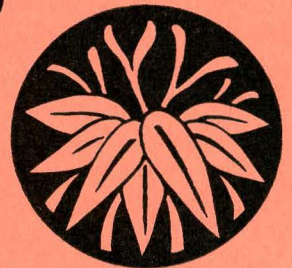


THE ART INSTITUTE OF CHICAGO

JAPANESE PRINTS



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Masterpieces

THE ART INSTITUTE OF CHICAGO

MARCH 10—APRIL 17, 1955

of JAPANESE PRINTS

WOODBLOCK DEMONSTRATIONS

During the exhibition, Toshi Yoshida will demonstrate woodblock carving, and printing in Gallery G-53 on Mondays, Thursdays and Saturdays between the hours of ten and four o'clock.

On the cover: the medallions are adapted from Kabuki actors' crest (mon) which usually appeared on their robes in the prints

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Foreword

The influence of Japanese Prints in Europe and America can be traced through the series of remarkable exhibitions which began in the last century. Few of the world's major arts have been so dependent upon formal museum exhibition as this highly informal art of the woodblock print.

In 1867 the Paris Exposition Universelle startled the artists of Paris and initiated them into the subtle mysteries of Japanese art. The influence thus generated has never disappeared from western art. Artists as diverse as Degas, Toulouse de Lautrec and Mary Cassatt were to discover the keen line and startling color of Japan mainly because public exhibitions awakened them to these values.

In 1888 the Burlington Fine Arts Club, London, uncovered to English artists and collectors the majesty of Japanese design and particularly the pulsating power of Hokusai's draughtsmanship. After this exhibition, English commercial design never ceased reacting to Japanese influences and much of the excellence of British posters derives from the lessons acquired from this and subsequent exhibitions.

In 1889 an exhibition at the Grolier Club of New York allowed American connoisseurs to catch up with their European fellows. In this case the chief impact fell upon the group of men who were to form America's first notable collections of Japanese prints.

No print exhibitions equalled in overwhelming effect the annual shows held in Paris during 1909–1914. Here for the first time, it can be safely claimed, the true glories of the Japanese print were displayed. The scholarship of the catalogue was revolutionary and the emergence of this strange and sweet art onto the full world stage dates from these great shows.

In 1940 American experts assembled the finest exhibition of a single artist ever to have been shown outside Japan. The Sharaku exhibition of that year, and its catalogue, constituted the high-water mark of print scholarship.

Now The Art Institute of Chicago offers the next logical step. In this exhibition 350 prints, covering the entire range of the woodblock art in Japan, are presented. The artistic quality of these prints is very high and as an average has probably never been equalled in any of the great preceding exhibitions. The condition of the prints here offered is superb. The subject-matter content is varied and has been chosen so as to represent all aspects of the art.

Most remarkable, however, is the erudition of the publication which accompanies the exhibition, and which—in a sense—the exhibition honors. Volume One of The Art Institute's catalogue of its prints is a masterpiece of printing and scholarship. It far exceeds any previous catalogue of a public collection and constitutes an achievement of note. When completed many years from now, it will establish a monument to American art scholarship.

In this brief account of notable progenitors, one of the most curious exhibitions, and certainly the one which had the most unforeseen results, has been skipped. In 1893, during the World's Columbian Exposition, an unpretentious collection of Japanese prints was added—as an afterthought—to the Japanese pavillion and for the first time the people of Chicago saw the tender wonders of the Japanese woodblock print. The effect upon the general public of that day is not recorded, but the effect upon a small coterie of Chicago gentlemen remains one of the happiest accidents in the history of collecting.

Clarence Buckingham, Frederick W. Gookin, Frank Lloyd Wright, J. Clarence Webster, Charles J. Morse, Charles H. Chandler, saw these prints and instantly awakened to the joys that might be found in building up small collections of their own. Thus

started what one might call “The Chicago Craze,” and from its gentle madness derived those admirable collections which have always graced this section of the United States. These collectors in turn supported and encouraged two of the finest print experts yet to be developed in America, Arthur Davison Ficke and Frederick William Gookin, the latter a former keeper of the Buckingham Collection.

It is therefore highly appropriate that this present exhibition, reintroducing as it does the field of the Japanese print to a new generation of the public, should be held in Chicago; for in this unlikely and accidental setting these small, adorable works have long enjoyed an almost perfect home. No other city in the world has a more honorable history of connoisseurship of the Japanese print.

In this exhibition one finds certain individual prints of unusual historic interest.

Morofusa: On the Yoshida Highway (*No. 14*) bears in faded ink the notation: “Fenollosa Collection No. 1.” Here we have the first print from the first great American collection, and it remains one of the noblest.

Kiyonaga: A Room In the Yoshiwara (*No. 228*) has widely been held to be the most perfect print ever made in Japan and this catalogue could probably be filled with encomiums that have been written about this subtle masterpiece.

Toyonobu: The Actor, Sanogawa Ichimatsu (*No. 142*) is historically one of the best loved of all prints. It has been reproduced in numerous editions, plagiarized in others. The kimono pattern introduced in this print remains one of the most highly treasured in modern Japan. And, the actor portrayed is remembered as the matinee idol “who probably received more love letters than any other in the history of the Japanese theater.” Appropriately, in this print he holds such an epistle.

Harunobu: Eight Parlor Views (*Nos. 181–188*) is probably the most famous single set of prints now in existence. Three reasons support this claim: (1) The prints have come down to us in practically mint condition (2) The original wrapper in which they were issued is preserved, so that we can see how prints were sold to the public (3) Seals on the wrapper indicate that this set was once the personal property of the poet Kyosen, who commissioned these superb prints as gifts for his circle of friends.

Shunshō: The Black Danjūrō (*No. 223*) is of special interest. It was once one of the treasures of Louis V. Ledoux, who assembled one of America’s finest small collections.

Now it adds strength to the remarkable collection of Shunshō's work brought together in the main by Gookin and it portrays the noble actor, Ichikawa Danjūrō V in his most remarkable role.

One could find in this exhibition more than fifty prints of comparable historic interest, but four somewhat different facts should be pointed out to increase the enjoyment of the viewer. First, these prints are from the Clarence Buckingham Collection, which automatically means that they are of high quality. The Buckingham family not only gave generously to The Art Institute; they also gave wisely, requiring a corroborative expert in the field to approve any subsequent additions to the collection. The beauty of this exhibition is a tribute to the judgment of the Buckingham family.

Second, the Buckingham Collection, and therefore this exhibition, stresses the great early prints of Japanese art. It is in these towering works of sometimes shocking force that one can best study the underlying principles that governed printmaking. Chicago is wealthy in these rugged, majestic early prints.

Third, the acknowledged masters of the Japanese print are also well represented. Thus the person seeking a comprehensive understanding of how the art developed could profitably devote his time to the works of Moronobu, Kiyonobu, Masanobu, Harunobu, Kiyonaga, Utamaro, Sharaku, Hokusai and Hiroshige in that order. From their masterpieces here displayed he would obtain an excellent summary of the art.

Fourth, the exhibition contains 350 prints, almost the ideal size for an intimate private collection. There has never been any one private collection of such comprehensiveness and quality, but a good way to enjoy the exhibition would be to imagine it as one's own. Unfortunately, I shall be in Central Asia when the prints are finally arranged and submitted to the public, but whenever I reflect that these handsome works could represent the ideal personal collection, my mouth will water.

James A. Michener



Notes on the Exhibition

The present exhibition of Masterpieces of Japanese Prints covers in range the whole development of the print school known as *Ukiyo-e* or Pictures of the Passing World from its beginning toward the last quarter of the seventeenth century to the present day artists. *Ukiyo-e* is difficult to define but in common usage it refers to paintings or woodblock prints, usually the latter, depicting scenes of everyday life, particularly those dealing with actors and beautiful women.

The first artists, stimulated by Moronobu (1625–1694), created powerful compositions in black and white called *sumi-e* or ink pictures to which color was sometimes added by hand. Evidently these colored prints with a predominance of *tan* (red lead) became tremendously popular and were known as *tan* pictures even when green and yellow were sometimes added. Other varieties of hand colored prints were *beni-e*, in which *beni* (red) extracted from the saffron flower was the most prevalent color; *urushi-e*, hand colors plus dense black coated with glue to give the appearance of *urushi* (lacquer) and brass particles sprinkled over yellow to imitate gold lacquer work. The next development was the two color print known as *benizuri-e* (red printed picture) with *beni* and green printed from blocks. The year 1743 is usually given for the issue of these printed pictures and one wonders why it took nearly twenty-two years to develop the next step, the polychrome print known as *nishiki-e* or brocade pictures.

The catalogue, as well as the individual prints listed under each artist, has been arranged chronologically. Japanese terms have been avoided whenever possible unless a translation would add to a clearer understanding of the print. The artist's signature does not always appear on the prints but when it does, it is usually followed by the word, *gwa*, *hitsu* or *zu*, meaning pictured or painted, brushed or drawn, and delineated or designed. A critical aesthetic appreciation has not been attempted as the prints speak for themselves. No one can look at these masterpieces without being affected by their beauty and majesty.

Margaret O. Gentles

Keeper of The Clarence Buckingham Collection of Japanese Prints

CATALOGUE

Moronobu (Hishikawa), 1618–1694

Moronobu was the first print artist of great stature to give impetus to the new school of Ukiyo-e with the publication of his illustrated books, albums and large single sheet prints. His work printed in black ink from one block was known as sumi-e or ink pictures. The following prints date from circa 1675 to 1690.

