

Sixth Period: 1849 —

Of the latest period, from the death of Hokusai to the present time, there is only a little to say. It began under very unfavorable auspices, for the albums of Isai, the landscape volumes of Hanzan and Goshitada and a few curious attempts to imitate European art were the principal issues between 1850 and 1870; but within the last twenty years an energetic revival of book illustration has taken place, and a few of the recent publications show that neither pictorial nor xylographic power is wanting. The "single-sheet" industry is still in difficulties, and may never resume its ancient glories, although a spur to effort in this direction has been given by the popular demand for pictures of the China-Japanese war; but in the volumes of bird and flower drawings of Bairai, the graceful fairy-tale pictures and collections of artisan designs by Sensai Jitaku, the albums of Kiosai, often called the second Hokusai, whose original and humorous work deserves a monograph to itself, and the recent war broadsides of Gekko, there is much to redeem the picture of the early years of the period; and the encouragement given by Europe and America to the charming series of children's books published by the Kobunsha company has already proved to the Japanese publishers that good work may now be made more profitable than at any time in the history of their calling.

Anderson: Jap. Wood-Eng. p. 61.

Japanese Wood Cutting and Woodcut Printing.

J. Tokuno, ed. by S. R. Koehler. Washington, 1894.

Wood: usually cherry; tsugi (= *Buxus*), adussa (= *Katalpa*) also used. planes/planks about three-quarters inch thick; should be well seasoned.

Tools: knife. blade an inch to an inch and a half long; wooden handle, three inches. chisels and gouges; five chisels, eight gouges, usual.

ruler.

brush.

mallet.

grindstones.

sesameum oil, to apply to the wood, rubbing it in.

knife held in right hand; the back pushed with middle finger of the left hand; for cutting the lines; wood between lines then chiselled away; surface cleaned and washed with brush.

Paper: various, fibrous, mostly from *Broussonetia*; is moistened carefully in piles: for color-printing it is treated with dosa, a kind of size to prevent spreading. Sek occasionally used.

Colors: black: Japanese ink - grayish or deep black. Also pine soot.

white: carbonate of lead, apt to blacken; gofun, from oyster shells.

red: ^a beni, pale pink, from a safflower; ^b shoyenji, pink, from China - cochineal. ^c shido or benigara, red iron-oxide;

^d tan, red lead-oxide, apt to blacken; ^e shiu, vermillion, from China; ^f yodo, cheap carmine, from Europe.

yellow: ^a sekiuro; ^b odo; ^c shido - all from native earths.

blue: ^a Konjo, copper-carbonate; ^b airo, indigo.

green. rokusho, aceto-arsenite of copper: - or by mixture.

purple. by mixture: first by Togokuni.

Rice paste for medium and linotype: size from gelatine + alum.

Baren. a rubber used in printing.

Periods of Ukiyo-e

The First Period: The Primitives.

From Mononobe to Polychrome: (1660 - 1764)

- "Mononobe, Sukenobe, Kuraigetsudo, Kiyonobu i,
- "Kiyomasa, Kiyonobu ii, Okumura Masanobu,
- "Shigenaga, Shikawa Toyonobu, Kiyomitsu i.

The Second Period: The Early Polychrome Masters.

From Polychrome to Retirement of Shunsho. (1764-80)

- "Harunobu, Koriudai, Shunsho, Buncho, Shunyei,
- Shunko, Toyoharu, Shigemasa.

The Third Period: Kiyonaga and his Followers.

From maturity of Kiyonaga to his retirement. (1780-90)

- "Kiyonaga, Shuncho, Shunman, Kitao Masanobu.

The Fourth Period: The Decadence.

From retirement of K. to death of Utamaro. (1790-1806)

- "Yeishi, Yeisho, Utamaro, Sharaku, Choki, Toyokuni i, Toyohiro.

The Fifth Period: The Downfall.

