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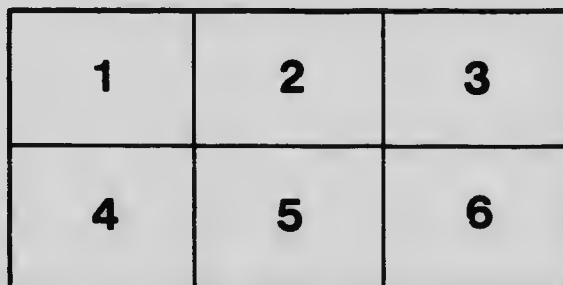
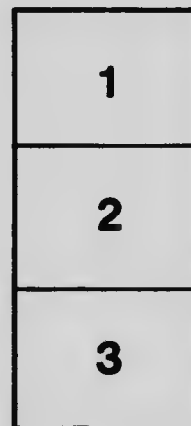
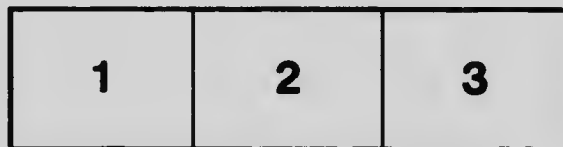
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AN EXHIBITION  
OF JAPANESE  
PRINTS ' LOANED  
BY SIR EDMUND  
W A L K E R ' ' '  
JANUARY 25 TO  
FEBRUARY 20, 1919

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## INTRODUCTION

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"THE rise of the Ukiyō 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 Shōguns. As the artisans and tradesmen prospered, life became freer and places of amusement multiplied. 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."

"The inception of the Ukiyō school dates back to the early years of the seventeenth century, when a painter named Iwasa Matahei, departing from the traditional subjects of the painters of the classic schools, made pictures of dancing girls and scenes of everyday life. The first prints were made about 1660 by Hishikawa Moronobu, and were in simple black outline. They were sometimes coloured by hand with a few touches of colour roughly laid on, probably by the publisher's assistants.

"In the early years of the seventeenth century a style of colouring known as tan-ye (from the predominant use of a red-lead pigment known as tan) came into vogue. A little later, prints were sold with more elaborate hand colouring. Lacquer was mixed with the pigments to give them brilliancy, and the prints were known as urushi-yé, or lacquer prints. In or about the year 1742 Okumura Masanobu began to make the first true colour-prints. For these he used only two colours, green and a soft red called beni, and the prints were known as beni-yé. For some years difficulties connected with the printing prevented the use of more than two colour-blocks, and not until 1764 was a method discovered which made it possible to use as many blocks as might be required. Suzuki Harunobu was the first artist to take advantage of the discovery. The prints designed by him during the next six years are among the finest works of the school. Under his guidance and that of Katsukawa Shunshō, the art of colour printing was brought to perfection. Then followed a period when many prints of precious quality were produced. The culmination was reached during the seven-teen hundred and eighties, when Torii Kiyonaga turned out his marvellous single sheets, diptychs, and triptychs.

"Many splendid prints were designed in the next decade. It was then that Tawaraya Bishō made his delightful triptychs, that Sharaku stirred the people of Yedo with his wonderful caricature portraits of popular actors, and that Utamarō gained wide fame by the products of his facile brush. It was, however, a period of decadence, and by the end of the century a considerable distance had been travelled upon the downward path.

"The prints made in the nineteenth century were, for the most part, coarse and gaudy, the chief exceptions being those designed by Hokusai and Hiroshige. These men, though classed as of the Ukiyō school, in reality represent what may more properly be termed another 'movement' growing out of, but distinct from, the Ukiyō art that reached its apogee under Kiyonaga."

—From *Japanese Colour Prints and Their Designers and Catalogue of the Buckingham Collection*, by Frederick William Gookin.

## PERIOD OF THE PRIMITIVES (APPROXIMATELY 1660-1760)

The app- "primitive" has reference to the  
processes of et reduction and not to the quality  
of the prints, which presented a high artistic development.