From the Series: Flower Viewing at Ueno

- 1 Music under the Cherry Trees
Ink impression, $10\frac{7}{8}$ " x $16\frac{5}{6}$ "

From the Series: Views of the Yoshiwara (Nos. 2-3)

- 2 Road through the Rice Field
Ink impression, $10\frac{1}{16}$ " x $16\frac{1}{8}$ "
- 3 Scene in the Yoshiwara
Ink impression, $10\frac{1}{8}$ " x $16\frac{1}{16}$ "
- 4–9 Procession of a Young Nobleman
Ink impression colored by hand, six sheets, each $10\frac{5}{8}$ " x 15"
- 10 The Love Affair of Yoshitsune
Ink impression colored by hand, 12" x $22\frac{1}{2}$ "
- 11 On Parade in the Yoshiwara
Ink impression, $12\frac{1}{4}$ " x $26\frac{3}{4}$ "
- 12 Beauty Standing beside a Cherry Tree
Ink impression colored by hand, $21\frac{1}{4}$ " x 12"
- 13 The Challenge of the Battle of Yashima
Ink impression colored by hand, $22\frac{3}{8}$ " x $11\frac{3}{4}$ "

Morofusa (Hishikawa), active 1685–1703

A son of Moronobu, whose work lacked the brilliance of his father's designs, Morofusa is known by his book illustrations and a few single sheet prints.

- 14 On the Yoshida Highway
Ink print colored by hand, $23\frac{1}{4}$ " x $11\frac{1}{2}$ "

Moroshige (Furuyama), active 1678–1698

Little is known concerning this pupil of Moronobu except that he designed books and a series of prints with the signature: Moroshige Hishikawa line. The following prints date from circa 1688.

- 15 Beauty near a Plum Tree
Ink impression colored by hand, 22" x $11\frac{1}{2}$ "
- 16 Dos-à-Dos
Ink impression $10\frac{3}{4}$ " x 15"



Jihe (Masataka), active 1680–1700

A contemporary of Moronobu, whose work was formerly attributed to that master until scholars noted that many of these prints were signed Mura or Jihei, as a decorative part of the design. Note the characters (Ji-hei) on the man's belt in Number 17. Prints listed below were designed circa 1685.

- 17 The Insistent Lover
Ink impression colored by hand, 10 $\frac{3}{4}$ " x 16"
- 18 An Interrupted Embrace
Ink impression 10 $\frac{3}{8}$ " x 14 $\frac{7}{8}$ "

Kwaigetsudō (Anchi), active Early 18th Century

There has been much disagreement among connoisseurs concerning the artists who signed their prints "Japanese amusing picture Kwaigetsu pupil Anchi, (Dohan or Doshin)" as the case may be, as to whether these prints are the work of one artist or several using different aliases. All known prints were designed circa 1714.

- 19 Figure of a Young Beauty
Ink impression, 22 $\frac{1}{4}$ " x 12 $\frac{1}{2}$ "
- 20 Beauty Looking over her Shoulder
Ink impression colored by hand, 21 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ "

Kwaigetsudō (Dohan)

- 21 Courtesan Playing with a Cat
Ink impression colored by hand, 22 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ "
- 22 Standing Courtesan
Ink impression colored by hand, 23" x 11 $\frac{1}{4}$ "

Kiyonobu I (Torii), 1664–1729

Founder of the Torii School whose artists specialized in theater posters, programs, books and prints of actors and popular figures of the day. The following prints date from circa 1698 to 1720.

- 23 The Actor Kodenji as Yaegakihime
Ink impression colored by hand, 12" x 5 $\frac{7}{8}$ "
- 24 Scene from a Drama
Ink impression colored by hand, 21 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ "
- 25 The Actor Shinomiya Heihachi
Ink impression colored by hand, 20 $\frac{3}{8}$ " x 12"
- 26 The Actor Heikurō I as Nanahori Dojō
Ink impression colored by hand, 11 $\frac{1}{2}$ " x 5 $\frac{7}{8}$ "
- 27 The Actor Kichisaburō as Nyosan-no-Miya
Ink impression colored by hand, 19" x 12 $\frac{1}{4}$ "
- 28 The Actor Miyako as a Woman
Ink impression colored by hand, 11 $\frac{5}{8}$ " x 5 $\frac{7}{8}$ "
- 29 The Courtesan Masatsune
Ink impression, 21 $\frac{1}{4}$ " x 13"





- 30 The Arrival of the Korean Embassy in Edo (Tokyo)
Ink impression, each sheet $11\frac{1}{2}'' \times 14\frac{3}{8}''$
- 31 Lovers Reading
Ink impression, $14'' \times 10''$
- 32 A Professional Buffoon Entertaining Lovers
Ink impression, $10\frac{1}{4}'' \times 14\frac{1}{2}''$
- 33 The Actor Hannosuke Carrying a Straw Hat
Ink impression colored by hand, $22'' \times 11\frac{1}{2}''$
- 34 Painting the Screen
Ink impression colored by hand, $10\frac{5}{8}'' \times 14\frac{5}{8}''$
- 35 Danjūrō II as a Samurai and Hananojō as a Puppeteer
Ink impression colored by hand, $12'' \times 6''$
- 36 Courtesan and Child Attendant
Ink impression, $23'' \times 12\frac{1}{4}''$
- 37 Scene from a Drama
Ink impression colored by hand, $12\frac{1}{4}'' \times 6\frac{1}{2}''$
- 38 Danjūrō II as an Obi Peddler and Monnosuke as Hisamatsu
Ink impression colored by hand, $13\frac{7}{8}'' \times 5\frac{7}{8}''$

Kiyomasu I (Torii), 1694?–1724?

Kiyomasu is probably the eldest son or brother of Kiyonobu I with whom he studied and whose work ranks with that of his teacher.

- 39 Scene from a Drama
Ink impression colored by hand, $12\frac{1}{4}'' \times 21\frac{1}{2}''$
- 40 Sakata Kintoki Capturing a Tengu
Ink impression colored by hand, $26\frac{3}{4}'' \times 13''$
- 41 A Beauty
Ink impression, $22\frac{3}{4}'' \times 12\frac{1}{2}''$
- 42 Beauty Holding a Fan
Ink impression, $21'' \times 11\frac{1}{2}''$
- 43 The Actor Handayu as a Woman
Ink impression colored by hand, $22'' \times 12\frac{3}{8}''$
- 44 The Actor Kichijūrō as a Courtesan
Ink impression colored by hand, $21\frac{1}{2}'' \times 12\frac{1}{2}''$
- 45 Beauty Holding a Toy Lantern
Ink impression, $22\frac{1}{2}'' \times 12\frac{1}{4}''$
- 46 Portrait of the Actor Shōgorō
Ink impression colored by hand, $22\frac{3}{8}'' \times 12\frac{1}{4}''$
- 47 Scene from a Drama
Ink impression, $12'' \times 17\frac{3}{8}''$
- 48 Scene from a Drama
Ink impression, $11\frac{15}{16}'' \times 16\frac{3}{4}''$
- 49 Scene from a Drama
Ink impression, $10\frac{1}{2}'' \times 15\frac{3}{4}''$
- 50 A Hawk Capturing a Crane in Flight
Ink impression colored by hand, $22'' \times 11\frac{1}{4}''$

- 51 Sparrow Hawk
Ink impression colored by hand, 21 $\frac{3}{8}$ " x 11 $\frac{1}{4}$ "
- 52 An Eagle Attacking a Monkey
Ink impression colored by hand, 22 $\frac{1}{2}$ " x 12"
- 53 An Eagle on a Cliff near a Kiri Tree
Ink impression colored by hand, 22" x 11 $\frac{1}{4}$ "
- 54 The Actor Mangiku as a Woman
Ink impression colored by hand, 21" x 12 $\frac{3}{4}$ "
- 55 Monnosuke I and Rinya in a Scene from a Drama
Ink impression colored by hand, 22" x 12 $\frac{3}{8}$ "
- 56 Kintarō II as Yao-ya O-Shichi
Ink impression colored by hand, 13 $\frac{1}{4}$ " x 6"
- 57 Eagle and Monkey
Ink impression colored by hand, 12 $\frac{1}{2}$ " x 5 $\frac{3}{8}$ "
- 58 Hawk and Macaw
Ink impression colored by hand, 11 $\frac{1}{8}$ " x 6"

Sukenobu (Nishikawa), 1671–1751

A Kyōto artist who studied classical painting but was also influenced by the new Ukiyo-e painters. Sukenobu's work is full of life and feminine charm which can be seen from his many book illustrations and paintings. His work was the inspiration for later artists, particularly Harunobu. Few prints by him are known.

- 59 Young Girl Carrying a Flower Arrangement
Ink impression colored by hand, 12 $\frac{1}{4}$ " x 6 $\frac{3}{8}$ "

Chinchō (Hanekawa), 1679–1754

An artist who was independent of publishers' offers working only when in the mood. Chinchō was a pupil of Kiyonobu I.

- 60 Peddlers of Needles and Thread
Ink impression colored by hand, 9 $\frac{1}{2}$ " x 6 $\frac{1}{4}$ "

Wagen (Hanekawa), active 1716–1735

Wagen's prints were designed in the style of his teacher Chinchō.