From death of U. to death of Hiroshige. (1806-1858)

- "Hokusai, Hiroshige

From Ficke: Chats.

Outline of history of Ukiyo-e.

Wood-engraving was, as we have seen, already known when the period opened; but it had not yet been subjected to the purposes of the artist. Confined almost exclusively to crude book illustrations, it had as little artistic significance as the cheap hand-painted sketches called otaku-ye, which, produced by hundreds, were sold for the amusement of the populace. With the advent of the gifted Moronobu, the book illustration was transformed into an important and beautiful creation. Going further, Moronobu and his successors produced single-sheet prints of large size, in black and white only, that served all the purposes of paintings and were capable of being reproduced without limit. These black and white prints were called sumi-ye. Books and albums by him appeared at various earlier dates, but the first of his single-sheet prints was issued about 1670.

The second step in development came with the realization that the brilliant color of the otaku-ye could easily be imparted to the new prints. So some of the sheets of Moronobu and his contemporaries were colored by hand with orange, yellow, green, brown, and blue, somewhat after the manner used by the painters of the classical Kano school. In the actor-prints there began to appear, shortly after 1700, solid masses of orange-red pigment. These sheets were called tan-ye, from the tan or red lead used in them. About 1710 citrine and yellow were used in connection with the tan. By 1715 or a little later

Outline of history of Ukiyoe: cont.

beni, a delicate red color of vegetable origin, was discovered, and almost entirely replaced the cruder tan. Prints thus colored were called kurenai-ye.

About 1720 it was found that the intensity of the coloring could be enhanced by the addition of lacquer. Red, yellow, blue, green, brown and violet were used in brilliant combinations; and their tone was heightened by painting glossy black lacquer on the black portions of the picture and sprinkling some of the colors with sparkling powdered gold or mother-of-pearl. Such prints were called urushi-ye, or lacquer prints; prevailed up

These various methods of hand-coloring continued to about the year 1742. At this time, a method was perfected by which two color-blocks could be used in printing; and the true color-print came into existence. Masamune is generally credited with being the inventor of the new technique. The first colors employed were green and red known as beni; and from this the prints derived their common name of beni-gi. Later many varieties of color were tried. To some print lovers these two-color prints seem unequalled in beauty.

About 1755 a method was devised by which a third color block could be employed, and blue was the color at first selected to accompany the original green and red. Then blue, red, and yellow were used, and other variations; and in the hands of such men as Toyonobu and Kiyomitsu, rich decorative effects resulted. To the end of the period hand-coloring was still occasionally used for large and important pieces such as pillar-prints; but the old method lost ground steadily, and the day of the polychrome-print was at hand.

Picture: Chato. — p. 68.

Westerners may smile at the distortion of such a figure; but they must acknowledge that an atmosphere of lofty and special destiny surrounds the form, precisely because the artist has dared use these devices. The Japanese artist will draw a woman as if she were a lily, a man as if he were a tempest, a tree as if it were a writhing snake, a mountain as if it were a towering giant. This is the very essence of poetical imagination; and the result of it is to endow a picture with obscure suggestions and overtones of infinite power. Symbols of existence beyond themselves, these designs are charged with an almost mystical command upon the emotions of the spectator. Western art has employed such a method comparatively little in painting. In poetry it occurs frequently.

Fichte. Chats. p. 36

Conventions of Japanese Art.

