists of his time he came somewhat under the influence of Kiyonaga, but he was too strong a man to follow any one's lead without variation, and he soon developed a style of his own. His prints have marked individuality, especially in their color schemes. By the Japanese his works are greatly admired for their esoteric quality. Most of his later prints are surimono. Like many of the Ukiyo-e artists he was also an author of note. His comic poems, which gained him much renown, were signed Nandaka Shiran, a name having the similitude of that of a Buddhist sage, but when written in the Japanese kana, signifying "I don't know what it is." He painted with his left hand and because of this he frequently signed himself Shosadō. He was born in 1757 and died in 1820.

502. GROUP OUTSIDE A DWELLING AT NIGHT.

Oban. Right-hand sheet of triptych. Signed: Kubo Shunman ga. Publisher: Fushizen.

503. WOMEN FORDING THE IDE NO TAMAGAWA.

Oban. Right-hand sheet of the six-sheet composition "The Six Tama Rivers." Signed: Shunman. Publisher: Fushizen.

504. TWO SHIOKUMI (SALT-WATER CARRIERS) RESTING UNDER A MAPLE TREE ON THE SEA SHORE.

Yokoye Surimono. Signed: Shosadō Kubo Shunman ga.

KUBO SHUNMAN

505. WOMAN CARRYING REFRESHMENTS TO A
GROUP OF WORKERS IN A RICE FIELD.

Yokoye surimono. Signed: Shunman.

HOSODA EISHI

Theoretically, at least, the life of the samurai was one of extreme frugality and almost ascetic self-denial. Under the peaceful Tokugawa rule, however, the rigor of the discipline was so much relaxed that it was not uncommon for men of the two-sworded class to adopt the freer life and share in the amusements and dissipation of the common people. Among those yielding to these allurements was the artist Hosoda Jibukyō Fujiwara no Tokitomi, known to us by the brush name of Eishi (commonly written Yeishi, although the Y should not be sounded). This name was given him by the Shogun Iyeharu in whose household he held an official post for three years after he left the studio of Kano Eisen where he received his education as a painter. It is said that he left this post on account of ill health, but whatever the reason, he was in some way attracted by the work of the Ukiyo-e masters, and especially it is said, by that of Okumura Masanobu. In honor of Masanobu and of the Torii school he then adopted Chōbunsai as one of his artist names, Chō being the other pronunciation of the ideograph Tori, Bun being a part of one of Masanobu's appellations, and Sai (studio) signifying by connotation a follower. He lived at Hama-chō near Nihon bashi and afterward at Honjo Warigesui, Edo. Many of the finest prints issued during the culminating period in the history of the art are from his hand, and are marvels of clever design and skillful engraving and printing. He died in 1829 at an advanced age.

506. VIEWING THE CHERRY BLOSSOMS AT ASUKA
HILL.

Oban diptych, one sheet an ink impression from the key-block. Signed: Chōbun. Publisher: Eijudō. About 1787.

The ingenious way in which the cherry blossoms were indicated in the drawing is worth noting. After the color blocks had been made the black outlines were cut from the key block. The same method is shown even more clearly in the following number where an impression from the key-block and one in full color are shown side by side.



春潮田

SHUNCHO

田

SHUNCHO

No. 477. Three geishas on a bridge

艶姿踊風信

うきやう



SHIGEMASA

No. 495. The Maple-leaves-seller dance

507. WOMEN AT A TEA BOOTH ON ASUKA HILL IN THE TIME OF THE CHERRY BLOSSOMING.

Oban. Ink print from the key-block and the finished print. Signed: Eishi ga. Publisher: Eijudō. About 1787.

508. GROUP AT A TEA BOOTH OVERLOOKING THE SANDS AT SHINAGAWA IN THE TIME OF THE CHERRY BLOSSOMING.

Oban triptych. Signed: Eishi ga. About 1787.

509. WOMEN FISHING WITH HOOK AND LINE AT A BOAT LANDING.

Oban. Signed: Eishi ga. Publisher: Izumi-ya. About 1788.

510. WOMEN AND BOY VIEWING THE CHERRY BLOSSOMS IN THE GROUNDS OF KIYOMIZU TEMPLE, KYOTO.

Oban. Signed: Eishi ga. Publisher: Izumi-ya. About 1788.

511. THE OIRAN NANAMACHI OF YOTSUMI-YA WITH HER KAMURO AND A SHINZO NEAR A STAND OF FIRE BUCKETS UNDER A CHERRY TREE.

Oban. Signed: Eishi ga. Publisher: Eijudō. About 1788.

512. THE OIRAN KOMURASAKI OF KADOTAMA-YA AND ATTENDANTS.

Oban. Signed: Eishi ga. About 1788.

THREE TRIPTYCHS OF THE "FURUYU YATSUSHI GENJI" SERIES.

Oban triptychs. Signed: Eishi ga. Publisher: Izumi-ya. About 1790.

These triptychs which are among Eishi's finest works depict modernized versions of supposed incidents in the life of Prince Genji, the hero of the classic romance "Genji Monogatari."

513. A MORNING GLORY FETE.

Prince Genji preparing to compose an ode about the flower lying before him: women are grouped about him in various attitudes.