- 61 Actors as Sellers of Firewood
Ink impression colored by hand, 12 $\frac{1}{2}$ " x 6"

Kiyoharu (Kondō), active 1704–1720

Kiyoharu worked in the style of Kiyonobu I with whom he may have studied.

- 62 In Front of the Theaters in Sakai Street, Edo
Ink impression colored by hand, 12 $\frac{1}{2}$ " x 22"
- 63 Kumagai Naozane and Taira no Atsumori at the Battle of Ichi-no-Tani
Ink impression colored by hand, 13 $\frac{1}{2}$ " x 12 $\frac{3}{8}$ "



日本嬋娟畫鳥辰氏清倍圖





- 64 Sugawara Michizane
Ink impression colored by hand, $12\frac{3}{8}$ " x $5\frac{15}{16}$ "

Katsunobu (Kondō), active 1730–1740

No facts are known about this artist. He might have been a pupil of Kiyoharu.

- 65 The Black Kimono
Ink impression colored by hand, $12\frac{1}{4}$ " x $5\frac{7}{8}$ "

Shigenobu (Hirose), active 1724–1735

Nothing is known of the life of Shigenobu except a few prints upon which his signature appears.

- 66 Beauties of the Three Capitals
Ink impression colored by hand, $13\frac{1}{4}$ " x $18\frac{1}{2}$ "

Shigenobu (Tsunekawa)

May be another signature used by Hirose Shigenobu.

- 67 The Actor Danjūrō II as Sukune Kanemitsu
Ink impression colored by hand, $13\frac{1}{4}$ " x $6\frac{1}{8}$ "

Artists Unidentified, circa 1700–1735

- 68 The Scene of Ō-shukubai (Warbler-dwelling Plum Tree) Fanciful Genji
Ink impression colored by hand, $17\frac{1}{2}$ " x $10\frac{1}{8}$ "
- 69 Picture of a Holland Man
Ink impression colored by hand, $14\frac{1}{8}$ " x $6\frac{3}{16}$ "

Kiyonobu II (Torii), 1702?–1750

The adopted son of Kiyonobu I whose work rarely reached the dramatic power of his teacher.

- 70 Courtesan of Kyōto and her Attendant
Ink impression colored by hand, $11\frac{1}{4}$ " x $5\frac{3}{4}$ "
- 71 A Priest Sweeping the Snow
Calendar for the Sixteenth Year of Kyōhō, 1731
Ink impression, $13\frac{1}{16}$ " x $6\frac{1}{16}$ "
- 72 The Actor Danjūrō II as Soga no Jūrō in a Dance
Ink impression colored by hand, 13" x $6\frac{3}{8}$ "
- 73 Actors as two Famous Lovers, O-Chiyo and Hanbei
Ink impression colored by hand, $11\frac{11}{16}$ " x $5\frac{13}{16}$ "
- 74 Scene from a Drama
Ink impression printed in two colors, $11\frac{3}{4}$ " x $5\frac{3}{8}$ "
- 75 Forging a Blade
Ink impression printed in two colors, $10\frac{1}{2}$ " x $5\frac{3}{8}$ "

Kiyomasu II (Torii), 1706–1763

Possibly a son of Kiyonobu I who designed lacquer prints and those printed in two colors.

- 76 The Actor Sōjūrō I as Ebisu
Ink impression colored by hand, 13¼" x 6⅛"
- 77 Kinsaku I as a Woman Peddler of Dye for Teeth
Ink impression colored by hand, 13½" x 6¼"
- 78 Beauties of the Three Capitals
Ink impression colored by hand, 12⅝" x 18¼"
- 79 The Poetess Komachi Washing the Copybook
Ink impression colored by hand, 11¾" x 6¼"

From the Series: The Farmer's Four Seasons (Nos. 80-81)

- 80 Autumn, Harvesting the Rice
Ink impression colored by hand, 12⅞" x 5⅞"
- 81 Winter, Storing the Cleaned Rice
Ink impression colored by hand, 12⅞" x 5⅞"
- 82 The Snow-clogged Geta
Ink impression colored by hand, 12½" x 6"
- 83 The Actor Mangiku as O-Fuji
Ink impression colored by hand, 12¾" x 6¼"
- 84 The Actor Kikunojō I as Hannyo
Ink impression colored by hand, 12¼" x 6"
- 85 The Actor Kikunojō I Leaning on a Game Board
Ink impression colored by hand, 12½" x 6"
- 86 Scene from a Drama
Ink impression printed in two colors, 12½" x 5⅞"
- 87 The Actor Ebizō about to Perform a Ritual
Ink impression colored by hand, 12¼" x 5¾"

Kiyotada (Torii), active 1723–1750

Probably a pupil of Kiyonobu but also influenced by Masanobu.

- 88 At the Great Gate to the Middle Street of the Yoshiwara
Ink impression colored by hand, 17" x 25¼"

Masanobu (Okumura), 1686–1764

An artist of great ability and virtuosity who seems to have been self-taught but studied carefully the styles of the other popular artists. Masanobu is credited with several innovations such as pillar prints, perspective pictures and the use of two-color printing from blocks. The following work of Masanobu dates from circa 1708–1750.

- 89 The Two Lovers, O-Shichi and Kichisaburō
Ink impression colored by hand, 21¾" x 11½"
- 90–95 Six Prints from the Tale of Genji
Ink impression, each sheet 10¾" x 14¾"



東武大和畫師 奥村政信

- 96 Happy Ending
The outline of the figure is made up of phrases used in letter writing by women.
Ink impression, $14\frac{3}{16}$ " x $10\frac{3}{8}$ "
- 97 Solving the Puzzle on the Fan
Ink impression colored by hand, $21\frac{7}{8}$ " x 13"
- 98 A Courtesan Walking
Ink impression colored by hand, $21\frac{1}{8}$ " x $11\frac{1}{2}$ "
- 99 A Court Lady
Ink impression colored by hand, $22\frac{1}{8}$ " x $11\frac{3}{4}$ "
- 100 Patron God of Fishermen, Ebisu
Ink impression colored by hand, 12" x $21\frac{3}{8}$ "
- 101 The Golden Pheasant Bird
Ink impression colored by hand, $12\frac{1}{2}$ " x $6\frac{1}{8}$ "
- 102 Cock on a Jar of Rice
Ink impression colored by hand, $13\frac{3}{8}$ " x $6\frac{1}{4}$ "
- 103 Japanese Picture, a Mythical Chinese Lion
Ink impression colored by hand, $12\frac{1}{2}$ " x $6\frac{1}{8}$ "
- 104 The Actor Danjūrō II as Soga no Gorō
Ink impression colored by hand, $11\frac{3}{4}$ " x $6\frac{1}{4}$ "
- 105 The Actor Montarō as a Woman
Ink impression colored by hand, $12\frac{1}{4}$ " x $5\frac{3}{16}$ "
- 106 Entertaining the Lovers
Ink impression colored by hand, $10\frac{3}{4}$ " x $14\frac{1}{4}$ "
- 107 Large Perspective Picture of the Kaomise Performance of Drama and Comedy
Ink impression colored by hand, $18\frac{1}{4}$ " x $26\frac{3}{4}$ "
- 108 Perspective Picture in a Large Tea-house
Ink impression colored by hand, $12\frac{7}{8}$ " x $17\frac{3}{4}$ "
- 109 Floating Boat
Ink impression, $12\frac{5}{8}$ " x 6"
- 110 The Actor Ichimatsu I
Ink impression colored by hand, 43" x $6\frac{3}{8}$ "
- 111 Courtesan Holding a Pipe
Ink impression colored by hand, $40\frac{1}{4}$ " x $6\frac{1}{2}$ "
- 112 Story of the Ancient Battles by the Lecturer Shidōken
Ink impression colored by hand, $27\frac{3}{8}$ " x $6\frac{1}{8}$ "
- 113 The Actor Onoe Kikugorō I as Soga no Gorō
Ink impression colored by hand, $25\frac{3}{4}$ " x $8\frac{7}{8}$ "
- 114 Courtesan and Attendant
Ink impression colored by hand, $29\frac{1}{8}$ " x $10\frac{1}{8}$ "
- 115 O-Shichi of the Grocery
Ink impression colored by hand, $28\frac{1}{2}$ " x $10\frac{1}{4}$ "
- 116 Portrait of Shoki in Kanō Style
Ink impression colored by hand, $23\frac{3}{8}$ " x $9\frac{7}{8}$ "
- 117 Young Woman with an Umbrella
Ink impression colored by hand, 27" x $6\frac{3}{8}$ "
- 118 Scene from a Drama
Ink impression printed in two colors, $11\frac{3}{4}$ " x $5\frac{3}{4}$ "

- 119 Young Attendants, A Set of Three
Ink impression printed in two colors, 11¾" x 17"
- 120 Ichikawa Ebizō I (Danjūrō II) as Sukeroku
Ink impression colored by hand, 26⅞" x 9½"
- 121 Burning Maple Leaves to Heat Sake
Ink impression colored by hand, 16" x 11¾"

Toshinobu (Okumura), active 1717–1750

A pupil of Masanobu who seems to have designed mainly lacquer prints in a small format. The prints listed date from circa 1717 to 1735.