Japanese art has certain conventions that are highly individual. Some of these may ~~unlike~~ ^{repel} the western eye. For example, the Japanese draws his figures without shadows, and makes no attempt to represent the play of light and shade over them. The scene is painted as if in a clear, cold vacuum, where the diffusion of illumination is almost perfectly uniform. In the Japanese view, a shadow is something ephemeral and transitory - a mere accident and illusion, and as such unworthy of perpetuation in art. The pattern of the object itself, freed from this momentary tyranny, should be the sole theme of the artist. Similarly, high-lights or chiaroscuro are not attempted; nor is modelling by means of these employed. A universal flatness is the result - a result deliberately aimed at. Most of the European ideas of perspective are ignored in these works. In accordance with the ancient Chinese canon - based upon an imaginative and not upon a visual perception - the linear perspective of the Japanese exactly reverses that of ~~the~~ ^{western} painting. In their system, parallel lines converge as they approach the spectator. Different planes of distance may be suggested merely by placing the remote plane higher up in the picture; and sometimes no attempt is made to diminish the size of the figures in the upper plane. These devices may seem very naïve to the European. But in aerial perspective - the power to give to objects a coloring appropriate to their relative distance from the eye - the Japanese indisputably employ the utmost subtlety. When these ar-

Conventions of Japanese Art: cont.

• tastes differ from European custom, it is not because of ignorance, but because their way seems to them the more expressive - the better adapted to the creation of those peculiar impressions of beauty which are their aim. The longer one examines the products of those alien theories of drawing, the less certain one is likely to be of the superiority of our more scientific Western conventions. Fiske: Chats. p. 38.

Continued from page 10

the other two papers, it is necessary
to know, but because they were
not prepared - the latter a paper
of the same kind, but of a different
kind, the paper was examined
the other two of having the same
a study to the different papers
the same.

Brushwork.

In all Japanese art, the element of pure brushwork is of greater importance than in the art of Europe. The people, trained from childhood in the handling of the brush as ~~well as~~ a pencil for the drawing of the complex forms of written characters, acquire a facility and accuracy unknown in other lands. Fine calligraphy is esteemed an art in itself. And the Japanese painter, whose life is devoted to further exercises with the brush, may achieve a unique degree of skill. His power to sweep, guide, and modulate the width and intensity of his line is developed into a sixth sense. He can make his brush-stroke smooth-flowing as a violin-note, or splintered as a broken branch, or wavering like the flow of a river, or coldly hard and sharp as flint; sometimes it has the edge of a knife; at other times, it dies away into imperceptible gradations; its blacks are dazzling in their intensity, its greys are like the veils of mist. The mystery of the expression of pure personality in art is nowhere more strikingly exemplified than here. To the accustomed eye the line-work of the Japanese artist is vibrant with intimate connection between hand and spirit. This command of the brush, so perfect that the passion of the artist's soul flows out through it, is one of the vital characteristics of Japanese painting.

In all Japanese art, the element of pure beauty
is of prime importance. Even in the art of the
poet, training for children in the habit of
the brush as well as pencil for the drawing of
things of nature of winter blossoms, or pine, or
bamboo, and a carefully chosen arrangement of
this calligraphy is considered an art in itself.
And the Japanese painter, whose life is devoted
further to the brush, may achieve a way
of style. His power to suggest, to hint, and to
leave the widest and intensity of his line is such
that not a single stroke. He can make his brush
stroke so much flowing as a ribbon, and a delicate
and a broken stroke, a flowing line the flow of a
river, a steady line and sharp point, and a line
in the shape of a whip, as often used in the drawing
into the most delicate outlines, as in the drawing
of a bird in flight, it gives us the sense of
power. The simplicity of the expression of a
thing is not its weakness, but its strength.
Simplified form does not mean a conventional
life. The line work of the Japanese artist is always
with intimate connection between hand and
mind. This connection of the brush requires
that the painter of the picture and the
viewer should be in the state of vibration
and Japanese painting.

Colors in Ukiyo

The old three-color prints had achieved fine effects by means of powerfully conceived but essentially simple mosaics of color. Now Hareunobu ~~turned~~ turned the three-stringed lute into the violin, capable of expressing the most delicate modulations of tone. Beginning with combinations of only four or five colors, he gradually increased the number of blocks used. It is certain that he used eight blocks on at least one 1765 calendar print. In the end he had at his command a palette which by the use of no less than twelve or fifteen blocks, and with the limitless number of shades obtainable by superimposing one color upon another made the whole rainbow his. Constant experiment marked his further progress. We have, for example, one print which he originally printed from eight blocks and later varied by increasing the blocks to ten, and still later to thirteen. From year to year an ever fresh succession of complex color harmonies emanated from his fertile brain.