HOSODA EISHI

514. MATSUKAZE (WIND IN THE PINES).

In a room in the corner of a nobleman's mansion a lady is playing a koto; a group of women are about her and one in a black kimono and bearing a hand lantern goes to meet Prince Genji who is advancing attended by two women and a girl.

515. AN OLD-TIME FETE.

Prince Genji is seated under a maple tree, a blue and white striped wind screen hung up behind him. He is listening to the music of a tsuri-daiko (a large drum on a stand), a tsuzumi (a smaller drum), and a sho (an instrument resembling pan pipes, which was used in the Fujiwara period), played by three women.

516. A LADY AND A NUMBER OF ATTENDANT WOMEN CATCHING SINGING INSECTS.

Oban triptych. Signed: Eishi ga. Publisher: Eijudō. About 1790.

517. THE TAYU MI-I-ZAN OF SHOJI-YA IN NIGHT COSTUME.

Oban. Series: Seiro Bisen Awase. Signed: Eishi gi ga. Publisher: Iwato-ya. About 1794.

518. THE TAYU ITANA MURASAKI OF TAMA-YA.

Oban. Series: Seiro Bisen Awase. Signed: Eishi gi ga. Publisher: Iwato-ya. About 1794.

It is not easy to understand why Eishi should have signed this and the preceding number "gi ga" or joke pictures. In them almost the last word in the art of color printing would seem to have been uttered. Instead of the chocolate ground covered with a thin film of silver as in these prints, impressions were also made with grounds of silver over pale yellow. They were issued about the time when Sharaku's remarkable actor portraits were appearing and Utamaro was at the height of his power.

519. LANTERN FESTIVAL UNDER A WISTARIA ARBOR.

Oban triptych. Signed: Eishi zu. Publisher: Eijudō. About 1796.

In the centre a young man with a fan tied upon his head is dancing, while in a circle about him are eight women, some seated and others

standing. Two are playing the samisen, others are clapping hands, while two have hold of the ends of a rope having a large loop in the middle. The dance is mimetic. The dancer represents a fox disguised as a man. By the loop in the rope is an *inro* (medicine case) on a sheet of paper. This represents the bait to catch the fox. The dancer's aim is by a rapid movement to grab the *inro* without being caught by the rope.

TORIYAMA SEKIYEN

Toriyama Sekiyen was the "go" or studio name of Sano Toyofusa, a pupil of Kano Chikanobu. At first he painted in the Kano manner, but afterward evolved a style of his own which was in some sort a combination of Kano and Ukiyo-e. He is not known to have designed any prints but he published a few picture books. He died in 1788.

520. RAT AND DAIKON.

Yokoye. Double page from a picture book.

KITAGAWA UTAMARO

The celebrated artist known as Utamaro was a son of Toriyama Sekiyen. The young man whose personal name was Yusuke, studied under his father and for a time used the signature Toriyama Toyoaki. Following a quarrel with his father who was vexed by his dissolute ways, he declared he would no longer disgrace the family name, adopted that of Kitagawa, took the "go" of Utamaro, and is said to have made his home for a time with the publisher Juzaburo whose shop was known as Tsuta-ya. After a few early efforts in an unformed and rather nondescript style, like all the Ukiyoe artists of the time, he imitated Kiyonaga, and for several years worked in his style. Gradually however, he evolved the characteristic style which has gained him world-wide fame. Though his life is said to have been an irregular one, he managed, nevertheless, to produce an immense volume of work of exceptional quality. He had a fertile brush and his compositions are among the most striking and original works of the school. In his day he was very popular and had many imitators. This popularity continued after his death and led to the publication of many prints by other artists to which the signature Utamaro was

KITAGAWA UTAMARO

appended. In 1804 he designed a print which the Bafuku officials took to be a reflection upon the conduct of the Shogun Iyenari, and in consequence Utamaro was imprisoned for fifty days with his hands tied. After his release he was overwhelmed with commissions, but his health had given way during his confinement, a break down followed, and he died on the third day of the fifth month of 1806 at the age of fifty-three.

521. SATO TADANOBU RESISTING ARREST.

Hosoe. Signed: Toyoaki ga.

This extremely rare print is one of Utamaro's very earliest. The subject is Sato Tadanobu, one of the chief retainers of Yoshitsune, slaying with a heavy go table (used for playing the game of go) a soldier sent to capture him when his mistress had betrayed him to Yoritomo.

522. THE GEISHA OCHIYE OF MATSU-YA SETTING FORTH TO TAKE PART IN A NIWAKA.

Oban. Signed: Utamaro. About 1778.

523. WOMEN AT A GARDEN PARTY.

Oban: One sheet of a diptych or triptych. Signed: Utamaro ga. About 1780.

The influence of Shigemasa's style is apparent.

524. TWO WOMEN AND A GIRL AT A BOAT LANDING.

Oban: Left-hand sheet of a diptych. Signed: Utamaro ga. About 1780.

525. WASHING DAY.

Oban diptych (two sheets of a triptych). Signed: Utamaro ga. Publisher: Iwato-ya. About 1788.

526. THE AWABI SHELL DIVERS OF ISE.

Oban. Left-hand sheet of triptych. Signed: Utamaro, hitsu.

527. A PALACE IN THE RYUKYU ISLANDS.

Oban triptych. Signed: Utamaro ga. Publisher: Tsuta-ya. About 1790.