- 122 Scene from a Drama
Ink impression colored by hand, 12½" x 6"
- 123 The Actor Monnosuke I as Kamo no Jirō
Ink impression colored by hand, 11½" x 5⁹/₁₆"
- 124 Scene from a Drama
Ink impression colored by hand, 12¾" x 6⅜"
- 125 The Actor Sōjūrō as Minamoto no Yorikane
Ink impression colored by hand, 12" x 5⅞"
- 126 Actor as a Flower Seller
Ink impression colored by hand, 12½" x 5¾"
- 127 A Young Boy Impersonating Ushiwaka
Ink impression colored by hand, 11⅞" x 6"
- 128 The Actor Handayu as a Woman Carrying a Huge Sake Cup
Ink impression colored by hand, 13" x 6"
- 129 Dressing Her Hair
Ink impression colored by hand, 12" x 5¾"

From the Series: Pleasures of the Four Seasons, Chrysanthemum Meeting

- 130 Autumn
Ink impression colored by hand, 6⅜" x 13½"
- 131 Young Woman Looking over her Shoulder
Ink impression colored by hand, 13½" x 6¼"

Shigenaga (Nishimura), 1697?–1756

Although self taught Shigenaga was influenced by such artists as Kiyonobu I, Suke-nobu and Masanobu. He was a teacher of note and two of his pupils were Toyonobu and Harunobu. The prints shown date from 1725–1730.

From the Series: Eight Views of Ōmi (Nos. 132–134)

- 132 The Autumn Moon at Ishiyama
Ink impression colored by hand, 13½" x 6¼"
- 133 Evening Snow on Mount Hira
Ink impression colored by hand, 13½" x 6¼"
- 134 Returning Sails at Yabase
Ink impression colored by hand, 13½" x 6¼"
- 135 Chapter Fifteen, Genji Monogatari, The Overgrowth of Weeds
Ink impression colored by hand, 6⅜" x 13⅜"



狂草堂
石川秀範畫
畫



- 136 Mandarin Ducks
Ink impression colored by hand, 11¾" x 6¼"
- 137 Saigyō Hōshi Contemplating Mount Fuji
Ink impression colored by hand, 13⅜" x 6⅜"
- 138 Jurōjin in Chinese Garb
Ink impression, 27⅜" x 4¾"

Toyonobu (Ishikawa), 1711–1785

Designed prints in the style of his teacher Shigenaga until he came under the influence of Masanobu. The prints listed date from circa 1742–1760.

- 139 The Geisha O Some
Ink impression colored by hand, 25⅝" x 9¾"
- 140 Opening her Umbrella
Ink impression colored by hand, 27⅝" x 6¼"
- 141 Courtesan Holding her Long Pipe
Ink impression colored by hand, 28½" x 6½"
- 142 The Actor Sanogawa Ichimatsu I as Hisamatsu
Ink impression colored by hand, 26⅛" x 9¼"
- 143 The Actor Sanogawa Ichimatsu I
Ink impression colored by hand, 25" x 9½"
- 144 A Beauty of Ōsaka with Young Attendant
Ink impression colored by hand, 26" x 9⅛"
- 145 After the Bath
Ink impression colored by hand, 27" x 6⅜"
- 146 Beauty Holding her Fan and Lantern
Ink impression colored by hand, 28½" x 6½"
- 147 Reading a Letter
Ink impression colored by hand, 19¾" x 9"
- 148 The Actor Segawa Kikunojō I as a Courtesan
Ink impression colored by hand, 27½" x 10"
- 149 The Actors Kiyosaburō as a Courtesan and Kamezō as her Lover
in a Scene from a Drama
Ink impression printed in two colors, 17½" x 12½"
- 150 Two Under One Umbrella, Set of Three
Ink impression printed in two colors, 11¾" x 16¾"
- 151 The Monkey Trainer
Ink impression printed in three colors, 26" x 4¼"
- 152 A Woman Diver
Ink impression printed in three colors, 28⅛" x 3¾"

Kiyohiro (Torii), active 1750–1765

Very little is known about Kiyohiro except that he was a pupil of one of the Torii artists. Kiyohiro worked almost exclusively in two color prints. The prints shown date from circa 1750–1761.

- 153 The Elopement
Ink impression printed in two colors, 15⅜" x 11⅜"

- 154 The Sugoroku Players
Ink impression printed in two colors, $17\frac{1}{8}$ " x $11\frac{1}{2}$ "
- 155 A Comparison of Three Popular Actors of Women's Roles
Ink impression printed in two colors, $17\frac{5}{16}$ " x $12\frac{1}{16}$ "
- 156 Three Women with Pets
Ink impression printed in two colors, $12\frac{1}{4}$ " x $17\frac{1}{4}$ "
- 157 Three Beauties of Fukugawa
Ink impression printed in two colors, $11\frac{1}{4}$ " x $16\frac{13}{16}$ "
- 158 Matsukaze and Murasame
Ink impression printed in two colors, $11\frac{5}{8}$ " x $5\frac{1}{2}$ "
- 159 Scene from a Drama
Ink impression printed in two colors, $16\frac{3}{4}$ " x $11\frac{3}{4}$ "
- 160 A Beauty of Ibaraki-ya
Ink impression printed in three colors, 16" x $11\frac{1}{2}$ "
- 161 Scene from the Drama Takasago
Ink impression printed in two colors, $12\frac{3}{8}$ " x $11\frac{3}{8}$ "
- 162 Lovers on a Veranda
Ink impression printed in three colors, $12\frac{1}{4}$ " x $5\frac{1}{2}$ "

Kiyohiro and Kiyomitsu

- 163 Beauties of the Three Capitals
Ink impression colored by hand, $15\frac{1}{4}$ " x $20\frac{7}{8}$ "

Kiyomitsu (Torii), 1735–1785

A pupil of Kiyomasu II, eventually becoming the head of the Torii School, Kiyomitsu did many two color prints and was the first to overprint two different colors to achieve a third. These prints are from circa 1755–1770.

- 164 Walking on New Year's Day
Ink impression printed in two colors, $15\frac{3}{8}$ " x $9\frac{3}{4}$ "
- 165 Ichimatsu as Soga no Gorō
Ink impression printed in two colors, $11\frac{3}{4}$ " x $5\frac{1}{2}$ "
- 166 The Actors Daikichi and Hikosaburō as Lovers
Ink impression printed in three colors, $15\frac{1}{16}$ " x $6\frac{13}{16}$ "
- 167 Young Woman in Negligee
Ink impression printed in four colors, $26\frac{7}{8}$ " x 4"
- 168 The Actor Matsue as Yao-ya O-Shichi
Ink impression printed in three colors, 12" x $5\frac{1}{4}$ "
- 169 The Actor Kikugorō as Kyō no Jiro
Ink impression printed in three colors, $12\frac{7}{8}$ " x $5\frac{5}{8}$ "
- 170 Uzaemon IX as Heiemon
Ink impression printed in three colors, $12\frac{1}{2}$ " x $5\frac{3}{4}$ "
- 171 The Escaping Bird
Ink impression printed in five colors, $24\frac{1}{4}$ " x $3\frac{7}{8}$ "
- 172 The Hobby Horse Dance
Ink impression printed in three colors, $11\frac{1}{2}$ " x $16\frac{7}{8}$ "

- 173 The Hobby Horse Dance
Ink impression printed in three colors, 11 $\frac{7}{8}$ " x 16 $\frac{5}{16}$ "
- 174 Dancing the Evening Bell of Dōjōji
Ink impression printed in three colors, 11 $\frac{1}{4}$ " x 16 $\frac{1}{2}$ "
- 175 Towing Boats
Ink impression printed in three colors, 12 $\frac{3}{8}$ " x 5 $\frac{5}{8}$ "
- 176 Hikosaburō as Soga no Jūrō
Ink impression printed in two colors, 12 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ "
- 177 Nakazō I as Kama-ya Buhei
Ink impression printed in four colors, 12" x 5 $\frac{3}{8}$ "
- 178 Tiger Screen
Ink impression printed in four colors, 15 $\frac{5}{8}$ " x 6 $\frac{7}{8}$ "
- 179 The Actors Matsue as Ōiso no Tora and Komazō I as Soga no Jūrō
Ink impression printed in three colors, 11 $\frac{3}{8}$ " x 8 $\frac{3}{8}$ "

Kiyomitsu and Kiyotsune (Worked 1757–1779)

- 180 Komazō I in his Shop
Ink impression printed in full color, 11 $\frac{1}{8}$ " x 8 $\frac{3}{8}$ "

Harunobu (Suzuki), 1725–1770

Although a pupil of Shigenaga, Harunobu was greatly influenced by Sukenobu in the type of youthful beauty he created. He is credited by many as being the innovator of the full color print. The prints shown date from 1765–1766.