Ficke: Chats. p. 143.

Memo:

Japanese Prints:

Books:

- Priestley. How to Know Japanese Prints. Doubleday.
Amstedn. Impressions of Ukiyo-e. Paul Elder
Binyon & Sipton. 1923. Scribners
Boston Mus. Fine Arts: An Introduction to Ukiyo-e
Fenollosa, Mrs. Hiroshige. San F. Atkins & Torrell
" An Outline of the History of Ukiyo-e.
Tokyo, 1901. Bunshichi Kobayashi
Fletcher Japanese Prints. Boston: 1918. Four Seas Co.
Seidlitz A History of Japanese Color Prints — 1910
J. B. Lippincott.

Colour prints: (Yeizan).

In the pictorial arts beauty is of many kinds: beauty of line, form, colour, light and dark, space composition. You may grow weary searching through the Luxembourg, or any Salon or Academy exhibition, before you find a picture possessing all, or even one of those primary notes of true art: you cannot take up a common colour print made in Japan before 1880 that does not show them all. Cram: archit. p. 173.

The beauty of a Kano Motonobu, a Deshay, a Korin, is essentially the same, the beauty in this print of Yeizan is close kin to the beauty in a Filippo Lippi or a Bernardino diini; the spacing of the lights and darks, the composition, the individual and combined lines, the sheer beauty of form in each separate part, all are infinitely studied, perfectly competent, final as far as they go. A Giovanni Bellini may appeal to us more, and it certainly should, for it is of our own race, but this is an accident of blood and has no bearing on the quality of the work in the abstract. p. 181

Sadahide:

Japan.

b. Bunka 4 (1807). d. Meiji 6 (1873) at 67 years.
disciple of Kunisada. [?]Period: Tempō Meiji. Called himself an
utagawa: of Hashimoto family: personal name Ken, called
Kenjiro. Style: Gyokusan-sai, Gountei, etc. When Kunisada
-da ii (nelly iii) succeeded Toyokuni, many of his disciples
and their master and changed sada to kuni, but Sadahide
did not change, which throws light on his character. He
painted pictures of beauties, warriors and panoramic scenes.
His sketches are detailed and every stroke is carefully made.
His complete views are in the order of bird's eye view and
are based on his own observations. Many of his works date
back to early Tempō. There are picture books also by him.
In Kaiei (1848-1853) we find all sorts of worth-while story books
with his pictures. Next are many scenes of Yokohama
and color-prints relating to Yokohama about Maren
(1860) and Bunkyo (1861-1865). He is said to have moved
to Yokohama about this time. Previously he had lived in
Kameidomura, in part of Tenmannin-temple. He also lived
at Okura-mae, Fuku-yama during Genji (1864) and Keio
(1865-1867). Keio 2, Bokuho ordered eleven color-print
artists to make up an album to be exhibited in France:
Sadahide and Yoshimune were among them. This might be
due to seniority, but their skill was recognized. His pains-
-taking style may be seen in his prints (mostly triptychs),
from Meiji 1-5. A fan design by him is dated Meiji 6
so there is no doubt that he lived until then. From the
map in Yokohama Ichiran-no-shinkai published in the
spring of Meiji 4 (1871) - painted by Hashimoto Gyokusan-
-sai. Sensei, an aged man of 67, we can count back
to his birth date. The title Gyokuso appearing in Meiji
shinsho (New Books of West) vols. Meiji 5.5. was used
for a time by the author.

