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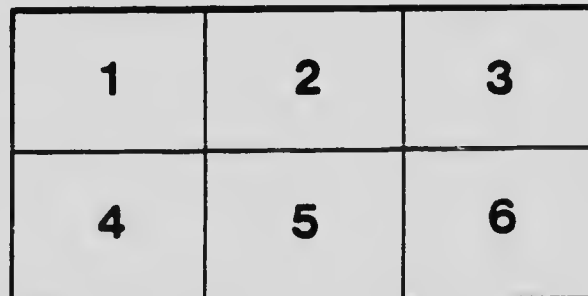
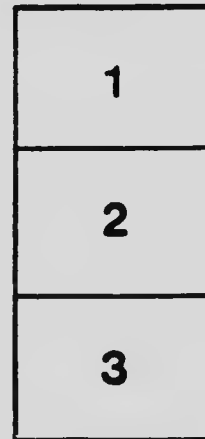
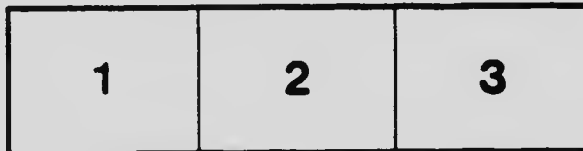
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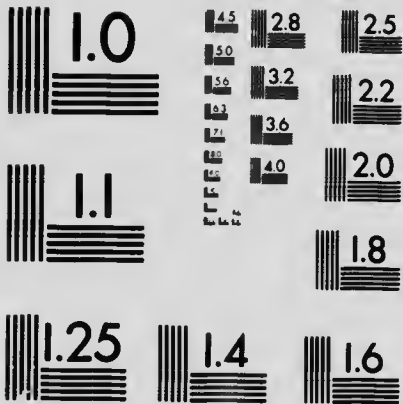
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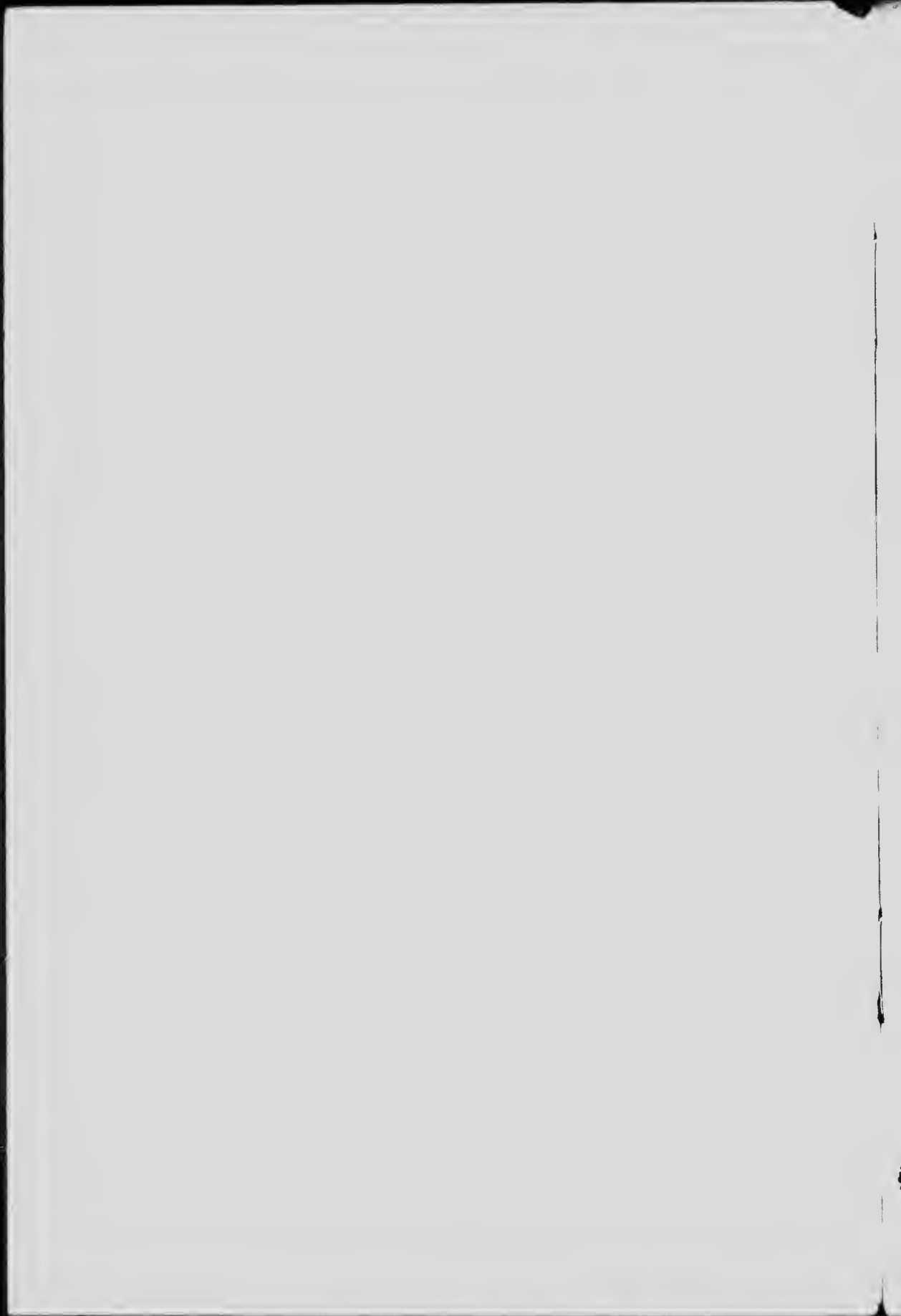
THE ART MUSEUM OF TORONTO