This is a fanciful composition, the costumes and other details being a conglomeration of Chinese and Japanese styles.

528. GOMPACHI AND KOMURASAKI.

Oban. Signed: Kojin (the late) Suzuki Harunobu ga. Kitagawa Utamaro utsusu (copied). Publisher: Morita-ya Jirobei.

This print is interesting because, though Utamaro declares it to be a copy of a design by Harunobu, the coiffures and other details are in the fashion of more than twenty years after Harunobu's death.

529. HANA MURASAKI READING A BOOK.

Oban. Series: Seiro Setsu-Getsu-Ka. Signed: Utamaro, hitsu. Publisher: Murata-ya. About 1794.

The book is a ponderous work in thirty volumes. Hana Murasaki is looking at one volume and the other twenty-nine are held by a woman standing at her side.

530. THE HOUR OF THE SNAKE (SEVEN TO NINE O'CLOCK A. M.)

Oban. Series: Seiro Ju-ni toki Tsuzuki (The twelve hours of the day in the Green Houses). About 1794.

531. A KAGURA DANCER AND A FLUTE PLAYER.

Oban. Series: Fuzoku Bijin Tokei. Signed: Utamaro, hitsu. Publisher: Izumi-ya. About 1794.

532. PROCESSION OF THE KOREAN AMBASSADOR BURLESQUED BY THE WOMEN OF THE YOSHIWARA.

Oban heptatych. Signed: Utamaro, hitsu. Publisher: Yamaguchi-ya Tobei. About 1794.

The niwaka or festival processions in the streets of the Yoshiwara were often very elaborate affairs, large sums, contributed by the frequenters of the district, being spent upon the costumes and accessories. The niwaka in which the procession of the Korean ambassador and his suite was burlesqued was especially noteworthy and was long remembered for its unusual character and extravagance.

533. HEAD AND BUST OF HINAZU OF HEIZETSURO-YA.

Oban. Series: Bijin Kiryo Kurabi. Signed: Utamaro, hitsu. Publisher: Takasu. About 1794.

534. THE OIRAN WAKA-UME OF TAMA-YA.

Oban. Signed: Utamaro, hitsu. Publisher: Tsuta-ya. About 1794.

KITAGAWA UTAMARO

535. OKITA THE POPULAR WAITRESS OF THE NANIWA-YA TEA-HOUSE, CARRYING A BOWL OF TEA ON A LACQUER TRAY.
Oban. Signed: Utamaro, hitsu. Publisher: Tsuta-ya. About 1794.
536. HALF-LENGTH PORTRAIT OF OHISA THE POPULAR WAITRESS OF THE TAKASHIMA-YA TEA-HOUSE.
Oban. Signed: Utamaro, hitsu. Publisher: Tsuta-ya. About 1794.
537. THREE NIWAKA PERFORMERS.
Oban. Series: Seiro Niwaka Onnageisha no bu. Signed: Utamaro ga. Publisher: Tsuta-ya. About 1794.
538. THREE NIWAKA PERFORMERS.
Same series as the preceding.
539. "SEIRO SAN BIJIN."
Oban. Signed: Utamaro, hitsu. Publisher: Tsuta-ya. About 1794.
540. THE TENDER-HEARTED GIRL.
Oban. Series: Fujin Sogaku Jittai (Ten physiognomies of women). Signed: Soken (physiognomist) Utamaro. About 1794.
Inscription: "This style is gentle and tender-hearted as a willow tree in the wind or as dock weed floating upon water."
541. THE KITCHEN.
Oban diptych. Signed: Utamaro, hitsu. Publisher: Kamimura. About 1795.
542. THE OIRAN TAKIGAWA SEATED AND BENDING OVER TO READ A LETTER.
Oban. Series: Torii Zensei Bijin Soroi. Signed: Utamaro, hitsu. Publisher: Wakasa-ya. About 1796.
543. THREE WOMEN UNDER A WISTARIA ARBOR.
Oban. Signed: Utamaro, hitsu. Publisher: Tsutaya. About 1796.
Beautiful though this print undoubtedly is, in the use of brown flock to represent in a realistic manner the texture of the rug thrown over the bench upon which one of the women is seated, it shows a leaning toward novelty for its own sake that is significant of decadence.

544. WOMAN LOOKING AT THE REFLECTION OF HER FACE IN A MIRROR.

Oban. Signed: Utamaro, hitsu. Publisher: Yamamatsu. Dated: 1797.

At the top of the print is a square cartouche showing a boy dancing, a sake bottle, some blazing fagots, and a huge snake. Other small objects are introduced, the whole forming a conundrum or puzzle picture. What is of especial interest is that the projecting tongue of the snake forms the character "ku" (nine), thus indicating the snake year, Kansei nine (1797).

TWELVE PRINTS FORMING THE SERIES "JOSHO-KU KAISHO TEWAZAGUSA" (WOMAN'S WORK IN SILKWORM CULTURE).

Oban. Signed: Utamaro, hitsu. Publisher: Tsuru-ya Kiyemon. About 1797.

These prints are so designed that by joining them together they can be made to form one picture.