Yoshimori: i

Japan.

b. Tempō 1. (1830): d. Meiji 17.10.10 (1884) aged 55 years.
Professional lineage: disciple of Kuriyoshi. Period of production: Keiō-Meiji. He called himself Utagawa: of the Miki family (sometimes said of Taguchi family). Calling name: Seikyo: (also called himself Ikosai, Kosai, Sakurai(n)to, etc. He first lived at Hitotōji, Shitaya and later at Kayacho, Ikenobata. In his later years he was invited to take an office of 13th class in the Home Department. He however left his office and went to Yokohama where he lived in Negishi. He devoted himself to the painting of birds and flowers suitable for export. Some claim that he died Meiji 18.10.5. (189)

Yoshimori ii.

b. Ansei 1.4 (1854). Professional lineage: disciple of Yoshimori i. Period of production: Meiji. Of the Masaki family: calling name Fukumatsu. In Keiō 2 (1866) he began study under Yoshimori and styled himself Morimasa. He also called himself Yoshimorisai Kunihara, but Meiji 13.2 (1880) he assumed the title Yoshimori ii and styled himself Ikosai. It is said that he painted the sign of the Tokiwa Theatre in Asakusa Park. He resided in Kurumazakacho, Shitaya, but later removed to 2-chome, Benzokuchō, Asakusa.

Yoshikaze, Yoshiin:

Disciple of Kuniyoshi: period Kaei - Bunkyo. Called an Utagawa: commonly known as Jirokichi, or Jirobei. His seals read: Ichijusai, or Issen Yoshikaze. Lived at Kagetsuchō, Bika. Skilful in painting foreigners' portraits.

Yoshiike :

b. Tempō 4 (1833): d. Meiji 37. 2.6 (1904), age 72.
Disciple of Kuniyoshi: period Kaei-Meiji. Called
himself an Utagawa: family name Ochiai; called
Ikujirō; style Ikkeisai (later Keisai), Chōkarō,
Sharakusai, etc. Born at Hikinizujaya, Ta-
-machi, Asakusa. At first he apprenticed himself to
a pawnbroker, as his father's wish, but his natural ten-
-dency was to color prints. He finally gained father's
permission and became disciple of Kuniyoshi.
He met success and in time came to rank with
his colleagues Yoshitora, Yoshitoshi, etc. He
was skilful at actors, portraits, and beauties. Ac-
-cording to the venerable Gaikotsu's research,
Yoshiike illustrated a nishikie-shimbrun
called Tōkyō Nichinichi Shimbrun from Meiji
7.10 to Meiji 8.7. Also in Meiji 8 in partnership
with another published Tōkyō Eisei Shimbrun, draw-
-ing the pictures himself. First illustrated newspaper.
Lived at Suda-chō, Asakusa: Yonezawa-chō; Shin-
-tōmichi, Fukagawa; Jenga; Tatsuyamachō, Shim-
-bashi; Taiheimachi, Hongo, where he died. Post-
-humous Jūzenin Yoshiike. Nishiyū-koji. Buried in
family cemetery Ansaiji, Yoshino-chō, Asakusa (Nishi-
-ten); removed at end of Meiji to Seitaiji, Shibukuro
azana Kanigakubo, suburb of Tokyo. Portrait in
Shikyo Kijin-don (unusual men of interest). Bunkyū 3.

Yoshiharu:

†† 春 (= Spring)

Disciple of Kuniyoshi: period Tempō-Meiji.
Claimed to be Utagawa. Family name Ikuta;
known as Ikusaburo; style, Ichihōsai, Ichihōsai and Chōkōrō. His early name was
Yoshiharu †† 日月 (clear weather). He painted
warriors and early Meiji costumes. He lived
at Kaya-chō, Utsukusa; later at Namikicho.
In Meiji 13 (1880) in Sakakusa-chō.

Yoshihara:

Disciple of Yoshitane: period, Meiji. Man of
Osaka. Called himself an Utagawa. Family name
Fujii; known as Kisaburo.