A CATALOGUE OF
AN EXHIBITION OF
COINTEGRATED
ARTS AS HELD IN
THE GALLERIES OF
THE ART MUSEUM OF
TORONTO ON
JANUARY 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1900
THE DATE BEING THE
FIRST DAY OF THE YEAR



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Colonna]

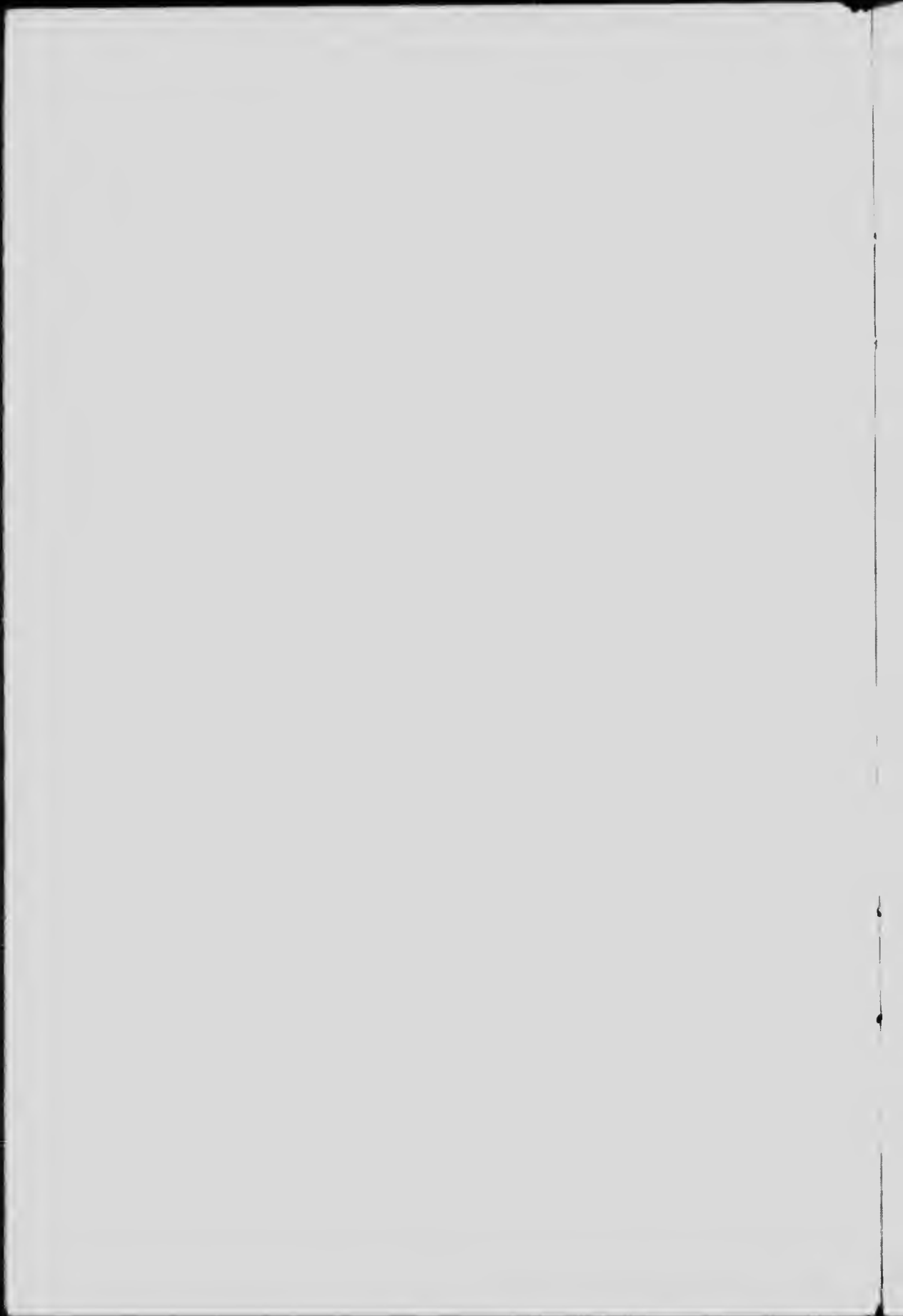


10. 11
70. 222
3
100. 10
100. 10

A CATALOGUE of
an EXHIBITION of
JAPANESE COLOUR
PRINTS, to be held in
the GALLERIES of the
ART ASSOCIATION
OF MONTREAL, from
the 30th January until
the 15th Febr'y, 1908.



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Introduction.

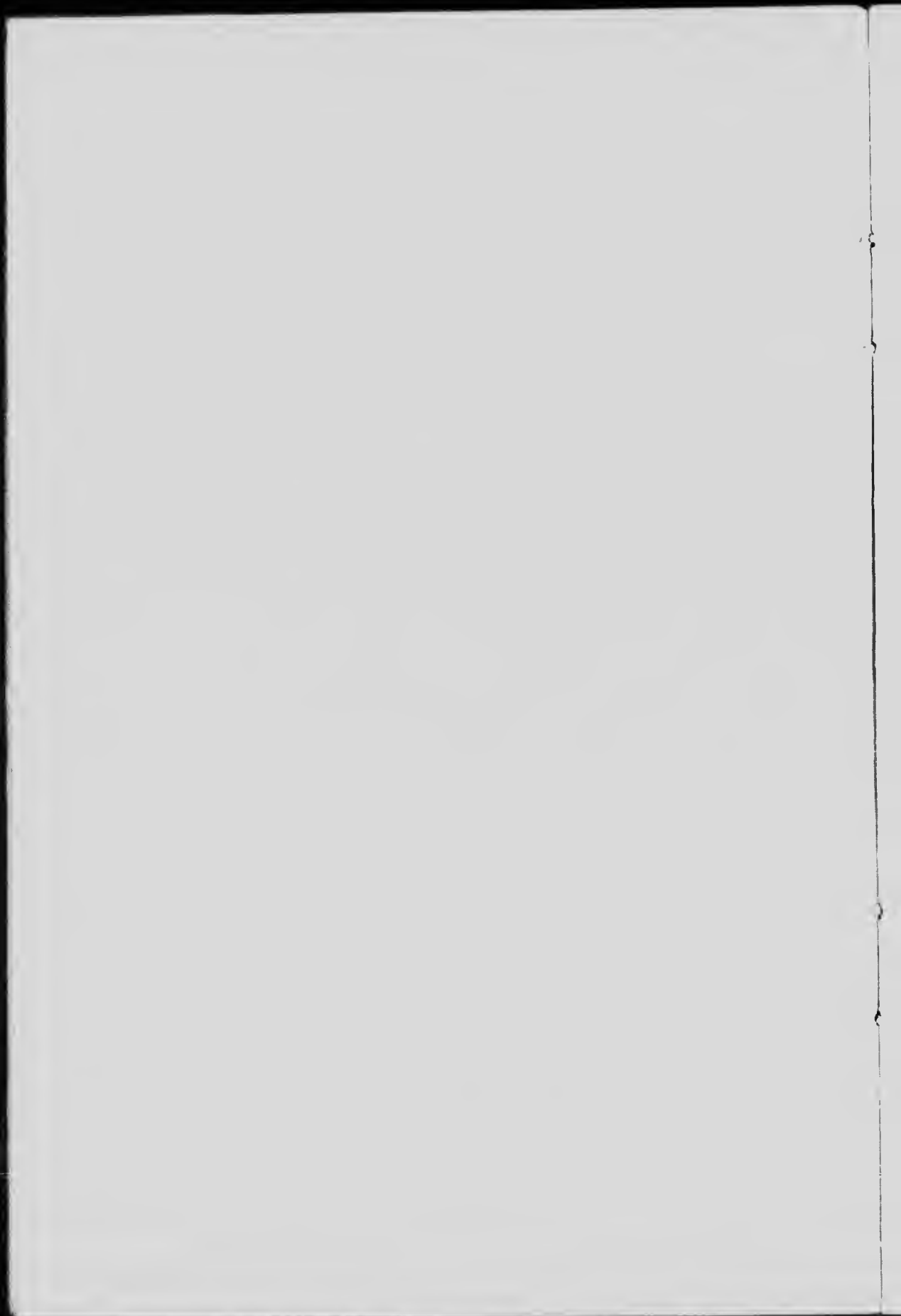
For something more than a century past the Japanese have more or less aware that the Japanese had no school of engraving, but it was not until the nineteenth century was well advanced that particular interest was aroused in their art. However, during the last decade or so the art of making Japanese colour-prints has been widely recognized in England, America, and in the United States, and the study of it as mere articles of Art, curiously and unimportant, has now given place to universal recognition of the excellence in the art of printing in colour from wood-blocks. It has thus been absolutely unrequited.