545. BRUSHING THE NEWLY HATCHED WORMS INTO TRAYS.

546. WOMEN GATHERING MULBERRY LEAVES.

547. CUTTING MULBERRY LEAVES AND FEEDING THE YOUNG SILKWORMS.

548. SEPARATING THE GROWING WORMS, AND PUTTING FEWER IN A TRAY.

549. FEEDING THE WORMS WITH UNCUT LEAVES.

550. ARRANGING COCOONS UPON TRAYS.

551. WATCHING THE BUTTERFLIES LAY EGGS.

552. WATCHING THE BUTTERFLIES FLY ABOUT.

553. BOILING COCOONS AND REELING THE SILK.

KITAGAWA UTAMARO

554. WASHING AND DRYING THE RAW SILK.
555. SPINNING THE YARN.
556. WEAVING THE SILK.
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557. THE LOVERS MUMEGAWA AND CHUBEI.
Oban. Series: Jitsu Kurabe Iro no Murakame. Signed: Utamaro, hitsu. Publisher: Nishimura-ya. About 1797.
558. THE SUZUHAKI, OR HOUSE-CLEANING BEFORE NEW YEAR'S DAY.
Oban triptych (part of pentaptych). Signed: Utamaro, hitsu. Publisher: Yamada-ya. About 1797.
559. PLEASURE BOATS UNDER RYOGOKU BRIDGE.
Oban triptych. Signed: Utamaro, hitsu. Publisher: Omi-ya. About 1798.
This triptych is the lower half of a six-sheet composition. The upper half shows a group of women on the bridge looking down over the rail.
560. LARGE HEAD AND BUST OF A WOMAN HOLDING A TRANSPARENT COMB.
Oban. Signed: Utamaro hitsu. Publisher: Omi-ya. About 1798.
561. SAYONARA.
Oban. Signed: Utamaro, hitsu.
562. WOMAN SEATED ON A VERANDA.
Oban. Signed: Utamaro ga.
563. A FISHING PARTY ON THE SUMIDA RIVER AT NIGHT.
Oban triptych. Signed: Utamaro hitsu. No publisher's mark. About 1804.

TOSHUSAI SHARAKU

The eccentric artist who used the brush name of Toshusai Sharaku was a dancer of the stately and aristocratic Nō, in the service of Hachisuka, Daimyo of Awa. His true name was Saito Jirobei. For a year or two only, about 1794 he designed the remarkable portraits of actors in character which are justly counted as among the greatest achievements in all Ukiyoe. On first acquaintance with these prints the brutal frankness of the conventions employed may be repellant; nevertheless the treatment is extremely subtle, and it does not take long to realize that these pungent, vital presentations are in truth portraits and works of art such as only genius of a high order could produce.

EIGHT PORTRAITS OF ACTORS.

Oban. Signed: Toshusai Sharaku ga. Publisher: Tsuta-ya.
About 1794.

564. ICHIKAWA EBIZŌ IN THE ROLE OF KO NO MORONAO.
565. MATSUMOTO KOSHIRŌ AS THE OTOKODATE BANZUIN CHOBEI.
566. ICHIKAWA YAOZŌ.
567. ARASHI TATSUZŌ.
568. OTANI TOKUJI AS AN OTOKODATE.
569. SAWAMURA SOJŪRŌ IN THE ROLE OF ENYA HANGUWAN.
570. SAWAMURA SOJŪRŌ AND THE THIRD SEGAWA KIKUNOJŌ.
571. OTANI TOKUJI AND ICHIKAWA OMEZŌ.

TOSHUSAI SHARAKU

572. ICHIKAWA OMEZŌ AS A SAMURAI CARRYING AN
ODAWARA LANTERN.

Hosoe. Signed: Toshusai. No publisher's mark.

573. SEGAWA KIKUNOJŌ IN A FEMALE ROLE.

Hosoe. Signed: Toshusai Sharaku ga. Publisher: Tsuta-ya.
About 1794.

574. NAKAYAMA KUMETARŌ IN THE ROLE OF ONOE
IN THE DRAMA: "KAGAMIYAMA KIŪ NO
NISHIKIYE."

Hosoe. Signed: Toshusai Sharaku ga. Publisher: Tsuta-ya.
About 1794.

575. IWAI HANSHIRŌ AS A JUNREI-OSURU OR WOMAN
PILGRIM TO BUDDHIST SHRINES.

The tablets hung about her neck are the record of her journeying,
an additional one being added at each shrine visited.

UTAGAWA TOYOKUNI

In the later history of the Ukiyoe school no artist holds a more prominent place than the first Toyokuni. In his day he had immense vogue, and he was indeed an artist of much ability, but in addition to being carried along on the ebb-tide of the decadence that was in full movement during the closing years of the eighteenth century the great popularity of his prints led to the publication of works upon which comparatively little time was expended, and to a gradual but steady deterioration in their artistic qualities. His early works in which the influence of Kiyonaga and of Eishi may be traced are by far his best. Many of them are very beautiful, charming in colour and engraved and printed with great care. He was the originator of a new style of actor prints, highly appreciated by the devotees of the theatre for their realistic characterizations. Toyokuni's personal name was Gorobei Kumakichi. He was the son, born in 1769, of Gorobei Kurashashi, a carver of wooden images, who lived in Edo, in the quarter known as Shiba. He first studied under Utagawa Toyoharu and afterward he became a pupil of Utagawa Toyoharu and still later is said to have had Shunyei for a master. He died on the 7th

UTAGAWA TOYOKUNI

of the first month of Bunsei 8 (February 24, 1825) and it is said that when he was buried some 500 or 600 of his drawings were placed in the grave with his body. A monument in the Temple of Koun at Mita Hijirizaka was erected to his memory.