### UNKNOWN ARTIST.

1. COVERS OF A BOOK EXPLAINING A PLAY.  
Two small black and white prints.

### MASANOBU, OKUMURA (1685-1764).

He exercised the greatest influence on the development of the Ukiyô school during the first half of the eighteenth century, and was the first to colour prints with *bent* (pink or red pigment). He invented two-colour printing and was the founder of the Okumura School.

2. WOMAN READING TO A NOBLE LADY.  
Black and white book illustration.
3. PASSERS-BY TALKING WITH TWO BEAUTIES.  
Black and white.

### KIYOMITSU, TORII (1735-1785).

An artist of distinction who succeeded his father, Kiyomasu, as head of the Torii line of artists. He produced but few prints, and is accredited with being the first to add a third colour-block to the original two.

4. A THEATRICAL BILL-BOARD.  
Black and white, printed in 1758.
5. A THEATRICAL BILL-BOARD.  
Black and white, with touches of red. Printed in 1761.

### UNKNOWN ARTIST.

6. A DAUGHTER OF KIKUYA ON HER GARDEN BENCH.  
Hand coloured. Period of Masanobu.

### UNKNOWN ARTIST.

7. AN ACTOR.  
Black and white, with one colour applied by hand.  
Middle of eighteenth century.

### KIYOMASU, TORII (born about 1679, died 1764).

The second head of the Torii School. He was greatly influenced by the work of his father, Kiyonobu, the founder of the School. His subjects were chiefly women and actors, drawn with a vigorous line, and evidencing qualities of distinction.

8. A BEAUTY.  
Lacquer print. Hand-coloured.
9. THE ACTOR ICHIKAWA MASUGORO.  
Hand-coloured.

KIYONOBU II (active 1740-1756).

Son of Kiyomasu, best known as a designer of beautiful two colour prints.

10 THE ACTORS NAKAYAMA KUMETARO AS A WOMAN! AND NAKAMURA GWANZO AS A SAMURAI.

Banners of a Daimyo procession in the rear.  
Three-colour print.

TOSHIINOBU, OKUMURA (born about 1709, active until about 1743).

Son of Okumura Masanobu, and considered the best of his pupils. His period of production covered the years of the lacquer-prints, and his output was of high quality.

11. THE ACTOR ANAGAWA CHIYOSABURO, IN FEMALE PART.

Hand-coloured.

SHIGENAGA, NISHIMURA (1697-1756).

"Son of Shigenobu. An artist of ability who exercised marked influence upon the development of the School. His prints are very uneven in quality."—F. W. G.

12. UTSUTSU NO ASOBI: DAY-DREAM PLAY.  
(Three Parts.)

Two-colour print.

SHIGENOBU, HIROSE.

A pupil of Shigenaga. The date of his birth is obscure. (Shigenaga 1697-1756.)

13. A BEAUTY OF YEDO.

Hand-coloured.

TOYONOBU, ISHIKAWA (1711-1785).

One of the most important of the Ukiyoé masters, Pupil of Shigenaga, and probably of Masanobu, whose style he closely assimilated.

14. A YOUNG GIRL.

Three-colour print.

15. NAKAMURA KIYOSATURU PLAYING THE PART OF HISAMATSU.

KIYOMITSU, TORII (1735-1785).

Second son of Kiyomasu, whom he succeeded as the head of the Torii line. An artist of distinction. Was the first to add a third colour-block to the original two. He was born in 1735 and died in 1785. After 1765 he designed only a few prints, and appears to have designed none later than about 1768.

16. AN ACTOR.

Four-colour print.

17. TWO ACTORS.

Three-colour print.

18. TWO ACTORS AS MINSTRELS WEARING BASKET HATS.

Two-colour print.



KIYOHIRO, TORII (active 1750-1758).

"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."—F. W. G.