The technique of the colour-prints of Japan is a matter of simple description. The amazing things about them, and the perfectly harmonious results of the various processes, were the product of the uneducated hands of the Japanese individuals. In the first place, an artist made a drawing, drawing the lines with a brush on a piece of paper or on paper. This was laid over to the stone, and a drawing trace downwards to secure the necessary impression on a block of soft cherry-wood (*Yakuzai*), proceeded to cut the picture with a knife and to cut away the stone, and to do this using a series of chisels and gouges much the same as those used by the ordinary carpenter. The result was the key block of the forthcoming series: for from prints of this, a

further series of blocks was cut, the final result being one for each separate colour to be employed. At this stage the third person of the trio takes up the work, namely, the printer. He mixed his colours on the block for each printing, the medium being rice paste, and the pigments natural and easily obtained for the most part. The blocks are not printed in a press, but the paper— that wonderfully fine and tough mulberry bark paper of Japan—is dampened, laid on the upper surface of the block and the impression rubbed off with a rubber (*baren*) of twisted fibre cord in a sheaf of bamboo leaf. Each block is thus used in succession until the whole design is complete; accuracy of register being secured by rough indications on the blocks, and by a perfection of handmanship of most incomprehensible to the European.

The artist was generally an independent worker, and, of course, was the most reputable of the three; and it is by his name that the prints are always known. The engraver, whose powers of fac-simile reproduction are simply marvellous, and the printer, were merely workmen in the employment of the publisher.