576. SCENE FROM A DRAMA: ONOE MATSUSUKE AS THE GHOST OF IWOHATA: MATSUMOTO KOJIRŌ AS IYENUSHI MOKUEMON.

Oban. Signed: Toyokuni ga. Publisher's mark not identified.

THREE PRINTS OF THE SERIES: YAKUSHA BUTAI SUGATA.

Oban. Signed: Toykuni ga. Publisher: Izumi-ya.

577. THE ACTOR BANDO MITSUGORŌ AS A MAN DRAWING A SWORD.

578. THE THIRD SEGAWA KIKUNOJŌ IN A FEMALE ROLE.

579. IWAI HANSHIRŌ AS YAMATOYA.
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580. A WINDY DAY UNDER THE CHERRY TREES.

Oban triptych. Signed: Toykuni ga. Publisher: Izumi-ya.

581. SEVEN WOMEN IN A BAMBOO GROVE.

Oban triptych. Signed: Toyokuni ga. Publisher: Yamada-ya.

KATSUSHIKA HOKUSAI

Among all the artists of Japan none is more widely known than Hokusai. His renown is world wide and his place among the immortals universally conceded. To tell in the most compact form the story of his life and to describe his work, which was of almost inconceivable variety, would require a large volume. Here it seems neces-

KATSUSHIKA HOKUSAI

sary to state only that he was born in Edo in the 9th month of the 10th year of Horeki (1760) and was probably the son of a mirror maker named Nakajima Issai. He was first employed in a book shop, then for about ten years he worked at the art of wood engraving. At the age of eighteen he became a pupil of Katsukawa Shunshō and his earliest works were signed Shunrō. This was the first of many pseudonyms. He did not long remain in Shunshō's studio, from which it is said he was expelled for insubordination. He then entered upon an independent career, studying the styles of many eminent artists, ancient and modern, and drawing assiduously everything that he saw or dreamed. After a life of extraordinary activity he passed away in the spring of 1849 at the age of 89.

582. THE ACTOR ICHIKAWA OMEZŌ IN A FEMALE ROLE.

Hosoe. Signed: Shunrō ga. Publisher: Tsuta-ya. About 1794.
An interesting early print in the style of Sharaku.

SIX PRINTS FORMING THE SIX FAMOUS POETS SERIES.

Oban. Signed: Katsushika Hokusai ga. Publisher: Ezaki-ya.

583. BUNYA NO YASUhide.

584. OTOMO NO KURONUSHI.

585. ARIWARA NO NARIHIRA ASON.

586. SOJO HENJŌ.

587. ONO NO KOMACHI.

588. KISEN HOSHI.

589. TRAVELLERS ON A HIGHWAY BY THE SEA.

Yokoye. Surimono cut down. Not signed, but signature probably cut off.

KATSUSHIKA HOKUSAI

590. VISITORS TO A TEMPLE TO INARI THE SO-CALLED RICE GOD.

Long surimono. Signed: Sori ga.

591. TWO WOMEN AND A BOY CROSSING A FOOTBRIDGE LEADING TO A TEMPLE.

Long surimono. Not signed. Signature probably trimmed off at the right.

592. WOMEN REELING COTTON IN A FIELD NEAR A POND AT THE EDGE OF WHICH IRIS AND NADESHIKO (A KIND OF PINK) ARE GROWING.

Long surimono. Signed: Hokusai ga.

593. NARIHIRA AND HIS ATTENDANTS HALTING WHILE ONE OF HIS MEN CLIMBS A BLOSSOMING PLUM TREE TO BREAK OFF A BRANCH.

Yokoye surimono. Signed: Sori Hokusai ga.

594. DYERS HANGING UP FRESHLY DIPPED COTTON CLOTH TO DRY IN THE SUNSHINE.

Long surimono. Signed: Sori Gakyo-jin Hokusai ga.

595. GROUP AT THE ENTRANCE TO A SHINTO TEMPLE IN THE TIME OF THE CHERRY BLOSSOMING.

Long surimono, cut down. Not signed. Signature probably trimmed off.

596. THE FAMOUS SWORDSMITH MASAMUNE FORGING A SWORD WITH THE AID OF A SUPERNATURAL VISITOR.

Long surimono. Signed: Gakyo-jin Hokusai ga.

597. WAYFARERS CROSSING A RIVER ON A FERRY BOAT.

Long surimono. Signed: Katsushika Hokusai ga.

The man in the middle of the boat is a street vendor of dumplings. The dumplings are carried by running sticks through them and then sticking these in the cushion on the end of a bamboo pole.

KATSUSHIKA HOKUSAI

FOUR BIRD AND FLOWER PRINTS.

Chuban. Signed: Zen Hokusai Tameichi hitsu. Publisher: Eijudō.

598. BUNCHO AND MAGNOLIA.

599. GROSBEAK AND MARVEL OF PERU.

600. KANARI AND SHAKUYAKU (A KIND OF PEONY).

601. BULLFINCH AND WEEPING CHERRY.

EIGHT PRINTS OF THE LARGE FLOWER SERIES.