From the Series: Eight Parlor Views (Nos. 181–188)

- 181 Clearing Weather of the Fan
Polychrome impression, 11 $\frac{1}{4}$ " x 8 $\frac{1}{2}$ "
- 182 Wild Geese Alighting on the Koto Bridges
Polychrome impression, 11 $\frac{3}{8}$ " x 8 $\frac{1}{2}$ "
- 183 Returning Sails of the Towel Rack
Polychrome impression, 11 $\frac{1}{4}$ " x 8 $\frac{1}{2}$ "
- 184 Night Rain at the Stand
Polychrome impression, 11 $\frac{1}{4}$ " x 8 $\frac{1}{2}$ "
- 185 Autumn Moon in the Mirror
Polychrome impression, 11 $\frac{1}{4}$ " x 8 $\frac{3}{8}$ "
- 186 Evening Glow of the Lantern
Polychrome impression, 11 $\frac{1}{4}$ " x 8 $\frac{1}{2}$ "
- 187 Evening Bell of the Clock
Polychrome impression, 11 $\frac{1}{4}$ " x 8 $\frac{1}{2}$ "
- 188 Evening Snow on the Lacquer Mold
Polychrome impression, 11 $\frac{1}{4}$ " x 8 $\frac{1}{2}$ "
- 189 Asazuma in a Boat
Polychrome impression, 11" x 8"
- 190 Climbing the Temple Steps
Polychrome impression, 10 $\frac{3}{4}$ " x 7 $\frac{7}{8}$ "

Bunchō (Ippitsusai), 1725–1794

An artist who was greatly influenced by Harunobu and Shunshō. In 1770 Bunchō and Shunshō published a book of actors in a fan-shaped field which was very popular. The prints listed date from circa 1768–1771.

- 191 Receiving Applause from the Audience
Polychrome impression, 12¼" x 6"
- 192 The Actor Komazō I in an Unidentified Role
Polychrome impression, 11⅜" x 5⅜"
- 193 Scene from a Drama
Polychrome impression, 10¼" x 7⅝"
- 194 Flower Arrangement
Polychrome impression, 13" x 6"
- 195 Courtesan Reading a Letter
Polychrome impression, 12¾" x 6"
- 196 The Actor Kikunojō II as a Courtesan
Polychrome impression, 12" x 5⅝"

Koryūsai (Isoda), active 1766–1788

*A pupil of Harunobu but after this master's death, he used a different color scheme and developed a more sophisticated type of beauty. Designed several outstanding bird prints in *ishizuri-e* (stone printed picture) technique which is a reversal of the usual method of printing in that the lines are incised in the block. These prints date from circa 1770–1785.*

- 197 Outside the Bath House
Polychrome impression, 27⅛" x 4⅝"
- 198 Carrying a Love Letter
Polychrome impression, 28⅝" x 5¼"
- 199 The Rising Sun
Polychrome impression, 9⅝" x 7¼"
- 200 Phoenix Bird Flying over Waves
Polychrome impression, 10¹/₁₆" x 7⁵/₁₆"

From the Series: Fashion Plates, New Designs as Fresh as Young Leaves (Nos. 201–203)

- 201 The Courtesan Shioginu of Tsuta-ya on Parade
Polychrome impression, 15" x 10"
- 202 The Courtesan Sayoginu of Yotsumi-ya Arranging Flowers
Polychrome impression, 15" x 10"
- 203 The Courtesan Shirotae of Okana-ya
Polychrome impression, 15" x 10"
- 204 Courtesan Hinazuru and her Attendant
Polychrome impression, 13¾" x 6³/₁₆"
- 205 Plum Branch
Ishizuri-e, 34⅜" x 10½"
- 206 The White Falcon
Ishizuri-e, 35" x 11⅝"
- 207 The Tiger and the Dragon
Ishizuri-e, 33" x 12"





- 208 Praying for Rain Komachi
Ishizuri-e, 26" x 10 $\frac{3}{4}$ "
- 209 Eagle on Tree Trunk
Ishizuri-e, 28 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ "

Shunshō (Katsukawa), 1726–1798

The pupil of Shunsui, Shunshō designed many actor prints in full color, dominating this field in which the Torii artists had been the leaders. The following prints date from circa 1768–1781.

- 210 Danjūrō IV in a Shibaraku Role
Polychrome impression, 15 $\frac{1}{8}$ " x 10 $\frac{1}{8}$ "
- 211 Two Famous Wrestlers of the Western Group, Kashiwado Kandayū of Edo and Inagawa Masayemon of Ōsaka
Polychrome impression, 15 $\frac{1}{4}$ " x 10 $\frac{1}{8}$ "
- 212 Two Famous Wrestlers of the Eastern Group, Niji-ga-take Somayemon and Fude-no-umi Kinyemon
Polychrome impression, 15" x 10"
- 213 Design for a Fan, Portrait of the Actor Nakazō I
Polychrome impression, 18" x 12 $\frac{7}{8}$ "
- 214 The Unopened Letter
Polychrome impression, 27 $\frac{1}{8}$ " x 6 $\frac{9}{16}$ "
- 215 Kikunojō III as a Courtesan
Polychrome impression, 12 $\frac{3}{8}$ " x 5 $\frac{3}{8}$ "
- 216 The Actor Nakazō I as Dainichibō
Polychrome impression, 12" x 5 $\frac{3}{8}$ "
- 217 The Actors Monnosuke II, Kikunojō III and Hanshirō IV at the Stage Entrance to a Theater
Polychrome impression, 14 $\frac{3}{4}$ " x 9 $\frac{7}{8}$ "
- 218 Kikugorō I Examining a Book Held by the Actor Kikumarū
Polychrome impression, 15" x 10"
- 219 Danjūrō V in his Dressing Room
Polychrome impression, 15 $\frac{1}{8}$ " x 10 $\frac{1}{8}$ "
- 220 The Actor Hiroji III Making-up while Nakazō I Stands Looking on
Polychrome impression, 15 $\frac{3}{8}$ " x 10 $\frac{1}{8}$ "
- 221 Danjūrō V as Kakogawa Honzō
Polychrome impression, 13" x 5 $\frac{3}{4}$ "
- 222 Nakazō I as Kwanshojō Reincarnated as The Thunder God
Polychrome impression, 12 $\frac{3}{8}$ " x 5 $\frac{3}{4}$ "
- 223 The Black Danjūrō
Polychrome impression, 12 $\frac{1}{2}$ " x 6"

Kiyonaga (Torii), 1752–1815

A pupil of Kiyomitsu and the fourth great head of the Torii School, Kiyonaga was greatly influenced by Shunshō and Harunobu and exerted a powerful effect on such artists as Shunchō and Utamarō. He created a healthy urban type of beauty which has never been surpassed. The prints listed date from circa 1783–1787.

From the Series: A Contest of Fashionable Beauties of the Gay Quarter (No. 224)

224 A Merry Party at Nakasu
Polychrome impression, 15 $\frac{1}{4}$ " x 20"

225 Scene from a Drama
Polychrome impression, 15" x 10"

From the Series: Models for Fashions: The New Designs, Fresh as Young Leaves (No. 226)

226 A Courtesan and Attendants on Parade
Polychrome impression, 15 $\frac{1}{8}$ " x 10 $\frac{1}{4}$ "

227 The Blue Umbrella
Polychrome impression, 27 $\frac{3}{4}$ " x 4 $\frac{1}{2}$ "

From the Series: Twelve Months in the South (No. 228)

228 A Room in the Yoshiwara
Polychrome impression, 15 $\frac{1}{2}$ " x 10 $\frac{1}{4}$ "

229 Princess Ise Watching a Flight of Geese
Polychrome impression, 14 $\frac{7}{8}$ " x 9 $\frac{3}{4}$ "

230 Nyosan-no-Miya with her Pet Kitten
Polychrome impression, 14 $\frac{1}{2}$ " x 10"

From the Series: Beauties of the East as Reflected in Fashions (No. 231)

231 Young Nobleman, his Mother and Servants
Polychrome impression, 15" x 10 $\frac{3}{8}$ "

232 Ushiwaka Serenading Jōruri-hime
Polychrome impression, 15" x 30"

233 Coming Ashore
Polychrome impression, 15 $\frac{3}{8}$ " x 31 $\frac{1}{8}$ "

234 Women Crossing Nihon-bashi
Polychrome impression, 15" x 20"

235 Moon Viewing from the Balcony of a Daimyō's Villa
Polychrome impression, 15 $\frac{1}{8}$ " x 30 $\frac{1}{8}$ "

Shigemasa (Kitao), 1739–1820

Founder of the Kitao School, Shigemasa was an artist of considerable ability. He collaborated with Shunshō on a picture book of beauties in the Yoshiwara, dated 1776 which added to his reputation. These prints were designed, respectively, circa 1778 and 1785.

236 Two Geisha Reading a Musical Score
Polychrome impression, 15 $\frac{1}{4}$ " x 10 $\frac{1}{8}$ "

237 At the Sakuragawa Teahouse
Polychrome impression, 15" x 10 $\frac{3}{16}$ "

Masanobu (Kitao), 1761–1816

A pupil of Shigemasa in whose style he designed prints, Masanobu is famous as a novelist under the name of Santō Kyōden. The following print dates circa 1785. His portrait by Eiri appears in this exhibition, No. 289.

238 The Geisha Yamashita-hana
Polychrome impression, 15" x 9 $\frac{3}{4}$ "

関脇
阿列 鯉山 権左門

東方

前頭
小倉 筆海 金左門

春章画



Shunchō (Katsukawa), active 1783–1798

A pupil of Shunshō, he was soon influenced by Kiyonaga whose work he imitated. The prints shown date from circa 1784–1788.