Yoshifuji:

b. Bunsei 11 (1828); d. Meiji 20 (1887), aged 60 yrs.
Disciple of Kuniyoshi; period Kaci-Meiji. Called
Utagawa. Family name, Nishimura; known as Fuji-
taro; atyle, Ichikozai. Adept in pictures of warriors,
kumiage (lantern figures) and cut-outs - all sorts of
pictures, handled by children, he was nicknamed
"Omocha-Yoshifuji". At first he lived in Haruki-
chō, Kōgyō; later in Kojimachō, Asakusa. On
his prints of Meiji 16 (1883) and Meiji 20 (1887)
his name appears as Nishimura Yoshifuji; the
carver Nishimura Fujitaro, No. 58 Kita-Miwa-
jimachi, Asakusa.

Toyoshige:

- I. former name of Toyokuni II.
- II. Early Meiji. Called an Utagawa. "around Meiji 4 or 5 (1871 or 1872) was an artist named Toyoshige II. but his identity is unknown." - Ukiyoeshi Keiden. Mr. Miyatske states in red, that he is Utagawa Kunimatsu's early name.

Yoshitōgo:

Schiryūsai Yoshitōgo.

b. Tempō 1 (1830); d. Keio 2.4.24. (1866). Aged 37.

disciple of Kuniyoshi: period, Ansei-Keio.
claimed to be Utagawa. Family, Fukuyama; name
Kenkichi; style, Schiryūsai. Son of concubine
of an inn-owner near Dannerabashi, Utsuno.
Studied first under Toyokuni iii, but soon left
him for Kuniyoshi. At this time there was
enmity between Kuniyoshi and his colleague
Kunisada, who changed his name to Toyokuni
iii. It was this that caused Kuniyoshi
to give Kenkichi, his new disciple, the name
Yoshitōgo. This is done to place the first syllable
of Toyokuni under the last syllable of
Kuniyoshi. Yoshitōgo was skilful at warms.
It is said that he painted kite-pictures in
his last days. He did not marry. Died in
temporary residence in Osaka. Posthumous
name Hōzanin. Enōshinshi. His grave is
at Shōkoku-ji, near Kikuyabashi, Asakusa
(Tschiren). — From the study by Kaneko
and Tano.

Yoshitsuya:

Minor Ukiyo.

b. Bunsei 5.1.1. (1822); d. Keio 2.6.22 (1866) aged 45.
disciple of Kunisoshi: period Tempō-Keio.
Born in home of a palanquin-bearer; 2-chōme
Honmachi. Called himself an Utagawa. Family
Kōko: personal, Mankichi: style, Ichieisai
(一榮齋), later Ichigisai (一英齋). Skilful in
warrior pictures. During Kōka (1844-1847) he
was disowned by his master for some reason
but was soon forgiven. Toward end of Kaei
(1848-1853) he painted designs for tattooing
(= oban. nishikie) in competition with Kunitada.
These two were popular at the time and
Yoshitsuya was nicknamed Jiraiya and
Kunitada was Kitsuue Tadanobu. His
posthumous name was Ichieisai-Yoshitsu-
ya-shinshi. Buried at Myōenji, Sansaki-
chō, Yanaka.

Yoshiōra:

Minor Ukiyoe

disciple of Kuniyoshi: period, Tempō-Meiji.
Claimed to be Utagawa: Nagashima family; name
Tatsuzō: style Ichimōsai and Kinchōrō.
It is said that for some reason, on the thirtieth
anniversary of his master Kuniyoshi, he was
ousted by his colleagues and thereafter Kōsai.
Most skillful in painting warriors; some
masterpieces in actors and portraits. After the
Restoration his prints of customs were popu-
lar. Lived at Hasegawa-cho; Nakahashi;
Matsukawachō and No. 6. Kojichō, Kanda.

Yashitomi:

Minor Ukiyoe.

disciple of Kuniyoshi: period, Kaei-Meiji.