Yokoye. Signed, except the eighth print which is without signature: Zen Hokusai Tameichi hitsu. Publisher: Eijudō.

602. CHRYSANTHEMUMS AND BEE.

603. PEONIES AND BUTTERFLY.

604. MORNING GLORIES AND TREE TOAD.

605. FUYO AND SPARROW.

606. ORANGE ORCHID.

607. ORIENTAL POPPIES.

608. LILIES.

609. POPPIES AND BUTTERFLY.

610. MANDARIN DUCK AND DRAKE.

Double page from the "Shashin Gafu," published in 1814. Not signed.

THIRTY-SIX PRINTS OF THE SERIES "THIRTY-SIX VIEWS OF FUJI."

Yokoye. Signed: Zen Hokusai Tameichi hitsu. Publisher: Eijudō.

Originally this series consisted of thirty-six prints, but after the series was completed ten supplementary prints were added.

- 611. VIEW FROM NIHON BASHI, EDO.
- 612. FUJI SEEN FROM HONGWANJI TEMPLE, ASAKUSA, EDO.
- 613. VIEW OF FUJI FROM TATEKAWA, HONJO, EDO.
- 614. VIEW FROM SHIMA MEGURO, EDO.
- 615. FUJI SEEN FROM THE MITSUI DRY-GOODS SHOP, EDO.
- 616. RYOGOKU BRIDGE, EDO: FUJI IN THE DISTANCE.
- 617. VIEW FROM EDO BAY OFF TSUKUDA ISLAND.
- 618. FUJI SEEN FROM THE HALL OF THE FIVE-HUNDRED RAKAN, EDO.
- 619. FUJI SEEN FROM SURUGA-DAI, EDO.
- 620. FUJI SEEN BENEATH MONNEN BRIDGE, EDO.
- 621. THROUGH THE WINDOW OF THE FUJI VIEW TEA-HOUSE AT YOSHIDA.
- 622. VIEW FROM GOTENYAMA.
- 623. FUJI SEEN FROM KOISHIKAWA AFTER A SNOW FALL.
- 624. FUJI SEEN FROM ENOSHIMA.

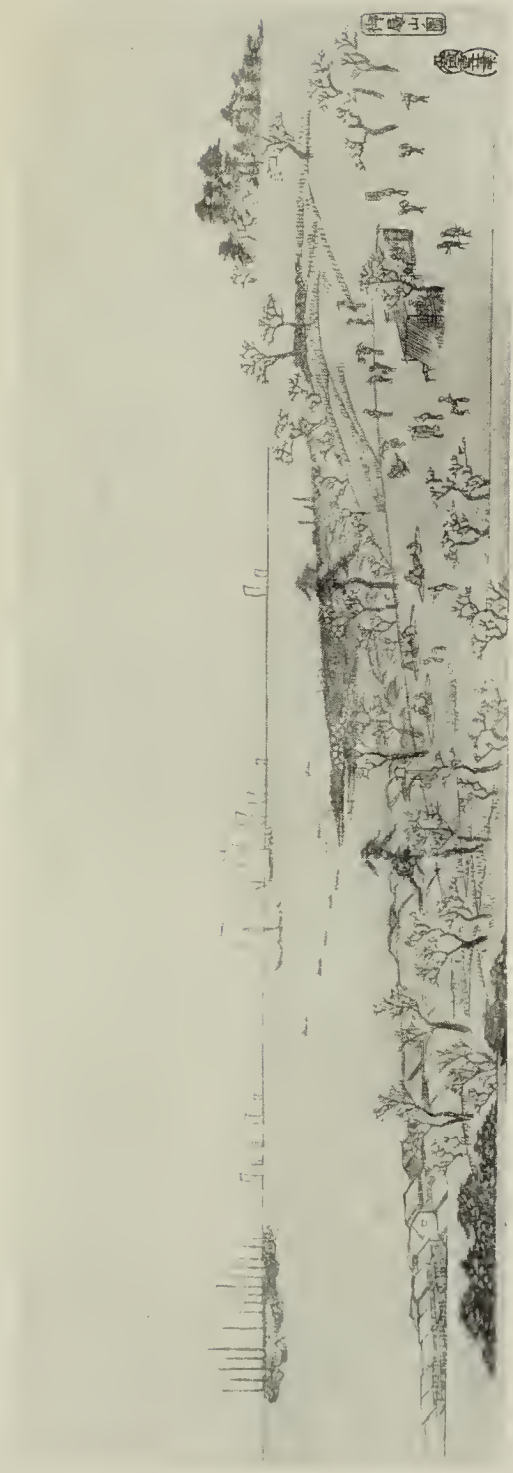
KATSUSHIKA HOKUSAI

625. VIEW OF FUJI FROM MISHIMA IN KAHI PROVINCE.
626. FROM THE MOUNTAINS IN THE PROVINCE OF TOTOMI.
627. FUJI SEEN FROM HAKONE LAKE.
628. FUJI, FROM HODOGAYA ON THE TOKAIDO.
629. VIEW OF FUJI FROM HANAMACHI IN SENJU.
630. VIEW OF FUJI FROM THE SEA AT TAGO-NO-URA.
631. FUJI SEEN FROM THE OME PASS.
632. FROM SEVEN-RI BEACH IN SOSHU.
633. FROM LAKE SUWA IN SUNSHU.
634. FROM THE WATER MILL AT ONDA.
635. FROM NAKAHARA IN SOSHU.
636. FUJI SEEN FROM A TEA PLANTATION AT KATAKURA.
637. FROM UMEZAWA IN SOSHU.
638. THE ROUND PINE TREE AT AOYAMA: FUJI IN THE DISTANCE.
639. FUJI SEEN BENEATH A TORII AT TODO-NU-URA.
640. VIEW OF FUJI FROM ONOSHINDEN.
641. FUJI SEEN FROM USHIBORI IN SUNSHU.
642. VIEW FROM SENJU, PROVINCE OF BUSHU.