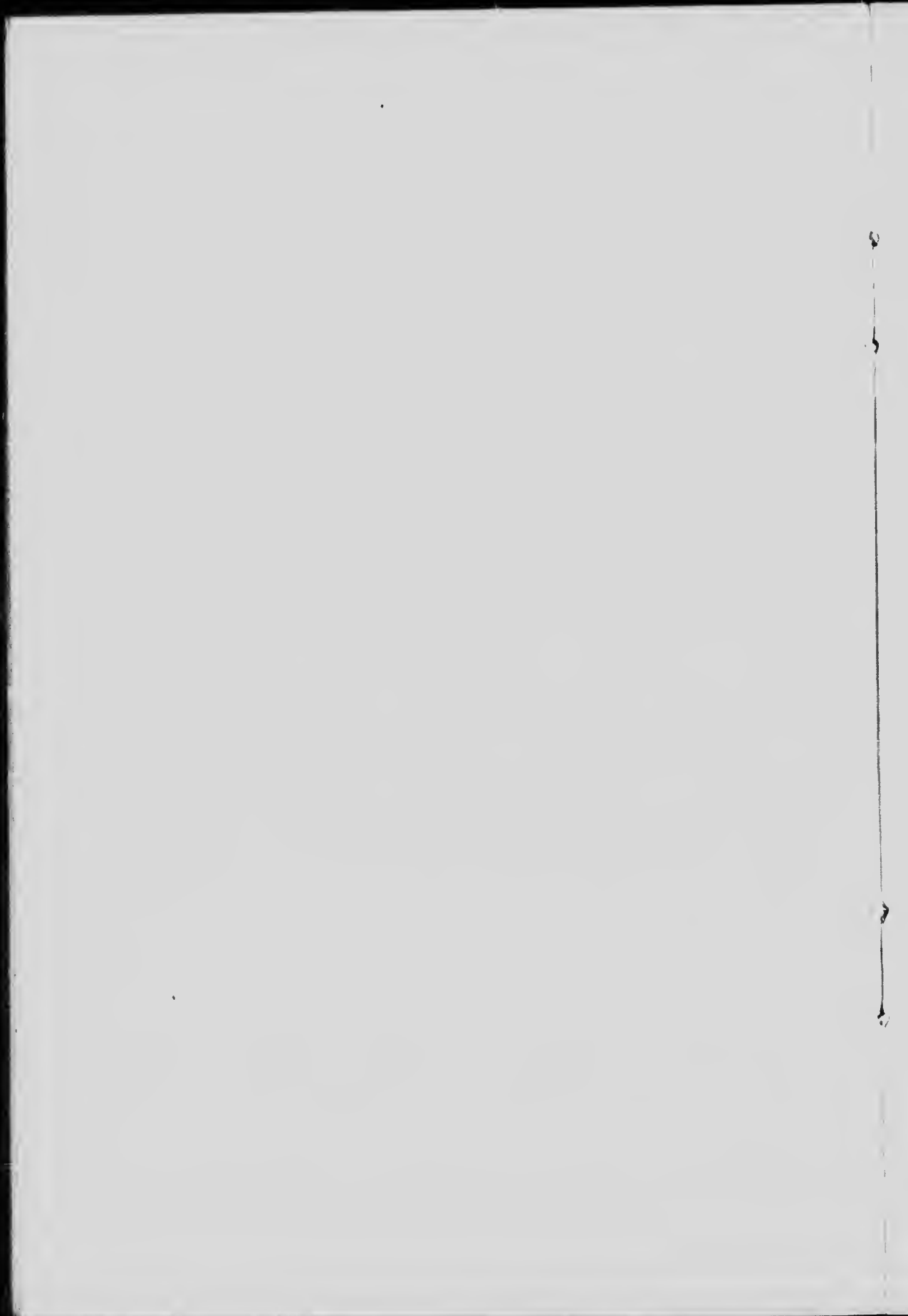
The prints produced by these simple means are of extreme technical excellence. The colours are invariably harmonious; the composition absolutely right; the bold, direct strokes of the brush rendered with surprising faithfulness. A convention has, of course, as in all pictorial art, to be accepted, and it is often far removed from that of other schools. But once this is grasped, the truth of the presentment is seen to be of a high order, and above all one is struck with its perfect adaptation to the possibilities of the



technique. In this quality the Japanese artist of every kind is supreme. He knows the possibilities of his tools to perfection, and in his great and reticent strength, never tries to go beyond them.

It is impossible in the short limits of an introduction to give more than an outline of the methods employed by these wonderful people. It would take many pages to even refer to the different periods in the art, and to the great workers in each; and those who may become interested sufficiently to pursue the subject, are recommended to read "The Colour Prints of Japan," by E. F. Strange, published in "The Langham Series of Art Monographs," Seigle, publisher, which work has been used in the preparation of this introduction.

The Association are indebted to Mr. E. Colonna, of New York, for the fine examples of the great artists in the best periods of Japanese Colour-Printing, which form the present Exhibition. Mr. Colonna has the largest private collection of Japanese Colour-Prints and Illustrated Books on the continent, and the one hundred Prints exhibited are a selection of the best examples, and illustrate the chief characteristics of their respective makers.



Catalogue.

- Kiyonobu.** 1664-1720
1. *Lady under Willow-tree.*
- Kiyomasu.** 1679-1702.
2. *Lady seated on Tree-trunk.*
- O. Masanobu.** 1693-1768.
3. *The Spirits of Sacc.*
- Kiyoharu.** Worked 1720-1760.
4. *Lady carrying Presents.*
- Kiyohiro.** Worked 1720-1760.
5. *Actor.*
- Kiyomitsu.** 1735-1755.
6. *Actor Holding Monster Carp.*
- Toshinobu.** Worked 1740-1770.
7. *Geisha with Shamisen.*
- Yoshinobu.** Worked 1740-1770.
8. *Familii Actor near Sea-Shore.*



Harunobu.

1705-1772.

9. *Young Lady and Young Man in the Fields.*
10. *Yc. Woman Gathering Vegetables.*
11. *Domestic Scene.*
12. *Lady Leaving a House.*
13. *Playing Ball.*
14. *Two Young Ladies on a Verandah—One Receiving a Letter.*
15. *Two Young Ladies Painting.*
16. *Young Girl and Her Mother Beating Cloth.*
17. *Nobleman, about to Mount His Horse.*
18. *Lady and Child in a Court-Yard.*
19. *Young Man Reading a Letter, Watched by a Girl from a Balcony.*
20. *Young Man with Fish-Net Near the Waters' Edge.*
21. *Young Lady Coming from Her Bath.*

Moritasai.