Called himself an Utagawa: Hagiwara family;
at first called himself Ichigeisai Yashitomi,
but moved to Yokohama about Meiji 6 and
thereafter Hōchū.

Yoshinobu:

Mitsukigae

disciple of Kuniyoshi: period, Kaei - Bunkei.

Called himself Utagawa: style, Ichireisai.

On a print of Bunkei 1 (1861) Ichiosai Y.
- Shinobu. This is the identical person.

(Tsukioka) Yoshitaki: cont.

limiting themselves in the most artistic shyness, would be only pined as adorning his name as the last master; for of ninety percent. we have no grief for their hastening into blessed deeds. p. 149

(Triptych) Imayo Genji. Although it is clear that it is not a specimen of his developed art, I have in mind that it will endure, perhaps as one of the best Ukiyoke pictures of all ages, through its youthful loyalty to the traditional old art and the painstaking composition for which the best work is always marked; p. 150

accident of the Lord Li series, disappointed him
Battles and historical heroes, series (100); contemp. to fill demands: mostly forgotten.

Kiyomori's Illness. 1885. "fairly found his own art (good or bad)"

Tsuki Hyakushi (100 men) "his popularity almost reached high-water mark."

we can point out many shortcomings in his work as a pure Ukiyoke artist; but after all, I think that nobody will deny his rare and versatile talent. It is a pity that he was not born in a better and proper age. p. 152

He was an interesting personality, full of stories and anecdotes, --- he was humane and lovable

Waguchi Yone: The last master of the U. School

T.P.S. vol. 12, pt. 2, 1913-1914.

(Fuzioka) Yoshitoshi: cont.

disturbed by love beyond hope. although I hesitate to say they are the best specimens (and yet they are in their own way) they have few companions in the long Ukiyoge animals as theatrical posters, for which exaggeration should not be too much blamed. The striking point of emphasis in design, hitting well the artistic mark, makes them worthy. I recall what I have heard about the Ke-zure picture; it is said that the artist spent fully three days to draw this "hundred days' work" to use the theatrical phrase. And what painstaking execution of the artist; and again what wonderful dexterity of the Japanese carver (wadaigi) and printer.

Again, the realism was the main cause why Yoshitoshi's art failed to compete with the earlier Ukiyoge artists like Shunsho, Utamaro, and even Hokusai; it was doubtless an art borrowed from the West. When I observe how Yoshitoshi, unlike the earlier artists, delighted to use the straight, forceful lines, as the modern western illustrators; the picture called Daimatsuro is a fit example in which he carried out that tendency or mannerism with most versatility. I dare say that his pictures, whether of historical heroes or professional beauties (which were least affected by the so-called realism or western perspective), and observed carefully the old Ukiyoge canons,

(Osaka) Yoshitoshi: cont.

I say Yoshitoshi failed, but I do not mean that he was a so-called failure in his lifetime; on the contrary, he was one of the most popular artists of modern Japan, - at least, in the age of his maturity, p. 147.

I can distinctly remember even today my great disappointment, now almost twenty-five years ago, as a most ardent admirer of Yoshitoshi, when, calling at his publisher's house as early as seven in the morning after I had read the announcement of his new picture of a dancer, I was told that the entire set of copies was exhausted; his popularity was something great in my boyhood's days. p. 147.

It was in 1875 that he first took the public by storm with his three sheets of pictures called Ichihara-no, an historical thing which showed Yasumasa, a court noble, playing a bamboo flute in the moonlight, perfectly unconscious of a highwayman, Karamadare by name, following him, stepping softly upon the autumn grasses, ready to stab the noble with his sword.

-- series of three called Snow, Moon, and Flower, two of them commemorating Danjuro in his well-known role of Kuyemon Kuyuri, and one Kikugoro in Seigen, whose holy life of priesthood was

I say, "Bibliography" is not, but I do not mean to be
under the impression in his light, or the
fact, it was one of the most popular works of
modern times, - at least in the age of its writing.