From the Series: Floating World—Snow, Moon, Flower Pictures

- 239 Three Geisha on a Bridge in the Moonlight
Polychrome impression, 15" x 10"
- 240 O-Kita of Naniwa-ya and the Wrestler Tanikaze
Polychrome impression, 15 $\frac{3}{8}$ " x 10 $\frac{1}{16}$ "
- 241 The Lantern Festival in the Yoshiwara
Polychrome impression, 15 $\frac{1}{4}$ " x 30 $\frac{3}{4}$ "

Shunkō (Katsukawa), 1743–1812

A student of Shunshō, Shunkō was one of the master's most important pupils. His work ended in 1791 when Shunkō was incapacitated by palsy. The prints listed below date circa 1780–1789.

- 242 Scene from a Drama
Polychrome impression, 12 $\frac{1}{2}$ " x 16 $\frac{3}{16}$ "
- 243 Hanshirō IV as a Teahouse Waitress
Polychrome impression, 12 $\frac{1}{8}$ " x 5 $\frac{1}{2}$ "
- 244 Matsusuke I as a Wandering Buddhist Priest
Polychrome impression, 12 $\frac{3}{8}$ " x 5 $\frac{1}{2}$ "
- 245 Koshirō IV as one of the Five Chivalrous Men of Ōsaka
Polychrome impression, 12 $\frac{3}{8}$ " x 5 $\frac{3}{8}$ "

Shunyei (Katsukawa), 1762–1819

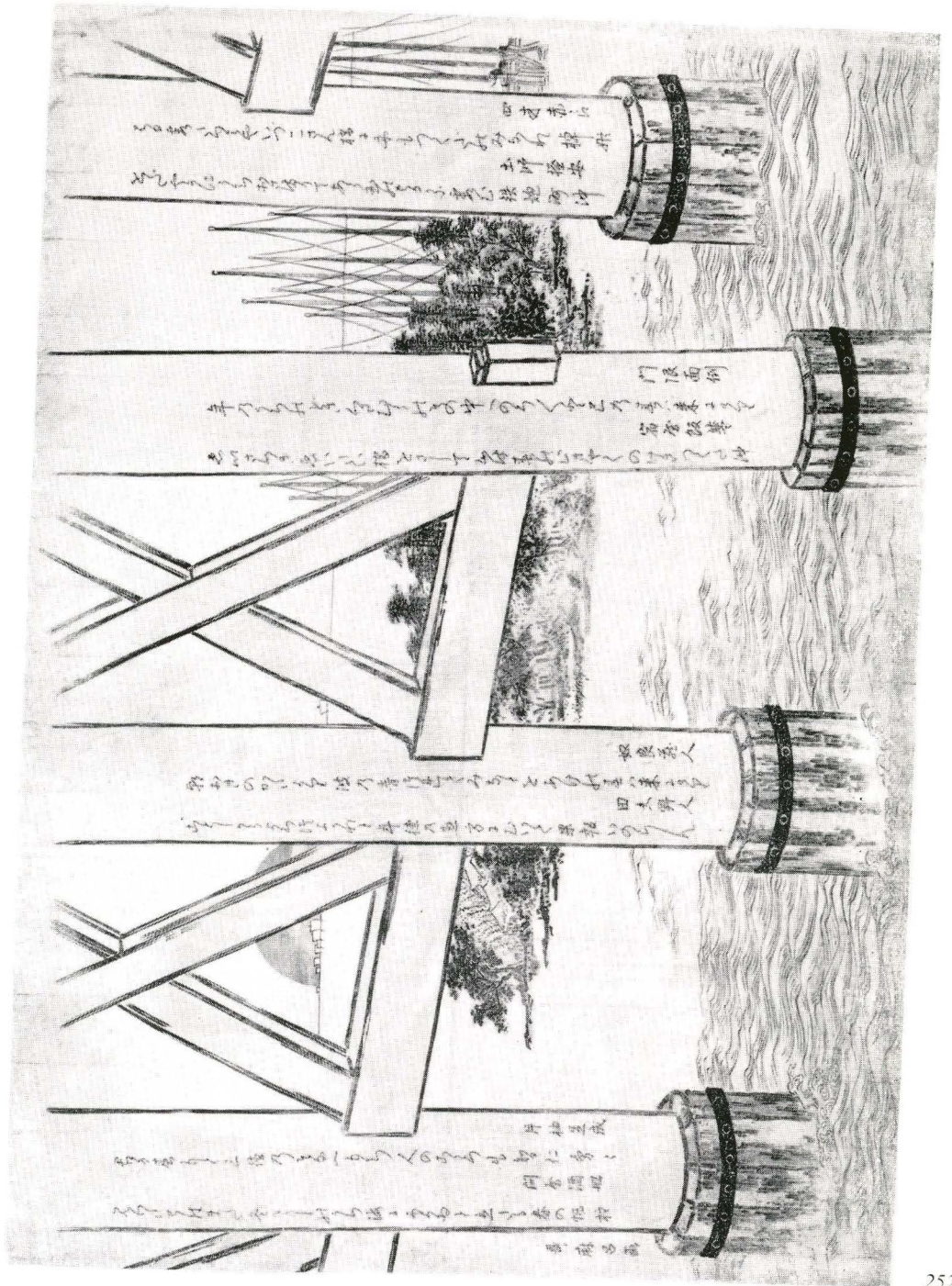
One of the ablest pupils of Shunshō, Shunyei is credited with creating the actor portraits with mica ground later made famous by Sharaku. The prints listed date from circa 1790–1795.

- 246 Kumetarō II Receiving an Ovation
Polychrome impression, 11 $\frac{3}{8}$ " x 5 $\frac{3}{8}$ "
- 247 Sōjūrō III in an Unidentified Role
Polychrome impression, 12 $\frac{1}{8}$ " x 5 $\frac{3}{8}$ "
- 248 Matsusuke I as a Ghost
Polychrome impression, 11 $\frac{1}{2}$ " x 5 $\frac{1}{4}$ "
- 249 The Actor Yaozō III in an Unidentified Role
Polychrome impression, 12 $\frac{1}{2}$ " x 8 $\frac{3}{8}$ "
- 250 The Actor Ichimatsu as a Woman
Polychrome impression, 12 $\frac{3}{8}$ " x 8 $\frac{1}{2}$ "
- 251 Koshirō IV as Honzō
Polychrome impression, 15" x 10"

Utamaro (Kitagawa), 1753–1806

One of the great artists of Ukiyo-e, Utamaro studied with the Kanō painter, Sekien Toriyama, and at first was influenced by Shunshō, then Kiyonaga, before he devel-





oped his own style. He illustrated several books which would have insured him lasting fame even without his sensitive portraits of young women. He founded the Kitagawa School but his pupils had no talent whatsoever. These prints date from circa 1785–1797.

- 252 Rising Sun and Tsukuda Island Seen Beneath Eitai Bridge on New Year's Morning
Polychrome impression, 22½" x 19¼"
- 253 The Silver World: Book Illustration
Polychrome impression, 9¾" x 14⅝"
- 254 Portrait of Tomimoto Toyohina
Polychrome impression, 14¾" x 9¾"
- 255 Beauty Being Consoled by her Maid
Polychrome impression, 15" x 10½"
- 256 The Flight of the Lovers
Polychrome impression, 24¾" x 5⅜"
- 257 The Popular Teahouse Waitress, O-Hisa
Polychrome impression, 14¾" x 9¾"

From the Series: The Ten Types of Female Physiognomy (Nos. 258–259)

- 258 Reading a Letter
Polychrome impression, 15⅜" x 10⅞"
- 259 The Jovial Type
Polychrome impression, 14½" x 9⅞"
- 260 Kintarō Reaching for a Chestnut
Polychrome impression, 19⅜" x 9⅝"
- 261 Setting Loose the Cranes
Polychrome impression, 15" x 30"
- 262 The Korean Procession—A Parody by Women of the Yoshiwara
Polychrome impression, 15" x 70"
- 263 Portrait of a Courtesan
Polychrome impression, 15" x 10¼"
- 264 Raising the Mosquito Net
Polychrome impression, 15¼" x 10⅞"
- 265 Mother and Child
Polychrome impression, 14¾" x 9⅞"
- 266 Langorous Beauty
Polychrome impression, 15" x 10"
- 267 Awabi Divers at Ise
Polychrome impression, 15" x 30"

Chōki (Eishōsai), active 1789–1795

He was an artist who was greatly influenced by Utamaro but finally developed his own unique style. The prints listed date from circa 1792–1794.

- 268 Geisha and Attendant
Polychrome impression, 14⅝" x 10"
- 269 Lady and Child Catching Fireflies
Polychrome impression, 14⅝" x 9⅞"

- 270 Two Young Women in Moonlight beside a Stream
Polychrome impression, 15" x 10"
- 271 Two Geisha
Polychrome impression, 15" x 10"

Eishi (Hosoda), 1756–1829

An artist of great sensitivity, Eishi started his career under the Kanō School of painting. He used a very subdued color range for many of his finest prints. The prints shown date from circa 1788–1796.

- 272 Boating Parties on the Sumida River
Polychrome impression, 22½" x 65¼"
- 273 A Poem Party in a Daimyō's Villa
Polychrome impression, 147⁄8" x 29¼"
- 274 Prince Genji Surrounded by Ladies
Polychrome impression, 151⁄8" x 30¾"
- 275 Portrait of the Courtesan, Misayama
Polychrome impression, 15" x 10"

Sharaku (Tōshūsai), active 1794

This artist is one of the great mysteries of Ukiyo-e for no one knows his background or with whom he studied. All we know is that Sharaku produced his known prints during 1794 before he again vanished.