19. THE ACTOR SUKETAKAYA TAKASUKE IN MALE PART, WITH ARASHI WASUNO IN FEMALE PART.  
Two-colour print.
20. YOUNG LADY HOLDING AN UMBRELLA.  
Three-colour print.

HARUNOBU, SUZUKI.

"The central figure in Ukiyoé, and the eminent master under whose hand the art of colour printing was brought to perfection in the sixties of the eighteenth century. He was a draughtsman of extreme elegance and power, and his works have a charm that is peculiarly their own."—F. W. G.

21. A YOUNG WOMAN, ATTENDED BY HER SERVANT, IS READING A LOVE-LETTER.
22. URASHIMATARO, SEATED ON A TURTLE, LEAVING HIS HOME FOR THE PALACE OF THE SEA GODDESS BENTEN.
23. A YOUNG GIRL OF HIGH CASTE SHAVING THE BALD HEAD OF HOKUROKUJIN, THE GOD OF HAPPINESS.
24. THE MEDITATION OF TWO YOUNG LOVERS.  
Interior: showing an open balcony and a branch with blossoms in left background.
25. A CONFIDENTIAL TALK.  
Girl returning young man's ball which went over the fence.
26. THE BEAUTY CHOYAMA OF CHOSHIYA RECEIVING A MESSAGE FROM A YOUNG GIRL.
27. A YOUNG NOBLEMAN, WITH THE ASSISTANCE OF A SERVANT, IS ABOUT TO MOUNT HIS HORSE AND RETURN HOME AFTER HAVING ADMIRING THE CHERRY BLOSSOMS.
28. YOUNG WOMAN SPINNING COTTON: IN THE FOREGROUND AN ATTENDANT PREPARING A MEAL.
29. THE PENSIVE MAID.  
A young woman seated on the verandah of Kiyomizu Temple in Kyoto.
30. A JAPANESE DAPHNE.

KORIUSAI, ISODA (active 1760-1780).

"One of the most important followers of Harunobu, and pupil of Nishimura Shigenaga. He was a samurai and associated with samurai of the superior class. About 1781 he gave up print designing and devoted himself to painting, receiving an honorary title."—F. W. G.

31. CAT AND GOLDFISH.
32. CARDINALS AND POMEGRANATES
33. THE PROMENADE.  
A fashion model and two girl attendants promenading;  
three observant females in the background.
34. A BEAUTY. FROM THE EIGHT BEAUTIES  
SERIES."  
A young man holds an umbrella over two women, one  
of whom is Matsubita from Matsubaya.
35. TWO WOMEN ENJOYING THE WEATHER.
36. A SEATED BEAUTY.  
She is playing with a small boy whom she holds at her  
A youthful attendant is to the right.

SHUNSHO, KATSUKAWA (1726-1792).

One of the greatest of the Ukiyō artists, highly renowned  
in his day, and having many pupils who became famous.  
Most of his prints were portraits in character. Born  
1726, he died January 22, 1792.

37. AN ACTOR.
38. AN ACTOR IMPERSONATING A SAMURAI  
RETURNING FROM A PARTY AT PLUM BLOS-  
SOM TIME.
39. ACTORS IN THE PARTS OF A SAMURAI AND  
HIS WIFE; VISITING THE PLUM BLOSSOMS.
40. AN ACTOR READING ANNOUNCEMENTS FROM  
A SCROLL BEFORE A PERFORMANCE.
41. AN ACTOR IMPERSONATING PRINCE  
SHOTOKU.
42. AN ACTOR IMPERSONATING A BUDDHIST  
PRIEST.
43. THE ACTOR ONOYE MATSUSUKE.

BUNCHO, IPPITSUSAI (active from 1765, died 1796).

"An artist of Samurai rank, who for a few years designed  
actor prints in the manner of Shunsho, which have  
great distinction of style and colour. He was celebrated  
also as a writer of comic odes. He died on May 18,  
1796."—F. W. G.