Worked c. 1700-1780.

22. *Two Ladies Leaving a House.*
23. *A Lady and Attendants.*
24. *Two Young Girls Walking near a River.*
25. *Two Geishas.*

Shunsho.

1726-1792.

26. *Actor in Court-Dress.*

Shigemasa

1723-1809.

27. *Two Richly-Dressed Ladies.*
28. *Lady and Two Attendants.*
29. *Three Boys Playing in the Snow.*



Kiyonaga.

1732-1815

9. *Two Young Ladies with Servant carrying a Lantern*
11. *Three Ladies Viewing Cherry Trees in Bloom.*
12. *Lovers on a Terrace.*
13. *A Boating Party.*
14. *Actor in a Play.*
15. *Actor in a Play.*
16. *Domestic Scene.*
17. *A Lute Laying "Go" with Cherry-Blossom.*
18. *Two Ladies and Attendant's Working.*
19. *Two Ladies and Young Girl.*
20. *Two Young Ladies Walking in a Garden.*
21. *Crossing on the Ferry-Boat.*
22. *Two Ladies in a Garden.*
23. *Three Ladies Going to the Bath.*
24. *Two Geishas Going to an Entertainment.*
25. *Two Ladies Listening to a Sing-Bird.*

Sharaku.

Worked c. 1760.

26. *Actor in Female Role.*
27. *Actor Smoking.*

Buncho.

Died 1796.

28. *Two Actors in Night-scene.*

Shunman

Worked c. 1780-1800.

29. *Three Ladies near Rice-field.*

Shuncho.

Worked c. 1780-1810. Died 1827.

50. *Three Ladies and Two Children out Waiting at Night.*
51. *Party Returning at Night.*
52. *Three Ladies Waiting at a Festival.*

Utamaro.

1753-1805.

53. *The Puppeteer.*
54. *Portrait of a Man, Reclining.*
55. *Group of Figures, Girl Filling a Mother's Sloop.*
56. *Two Ladies and a Waiting Kitten.*
57. *Two Young Ladies Drinking a Piece of Sake.*
58. *After the Bath.*
59. *The Hairdresser.*
60. *Portrait of a Boy.*
61. *Portrait of a Lady.*
62. *Two Ladies Playing with a Kitten.*
63. *Two Young Boys.*
64. *The Toy Shop - Puppeteer.*
65. *Man and Child at School - School.*
66. *Portrait of a Boy.*
67. *The Littlest of Boys Holding Fire-flies.*
68. *The Puppeteer.*

Choki.

Worked c. 1780-1800.

69. *Man and Attendant - Seated and I by Gentle.*
70. *The Artist at Work.*

+

Yeishi.

Worked c. 1780-1800

71. *Group of Ladies in a House.*
72. *Three Ladies Picnicking.*
73. *The Writing Lesson.*
74. *Two Young Ladies Heating Water.*
75. *Young Lady Meditating.*
76. *Two Young Ladies Fishing in a Boat.*

Toyohiro.

1773-1828

77. *The Little Diver.*

Toyokuni.

1769-1825

78. *Two Ladies and Boy.*
79. *Portrait of a Geisha.*
80. *Three Ladies and a Boy on the Shore of the Sumida.*
81. *Three Ladies and a Small Boy on a Terrace.*
82. *Three Actors in a Play.*
83. *Three Ladies and a Soldier near a Shrine.*

Hokusai.

1760-1849

84. *Karaya on the Tokaido* (36 Views of Fuji).
85. *The Wave.* " "
86. *Storm Below Fuji.* " "
87. *Nobleman Visiting Temple at Oguzoyama.*
88. *Summer Evening on the River.*
89. *Carp in the Current.*
90. *Susimono- On Nihombashi Bridge.*
91. " *Warrior and Poet.*
92. " *Fuji in Golden Cloud.*

Kuniyoshi.

1788-1861

93. *Surimono—Sea Shore of Ise.*

Hiroshige.

1796-1858

94. *Cherry-Trees in Bloom.*
95. *A Rainy Day.*
96. *A Mountain Gorge.*
97. *View on Lake Oni.*
98. *Fireworks on the Sumida.*
99. *Picnicking at Sunset.*
100. *Snow-scene.*