- 276 The Actors Omezō as Tomita Hyōtarō and Otani Oniji III as Ukiyo Tohei
Polychrome impression, 14½" x 9¾"
- 277 The Actor Omezō as Tomita Hyōtarō
Polychrome impression, 12¾" x 5¾"
- 278 The Actors Kikunojō III as the Courtesan Katsuragi the Heroine of the Play and Sōjūrō III as Sanza the Hero
Polychrome impression, 15" x 10"
- 279 Oniji III as Edohei the Man-Servant
Polychrome impression, 14¾" x 9¾"
- 280 Zenji as Onisadobō a Priest and Yodogorō II as Kawatsura Hōgen
Polychrome impression, 14¼" x 9¼"
- 281 Yonesaburō as the Courtesan Kewaizaka no Shōshō
Polychrome impression, 14¼" x 9¾"
- 282 Konozō as the Homeless Boatman Being Cursed by Wadayemon as Chōzaemon the Dried Codfish
Polychrome impression, 15" x 9¾"
- 283 Hanshirō IV as O-Hina
Polychrome impression, 12" x 5⅝"
- 284 Wadayemon as Daizō the Substitute
Polychrome impression, 12¾" x 61⁄16"
- 285 Koshirō IV as Magoyemon
Polychrome impression, 12¼" x 5¾"
- 286 Ichimatsu III as O-Nayo and Tomiyemon as Kanisaka Tōda
Polychrome impression, 147⁄8" x 9¾"





Shunman (Kubo), 1757–1820

Shunman studied with Shigemasa but was also influenced by Kiyonaga until he developed the originality of his own genius. He stopped making prints around 1791 and devoted himself to the designing of greeting cards, book illustrations and the writing of poetry. The prints date respectively, circa 1785, 1787.

- 287 Young Woman in the Rain
Polychrome impression, 27" x 4¾"
- 288 Street Scene Outside a Dwelling at Night
Polychrome impression, 15" x 29¾"

Eiri (Rekisentei), Active 1793–1802

Little is known of this artist except that he was a pupil of Eishi, and the portrait shown was designed around 1794.

- 289 Portrait of the Novelist Santō Kyōden
Polychrome impression, 15" x 10"

Shūchō (Tamagawa), Active 1789–1801

Nothing is known about the life of this artist except that he was influenced to some degree by Eishi. These prints both date circa 1797.

- 290 Portrait of a Woman and her Pet Dog
Polychrome impression, 14⅞" x 9⅞₁₆"
- 291 The Rabbit Fan
Polychrome impression, 15" x 9¾"

Kiyomasa (Torii), active 1789–1794

Kiyomasa was the son and pupil of Kiyonaga. His work showed considerable talent, but he stopped print designing in 1794 at the request of his father. This portrait was designed circa 1793.

- 292 Portrait of O-Kita of Naniwa-ya
Polychrome impression, 15" x 9⅝₁₆"

Toyokuni (Utagawa), 1769–1825

He was a student of Toyoharu and an artist of great ability but no originality. Toyokuni's work was dominated by all the leading artists of his time. The prints shown date from circa 1792–1804.

- 293 Nyosan-no-Miya and her Kitten
Polychrome impression, 15⅜" x 10¼"

From the Series: Fanciful figures of the Seven Presentments of Ono no Komachi (No. 294)

- 294 Visiting Komachi
Polychrome impression, 14¾" x 10⅛"



東洲齋寫樂画帖

From the Series: Pictures of Actors on the Stage (No. 295)

- 295 The Actor Iwai Hanshirō IV
Polychrome impression, 15" x 9 $\frac{3}{4}$ "
- 296 The Actor Nakayama Tomisaburō
Polychrome impression, 14 $\frac{1}{8}$ " x 9 $\frac{1}{8}$ "
- 297 Scene from a Drama
Polychrome impression, 14 $\frac{5}{8}$ " x 10 $\frac{1}{8}$ "
- 298 Actors Dreaming of Their Roles
Polychrome impression, 14" x 30"

Hokusai (Katsushika), 1760–1849

Hokusai, a pupil of Shunshō, signed his earliest prints Shunrō, but the work of his maturity shows no influence of his teacher. He illustrated numerous books, his extraordinary volumes of sketches known as the Mangwa and his print series, The Thirty-six Views of Mount Fuji, are world famous. The work exhibited dates circa 1810–1835.

From the Series: The Six Poets (No. 299)

- 299 Bunya no Yasuhide
Polychrome impression, 14 $\frac{1}{4}$ " x 10"

From the Series: The Thirty-six Views of Mount Fuji (Nos. 300–305)

- 300 Mount Fuji in Clear Weather
Polychrome impression, 9 $\frac{3}{8}$ " x 14 $\frac{7}{16}$ "
- 301 Mount Fuji Above the Lightning
Polychrome impression, 9 $\frac{7}{8}$ " x 14 $\frac{7}{8}$ "
- 302 Mount Fuji Seen from the Hollow of the Deep Sea Wave off Kanagawa
Polychrome impression, 10" x 14 $\frac{1}{2}$ "
- 303 Mount Fuji from Hodogaya on the Tōkaidō
Polychrome impression, 10 $\frac{1}{8}$ " x 14 $\frac{11}{16}$ "
- 304 Mount Fuji Seen from Lake Suwa, Province of Shinano
Polychrome impression, 10 $\frac{1}{8}$ " x 14 $\frac{3}{4}$ "
- 305 Mount Fuji Seen from the Mitsui Shop in Suruga Street, Edo
Polychrome impression, 10 $\frac{1}{8}$ " x 14 $\frac{3}{4}$ "

From the Series: Visiting Waterfalls in Various Provinces (No. 306)

- 306 The Waterfall of Ono on the Kisokaidō
Polychrome impression, 15" x 10"

From the Series: Novel Views of Famous Bridges in Various Provinces (No. 307)

- 307 The Eight Section Bridge Province of Mikawa
Polychrome impression, 10" x 15"

From the Series: Mirrors Reflecting the Ideas Expressed in Chinese and Japanese Poems (Nos. 308–310)

- 308 Chinese Nobleman Gazing at Gulls
Polychrome impression, 19 $\frac{7}{8}$ " x 8 $\frac{7}{8}$ "
- 309 The Chinese Poet Li Po Contemplating the Waterfall of Lo Shan
Polychrome impression, 19 $\frac{3}{4}$ " x 8 $\frac{1}{2}$ "
- 310 Gathering Rushes
Polychrome impression, 19 $\frac{7}{8}$ " x 9 $\frac{1}{16}$ "

From the Series: The Hundred Ghost Stories (No. 311)

- 311 Ghost of Kohada Koheiji Peering Over a Mosquito Net
Polychrome impression, 10" x 7 $\frac{1}{8}$ "
- 312 Cranes on a Snowy Pine Bough
Polychrome impression, 20 $\frac{3}{8}$ " x 9 $\frac{1}{4}$ "
- 313 Crossing Lake Suwa on the Ice
Polychrome impression, 20 $\frac{3}{8}$ " x 9 $\frac{1}{8}$ "

Hiroshige (Ichiryūsai), 1797–1858

A pupil of Toyohiro, Hiroshige traveled the great Tōkaidō Highway from Edo to Kyōto and from his sketches issued the set of the Fifty-three Post Stations which brought him fame. He is a master at depicting the moods of nature, particularly snow and rain. The work exhibited dates circa 1831–1857.

From the Series: Noted Places in the Eastern Capital (Nos. 314-315)

- 314 Twilight Moon at Ryōgoku Bridge
Polychrome impression, 6 $\frac{7}{16}$ " x 13 $\frac{9}{16}$ "
- 315 Tsukudajima, The First Cuckoo
Polychrome impression, 9 $\frac{9}{16}$ " x 14 $\frac{3}{4}$ "

From the Series: Fifty-three Post Stations on the Tōkaidō (Nos. 316-318)

- 316 Heaven Dragon River at Mitsuki
Polychrome impression, 9 $\frac{1}{2}$ " x 14 $\frac{1}{2}$ "
- 317 White Rain at Shōno
Polychrome impression, 9 $\frac{1}{2}$ " x 14 $\frac{1}{2}$ "
- 318 The Wind Sweeping Over the Marsh of the San Cho River at Yokkaichi
Polychrome impression, 9 $\frac{1}{2}$ " x 14 $\frac{1}{2}$ "

From the Series: The Eight Views in Omi Province (Nos. 319-320)

- 319 Evening Bell at Miidera
Polychrome impression, 9 $\frac{1}{2}$ " x 14 $\frac{1}{2}$ "
- 320 Clearing Weather at Awazu
Polychrome impression, 9 $\frac{1}{2}$ " x 14 $\frac{1}{2}$ "

From the Series: Noted Places in the Eastern Capital (No. 321)

- 321 Kameido in Snow
Polychrome impression, 8 $\frac{7}{8}$ " x 13 $\frac{1}{2}$ "

From the Series: Eight Views of the Environs of Edo (Nos. 322-323)

- 322 Autumn Moon on the Tama River
Polychrome impression, 8 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ "
- 323 Asuka Hill in Snow
Polychrome impression, 13 $\frac{3}{4}$ " x 8 $\frac{3}{4}$ "
- 324 Mandarin Ducks Swimming in a Stream
Polychrome impression, 10 $\frac{1}{4}$ " x 7 $\frac{5}{16}$ "