44. STAGE SCENE FROM NAKAMURAZA.  
On the Japanese stage all female parts are taken by  
males.
45. AN ACTOR IMPERSONATING THE SPIRIT OF  
A LION.

SHUNYEI, KATSUKAWA (1767-1819).

Pupil of Shunsho and commonly regarded as the most  
important of his followers. He produced many actor  
prints and large bust portraits in which the character  
of the individual was portrayed with a keen power of  
observation and delineation.

46. AN ACTOR IN THE PART OF A ROGUE.

47. AN ACTOR IN A FEMALE PART: HOLDING A BANNER.
48. AN ACTOR AS A SAMURAI WITH HIS RIGHT OWAGI SLEEVES OFF: READY FOR ACTION.
49. A WRESTLER: KASHIWADO SOGORO.

SHUNKO, KATSUKAWA (died 1827).

One of the most faithful pupils of Shunsho.

50. AN ACTOR IN A BLACK STRIPED ROBE.
51. AN ACTOR IN A FEMALE ROLE.

KIYONAGA, TORII (1748-1815).

Studied under Torii Kiyomitsu, but from the first his work displayed marked individuality, and bears little resemblance to that of his master. "The dominant characteristics of his style are rugged strength and the marvellous quality of his brush strokes. Everything considered, the greatest artist of the Ukiyoe School and the culminating figure in its forward movement."—F. W. G.

52. THREE WOMEN IN A TEA HOUSE.  
Two are conversing and the other sweeping the floor. From the series of Ten Tea Houses: Kin riu san.
53. A GROUP OF THREE BEAUTIES.
54. THREE WOMEN ON A VERANDAH OVERLOOKING A RIVER.  
From the series of Ten Tea Houses: Nakazu.
55. A BEAUTY AND HER ATTENDANTS IN CHERRY BLOSSOM TIME.
56. GROUP OF THREE WOMEN ON THE BANKS OF THE SUMIDA RIVER.

SHUNCHO, KATSUKAWA (active 1775 to about 1795).

"Pupil of Shunsho. He followed the style of Torii Kiyonaga. His works closely resemble those of the Torii master, but have less force. He worked from about 1775 to about 1795. In some of his later prints he imitated Yeishi's prints in the Utamaro manner. The dates of his birth and death are not known."

57. A PARTY OF WOMEN; INTERIOR SCENE WITH VISTA OF WATER AND LANDSCAPE TO LEFT.
58. LADIES IN A PLEASURE BOAT.
59. GEISHA AND ATTENDANTS MAKING AN EVENING CALL.

MASANOBU, KITAO (1761-1816)

Pupil of Shigemasa, who produced prints of distinguished quality, but few in number. He eventually came under Kiyonaga's influence, but there is always evident the impress of his first master.

60. TWO BEAUTIES OF EASTERN JAPAN.

UTAMARO, KITAGAWA (1753-1806).

"One of the most gifted and most widely known of the Ukiyoé masters. Extraordinarily facile and brilliant."  
—F. W. G.

61. A BEAUTY SMOKING A PIPE.
62. A BEAUTY ARRANGING IRIS FLOWERS.
63. A WOMAN DRESSING THE HAIR OF ANOTHER WHO IS SEATED.
64. TWO WOMEN AND A CHILD HUNTING FIRE-FLIES.
65. GETTING READY FOR THE BATH.
66. WOMAN AND BOY WATCHING BUTTERFLIES THROUGH A WINDOW.  
Behind them stands another woman holding a child  
From the Silkworm Culture Series.

YEISHI, HOSODA (active 1782-1800, approximately).

"One of the foremost artists of the school. He was a Samurai of high rank, and a pupil of Kano Eisen. For three years before he took to Ukiyoé he held an official post in the household of the Shogun Iyeharu. Yeishi was a master of all the resources of the art of colour printing, and his prints are characterized by great elegance and refinement. He worked from about 1782 to 1800, when he gave up print designing. He died in 1829."—F. W. G.