SHARAKU

No. 572. The actor Ichikawa Omezo



HIROSHIGE
No. 679. Picture of Gotenyama

643. VIEW OF FUJI FROM HODOGAYA.
644. FUJI SEEN BENEATH A WAVE OF THE SEA AT KANAGAWA.
645. THE WHITE CAP OF FUJI: THUNDERSTORM BELOW.
646. FUJI IN FAIR WEATHER WITH A GENTLE BREEZE.

ANDO HIROSHIGE

The last great name in the history of the Ukiyo-e school is that of Hiroshige, the consummate master of landscape art. His true name was Ando Tokitaro. He was born in 1797, and at the age of fifteen, having failed to get into the crowded studio of Toyokuni, he became a pupil of Toyohiro. For the world this may be regarded as a fortunate circumstance. From his master Toyohiro he obtained the name Ichiyusai (profoundly deep). This when growing popularity made his fame secure and gave him confidence in his power, he changed to Ichiryusai (one standing alone). After a life full of activity he died on the 6th day of the 9th month of Ansei 5 (1858) and was buried in Tōgaku Temple, Shinteramachi, Asakusa, Yedo. He designed an extraordinary number of prints, and many of these were issued in successive editions until the blocks were entirely worn out. Ordinary impressions are abundant, but choice early ones in fine condition are very rare.

647. THE EBISU FETE AT THE VILLAGE OF IMAMIYA.
Yokoye. Series: Naniwa Meisho. Signed: Hiroshige ga. Publisher: Eisendō.
648. THE NIGHT BOAT ON THE YODO RIVER.
Yokoye. Series: Kyoto Meisho. Signed: Hiroshige ga. Publisher: Eisendō.

ANDO HIROSHIGE

FOUR PRINTS FROM THE "SIXTY-NINE POST STATIONS OF THE KISOKAIDO" SERIES.

Yokoye. Signed: Hiroshige ga. Publisher: Iseri.

649. THE INSPECTION GATE, FUKUSHIMA STATION.

650. MIYANOKOSHI STATION; PEASANTS GOING HOME BY MOONLIGHT.

Justly celebrated as one of Hiroshige's masterpieces.

651. MOCHIZUKI STATION: MOONLIGHT VIEW.

652. SHIONADA STATION.

FOUR PRINTS OF THE "EDO KINKO HAKKEI" SERIES.

Yokoye. Signed: Hiroshige ga. Publisher: Sanoki.

653. HANEDA NO RAKU GAN (GEESE FLYING DOWN AT HANEDA).

654. ASUKA YAMA NO BOSETSU (EVENING SNOW ON ASUKA HILL).

655. TAMAGAWA AKI NO TSUKI (AUTUMN MOON OVER THE TAMA RIVER).

656. AZUMASHI YORU AME (NIGHT RAIN AT AZUMASHI).

FIVE PRINTS OF THE "TOTO MEISHO" SERIES.

Yokoye. Signed: Hiroshige ga. Publisher: Sanoki.

657. NIHON BASHI NO SHIRA SAME (WHITE RAIN AT NIHON BRIDGE).

658. VIEW OF AKABANE, SHIBA, IN SNOW.

The long building at the right is an army barracks.

659. ASAKUSA, KINRYUSAN, TOSHI NO-ICHI GUN-JU
(THE YEARLY FESTIVAL BEFORE NEW YEARS,
AT KINRYUSAN TEMPLE).

660. ŌJI INARI NO YASHIRO (THE SHINTO SHRINE
TO INARI AT ŌJI).

661. MEGURO FUDO MO-ODE (FUDO TEMPLE AT
MEGURO).

662. YUMI HARI NO TSUKI (THE BOW-SHAPED
MOON).

Narrow Oban. Series: Twenty-eight moonlight views. Signed:
Hiroshige hitsu.

FIVE PRINTS FROM THE SERIES "MEISHO EDO
HYAKKEI" (ONE HUNDRED EDO VIEWS).

Oban. Signed: Hiroshige ga. Publisher: Teikichiji.

663. ASUKA YAMA, KITA NO CHŌBŌ.

Distant view to the north from Asuka hill.

664. SUMIDAGAWA SUISHIN NO MORI.

The woods of Suishin on the Sumida river.

665. YOSHIWARA NIHON ZUTSUMI.

The road to the Yoshiwara along the embankment of the Sumida
river.

666. MAMA NO KOYO, KOTENA NO YASHIRO, TSUGI
HASHI.

Maple leaves at Mama, Kotena temple, and Tsugi bridge.

667. MEGURO TAIKO BASHI YUKI NO KEI.

Sunset view of Taiko bridge in snow.