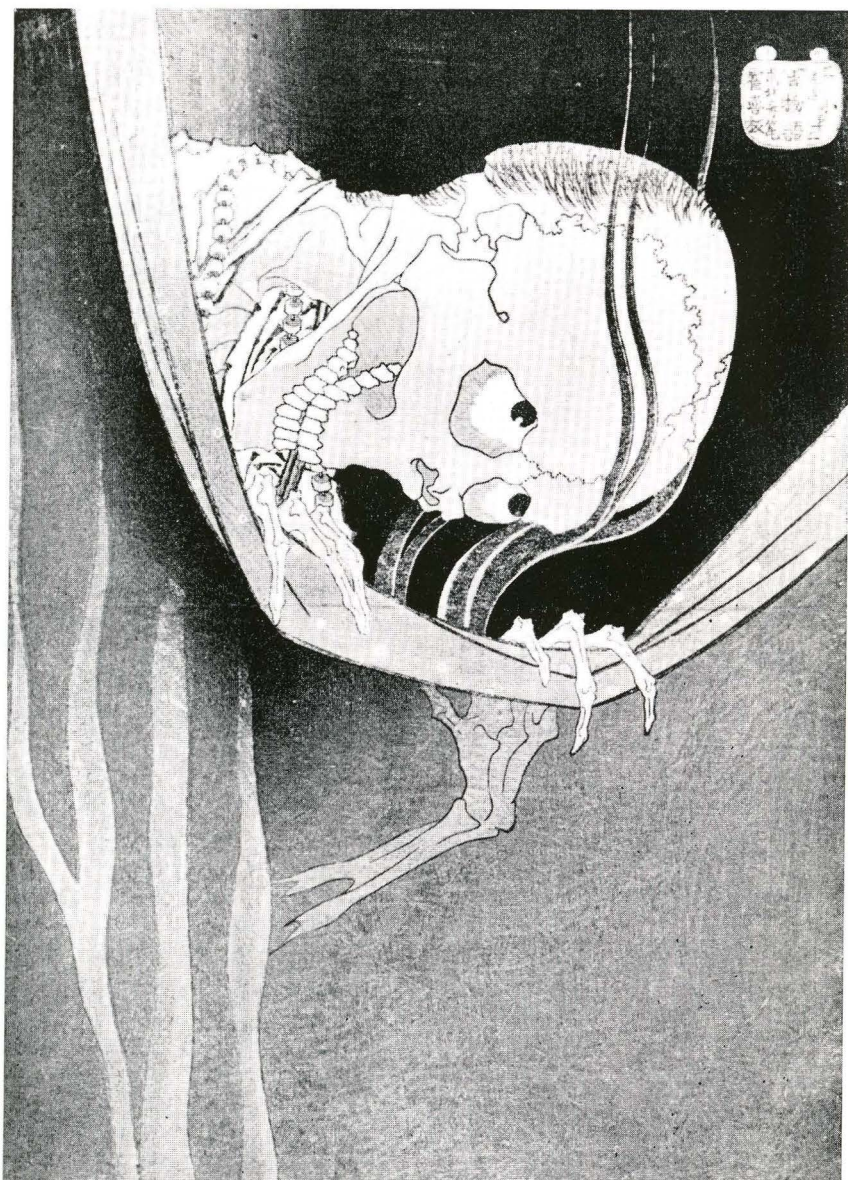
From the Series: Recitative Poems of Japan and China (No. 325)

- 325 Travellers in the Snow
Polychrome impression, 14 $\frac{3}{8}$ " x 9 $\frac{7}{8}$ "

From the Series: Noted Places in the Eastern Capital—Eight Scenes of the Sumida River (No. 326)

- 326 Evening Rain at Massaki
Polychrome impression, 8 $\frac{5}{8}$ " x 12 $\frac{7}{8}$ "





From the Series: Views of Edo (Nos. 327-329)

- 327 Spring Dawn at Shin Yoshiwara
Polychrome impression, $10\frac{1}{4}'' \times 14\frac{3}{16}''$
- 328 Asakusa Temple
Polychrome impression, $9'' \times 13\frac{9}{16}''$
- 329 The Shinmei Shrine of Shiba
Polychrome impression, $10'' \times 14\frac{1}{2}''$

From the Series: Noted Views in the Eastern Capital (No. 330)

- 330 Fair of the Year at Asakusa Kinryūzan
Polychrome impression, $10\frac{3}{16}'' \times 14\frac{3}{4}''$
- 331 Moon Over Kanagawa Bay
Polychrome impression, $14\frac{1}{8}'' \times 29\frac{7}{8}''$
- 332 Mountains and Rivers on the Kiso Highway
Polychrome impression, $14\frac{1}{8}'' \times 29\frac{7}{8}''$

Kuniyoshi (Utagawa), 1797–1861

One of the ablest pupils of Toyokuni, he created a few very fine prints among hundreds of poor designs. These prints may be dated approximately 1835, 1840.

From the Series: Simple Pictures of the Whole Life of Nichiren (No. 333)

- 333 Nichiren in Exile
Polychrome impression, $13\frac{3}{8}'' \times 8\frac{3}{4}''$
- 334 The Watch Fires at the Imperial Palace Gates
Polychrome impression, $15'' \times 10''$

Kunisada (Utagawa), 1786–1865

A pupil of Toyokuni, Kunisada created little work of any great merit. These prints were designed circa 1858.

- 335 Willow and Horse
Polychrome impression, $14'' \times 9\frac{3}{4}''$
- 336 Memorial Portrait of Hiroshige
Polychrome impression, $15'' \times 10''$

Toyohiro (Utagawa), 1773–1828

He studied with Toyoharu but never attained the fame or popularity of his less sensitive fellow student, Toyokuni. The work listed dates circa 1800–1810.

- 337 The Vase of Iris
Polychrome impression, $27\frac{1}{8}'' \times 4\frac{3}{4}''$
- 338 Gibbon Reaching Toward Crab
Ink impression printed in gray and black, $15'' \times 10''$
- 339 Wild Geese
Ink impression printed in gray and black, $9\frac{3}{4}'' \times 14''$

京都名所

御願寺

墨田川
八景
真崎
雨



Kiyochika (Kobayoshi), 1847–1915

Studied painting under an English artist, Kiyochika was the first to introduce light and shade into the color print. This print was designed in 1896.

- 340 Ferry Boat Crossing the Sumida Toward Matsuchi Hill
Polychrome impression, 15" x 30"

Goyō (Hashiguchi), 1880–1921

A brilliant student who studied western and Japanese painting, Goyō began to design color prints at the request of a publisher who was trying to revive an interest in the graphic arts. Both prints shown were published in 1920.

- 341 Woman in Negligee
Polychrome impression, 18½" x 5¼"
- 342 Mount Ibuki in Snow from Tarui
Polychrome impression, 9¼" x 15"

Shinsui (Ito), 1896–

A painter, as well as a designer of prints, Shinsui produced many prints of beautiful women and some landscape series. This print is dated 1922.

- 343 Summer Evening on Ryōgoku Bridge
Polychrome impression, 16¼" x 9½"

Shoson (Ohara), 1878–1945

Famous as a painter, Shoson designed many prints of birds and animals. The prints shown were published in 1927.

- 344 White Herons in Falling Snow
Polychrome impression, 14¼" x 9½"
- 345 Snow on Willow Bridge
Polychrome impression, 14¼" x 9½"

Yoshida (Hiroshi), 1876–1950

A painter as well as a print designer, Yoshida traveled in Europe and America making sketches for his designs. These prints are dated 1928.

- 346 Snow at Nakazato
Ink impression printed in gray and black, 20¼" x 14⅞"
- 347 The Rapid
Polychrome impression, 21⅞" x 32½"

Hasui (Kawase), 1883–

Hasui has specialized in landscape scenes of Japan. These prints are dated respectively 1924, 1928.

- 348 Snow in the Mountains
Polychrome impression, 9⅜" x 14¼"



- 349 Inokashira Pond in Snow
Polychrome impression, $20\frac{3}{16}$ " x $14\frac{1}{16}$ "

Saito (Kiyoshi), 1907—

Saito, a color print artist on the staff of a newspaper in Tokyo, designs, cuts and prints his own work. This print was designed in 1947.

- 350 Winter in Aizu
Ink impression printed in gray and black, $15\frac{3}{16}$ " x $17\frac{3}{16}$ "

Sekino (Junichirō), 1914—

The study of etching and lithography first interested Sekino before he acquired his skill in wood engraving. He carves and prints his own work, and these two examples date 1948.

- 351 The Puppeteer Bungorō in the Green Room
Polychrome impression, 31" x $19\frac{3}{4}$ "
- 352 Kichiemon, Kabuki Actor
Polychrome impression, $23\frac{3}{16}$ " x $19\frac{1}{8}$ "

THE JAPANESE PRIMITIVES CATALOGUE

The Japanese Primitives Catalogue by Helen C. Gunsaulus, just published by the Art Institute of Chicago in a limited edition of five hundred numbered copies, is now available at the Museum Store. There are 277 pages ($11\frac{3}{4}$ " x $15\frac{1}{2}$ ") with 530 black and white illustrations and 8 pages in full color. The price is \$50.

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