67. A WOMAN KNEELING.
68. A SEATED BEAUTY, ELABORATELY ROBED, HOLDS A VASE ON HER LAP.
69. GENGI HANA NO EN.  
Women and girls at a botan show.

TOYOKUNI, UTAGAWA (1769-1825).

"A brilliant artist, of high repute in his day. Some of his prints, especially the earlier ones, are of distinguished quality."—F. W. G.

70. LARGE PORTRAIT HEAD OF AN ACTOR.

HOKUSAI, KATSUSHIKA (1760-1849).

"World known as a great master; born in Yeddo in September, 1760, lived in the district of Katsushika during boyhood, and at age of 18 studied art of wood engraving and became pupil of Katsukawa Shunsho. He used several different names during his long artistic life, as Shunro, Sori, Tai-to, Iitsu."  
The following six prints are from Hokusai's thirty-six views of Fujiyama:

71. FUJI SEEN BENEATH A WAVE OF THE SEA AT KANAZAWA.  
Hokusai's famous wave.
72. FUJI FROM YAMASHITA SHIRO-AME.  
With lightning flashes illuminating the great peak, and white cloud banks lying over the lower mountains.

73. A BEAUTIFUL DAY AND SOUTH WIND ON THE SLOPES OF FUJI.
74. VIEW OF FUJI FROM USHIBORI.  
A large boat moored in the foreground.
75. VIEW OF FUJI FROM ISAWA.
76. FUJI FROM TSUKUDA SHIMA AT THE MOUTH OF THE SUMIDA RIVER.
77. FROM THE ONE HUNDRED POEM SERIES.  
Illustrating a poem by Sadanobu.
78. FROM THE ONE HUNDRED POEM SERIES.  
Illustrating a poem by the Emperor Jito.
79. CARP RISING FROM A WHIRL OF WATER.

HIROSHIGE, ANDO (Ichiryusai, 1797-1858).

"The last great artist of the Ukiyō School, and a consummate master of landscape art."—F. W. G.

The following eight prints are from the One Hundred Views of Yedo Series:

80. HACHIMAN SHRINE OF SUNAMURA:
81. SCENE FROM THE TOP OF ASUKAYAMA.
82. VIEW FROM THE SUMMIT OF THE ASCENT TO THE YUSHIMA TENJIN SHRINE; OVERLOOKING INOKASHIRA POND: SHINOBAZU.
83. STORM ON THE GREAT OHASHI BRIDGE: SUMIDA RIVER.
84. FIREWORKS AT RYOGOKU BRIDGE.
85. NIGHT SCENE, YOUNG MONKEY STREET; SHOWING THEATRES.  
Note the shadows, a feature rarely shown in a Japanese design.
86. FESTIVAL OF THE COCK, ASAKUSA RICE FIELDS.  
A white cat on the window-sill watches the procession.
87. KAMITO TENJIN.  
Wistaria blooms hanging in the foreground over the pond, the Drum bridge behind them.
88. OHAZAKI.  
Yahagi Bridge with the procession of a Feudal Lord. Tokaido Series.
89. KANAYA.  
Ferryman carrying people across the river Oi. Tokaido Series.
90. YEJIRE.  
Tokaido Series.
91. THE HEAVENLY DRAGON RIVER.  
Tokaido Series.
92. NISSAKA.  
Maruzei Tokaido Series.

93. HON-MO MEADOW AND HONSAKA PATH AT YUI.  
Upright Tokaido Series.
94. NIGHT TRAVEL IN THE HEART OF THE HAKONE MOUNTAIN.  
Upright Tokaido Series.
95. NIGHT SCENE ON THE KAMO RIVER BED.  
Views of Kyoto Series.
96. WILD GEESE ALIGHTING AT KITADA.
97. SHINAGAWA: VISITORS AT A MAPLE GROVE.
98. QUAIL AND POPPY.
99. YUMI HARI TSUKI.  
The bow-shaped moon seen through a rocky gorge.
100. RAIN AT ASAKUSA YEDO.