FIVE PRINTS FROM THE SO-CALLED "UPRIGHT
TOKAIDO" SERIES.

Oban. Signed: Hiroshige ga. Publisher: Tsuta-ya.

ANDO HIROSHIGE

668. HODOGAYA STATION.

669. YOKAICHI NAKO NO URA MIYEGAWA.

Yokaichi station, the river Miye, and view of the sea.

670. SHONO SHIRA-TORI-ZUKA KO SEKI.

The Shira-tori-zuka old trail at Shono.

671. KAMEYAMA STATION.

672. SEKI SAN GU MICHI OI WAKE.

The branch road leading to the Shinto temple at Seki.

TWO PRINTS FROM THE SERIES "ROKU-JU-YO
SHU MEISHO ZU KAI" (VIEWS IN THE SIXTY-
ODD PROVINCES).

Oban. Signed: Hiroshige hitsu. Publisher: Koshimura Heisuke.

673. TSUSHIMA KAIGAN YUBARI.

Rainbow at Kai beach, Tsushima.

674. YAMATO TATSUTA-YAMA TATSUTA-GAWA.

Mount Tatsuta and the Tatsuta river in Yamato Province.

THREE PRINTS FROM THE "THIRTY-SIX VIEWS
OF FUJI" SERIES.

Oban. Signed: Hiroshige ga. Publisher: Tsuta-ya.

675. FUJI SEEN FROM KOSHIGAYA IN MUSHASHI.

676. VIEW OF FUJI FROM YOSHIWARA ON THE
TOKAIDO.

677. FUJI SEEN FROM MIHO NO MATSUBARA IN
SURUGA.

ANDO HIROSHIGE

THREE PRINTS OF THE SERIES KNOWN AS THE
"SURIMONO EDO MEISHO."

Long surimono. Signed: Hiroshige ga.

The prints of this series are the rarest and most highly prized of Hiroshige's works.

678. TAKEDA BABA.

The horse race-track at Takada.

679. GOTENYAMA NO ZU.

Picture of Gotenyama.

680. HAGI DERA.

Garden famed for its *hagi* (lespedeza) flowers.

THIRTEEN BIRD AND FLOWER PRINTS.

681. WHITE EGRET AND BULLRUSHES.

Narrow panel. Signed: Hiroshige hitsu. Publisher: Kawaguchi Shozo.

682. KINGFISHER AND IRIS.

Narrow panel. Signed: Hiroshige hitsu. Publisher: Kawaguchi Shozo.

683. QUAIL AND POPPIES.

Narrow panel. Signed: Hiroshige hitsu. Publisher: Kawaguchi Shozo.

684. SWALLOWS AND WILD CHERRY.

Narrow panel. Signed: Hiroshige hitsu. Publisher: Kawaguchi Shozo.

685. SWALLOWS AND WISTARIA.

Narrow panel. Signed: Hiroshige ga. Publisher: Tsuta-ya.

686. FALCON, PINE AND RISING SUN.

Wide panel. Signed: Hiroshige hitsu.

ANDO HIROSHIGE

687. USO AND CAMELLIA.

Wide panel. Signed: Hiroshige hitsu.

688. SWALLOWS, PEACH BLOSSOMS AND MOON.

Wide panel. Signed: Hiroshige hitsu.

689. PHEASANT AND YOUNG PINES ON A STEEP HILLSIDE.

Wide panel. Signed: Hiroshige hitsu.

690. BIRD AND WILD CHERRY.

Wide panel. Signed: Hiroshige hitsu. Publisher: Wakasa-ya.

691. TWO BIRDS AND AUTUMN MAPLE.

Yokoye. Signed: Hiroshige hitsu. Publisher: Sanoki.

692. SWALLOWS AND CAMELLIA IN SNOW.

Wide panel. Signed: Hiroshige hitsu. Second, and best edition. Publisher: Sanoki.

693. GEESE.

Long surimono. Signed: Hiroshige hitsu.

694. THE SARUBASHI (MONKEY BRIDGE) IN THE PROVINCE OF KOSHU.

Kakemono-ye. Signed: Hiroshige hitsu. Stamp: Ichiryusai. Publisher: Tsuta-ya.

KEISAI EISEN

Ikeda Zenjirō Yoshinobu, whose artist name was Keisai Eisen, was born in Yedo in 1791 and died in 1848. He was one of the leading artists of his day. Of his works, which, in subject, cover a wide range, the landscapes, after the manner of Hiroshige, are the most notable.

695. LANDSCAPE.

Kakemono-ye. Signed: Keisai. Publisher: Eikyudō.

UTAGAWA KUNISADA

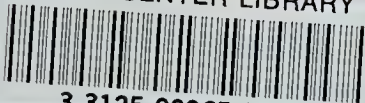
Kunisada was one of the best of Toyokuni's pupils and in 1844 he took the name of Toyokuni the second. What Kunisada might have done had he been born fifty years earlier than the time when he came into the world can only be conjectured. He was a man of ability but it was his lot to live in a period when popular taste was at its lowest and after his earliest years he rarely attempted anything but the veriest pot-boilers. The print here exhibited shows the result of one of these rare attempts at something better.

696. MOMIJI GARI NO ZU (PICTURE OF MAPLE TREE VIEWING).

Yokoye. Signed: Kochorō Kunisada ga. Publisher: Yamaguchiya.



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