1811.

I can distinctly remember our taking up
this subject, and almost immediately
on a most elegant edition of "Bibliography",
calling on his publisher's shop as early as
the morning after I had read the
work, and, seeing a picture of a house, I was told
that the entire set of copies was exhausted; his
popularity was so great in my country
that it was in 1815 that he first saw the public
with his three series of pictures called
"Bibliography", an edition of which I had
just seen, a very rare, highly valued
plate in the month, perfect in every
respect, a high opinion, however, of
his work, and the value of the edition
ready to be set out with his work.

... series of three called, "Bibliography",
two of them being in the
first series, and the third in the
second series, which I had just seen.

(Foukioka) Yoshitoshi:

(affected early by Western art, finding specimens in Kuniyoshi's storehouse) and the general public were equally simple when Kwaidei Hyaku Senso, his first attempt after the new departure, quite impressive as he thought, was well received by them; when he went too far in this foreign imitation through his little knowledge, as in his battle of Uyeno, he varnished the whole picture. -- Time is, after all, the best judge, as we know that those early pictures of Yoshitoshi's early days, when he had ^{yet} not found his own art, are most peacefully buried today under the heavy dusts of blessed oblivion. p. 146

I have often thought that, if he had been born earlier, he might have proved himself another Hokusai, or better still, if the time were still earlier, when love and sensuality were one and the same word in place and prosperity, he would not have been much below Utamaro. If he failed, as indeed he failed; looking back from today, it was the failure of his age.

; he helps, more than any other artist, the historian of Japanese art to study the age psychologically; in fact, he serves him more than Hokusai or Utamaro.

Yoshitoshi:

Minor Ukiyo

b. Tempō 10.3.17 (1839): d. Meiji 25.6.9. (1892)
disciple of Kunisada: period Ansei-Meiji.
Four opinions as to father's name: Yoshioka
Heibu, Yoshioka Kinsaburō, Yoshioka Orisa-
burō, Tsuchiya Tamesaburō. This Kinsaburō
was a physician, while Tamesaburō is said to
have been a retainer of Bakufu. Mr Yamane
Kudō, disciple of Yoshitoshi, says - although it
appears on the government register as "second
son of Yoshioka Orisaburō", it should really be
second son of Yoshioka Kinsaburō (later changed
to Heibu). Commonly called Yonejirō. Be-
came a disciple of Kunisada in Kōei 3 (1850)
when twelve years old. Many styles, as: Gyo-
kuōrō, Ikkaikai, Kaisai, Bokutai, etc. About
Meiji 5 and 6 (1872-3) he suffered a nervous
breakdown; recovering towards the end of Meiji
6, he assumed Daisō (dai, great; sō, revive).
Early in his career he admired the style of
Kikuchi Yōsai and delighted in painting
historical personages. He borrowed somewhat
from Western art and many departures
from the old school. Besides ukiyo he made
newspaper illustrations and was highly considered.
There is not space for a full list of his ukiyo.

Yoshitoshi :

Minor Works

but outstanding are :

Taira disappearing in sea, Bunji 1 (1185) a triptych
of Kaitō 6 (1853) done at 15 years old.

Ramblings of Ikkaï : Several sheets. Meiji 5 (1872)

Moon scenes of famous places : 48. Meiji 6. (1873)

Yubin Hōchi shimbun. Singles. Serial. Meiji 7.

Matching the Beauties (geisha). Singles. Meiji 9 (1876)

Collection Famous Japanese Generals. 51. Singles. Meiji 11.

Choice Collection of Tai. Several. Meiji 11.

Twelve Prides of Tokyo : month by month. Meiji 13 (1880)

One Hundred Moon Scenes. 100 sheets. Meiji 18-24.

Thirty-two Studies of Customs. Meiji 21. (1888). Cut 69.

Bungaku-shōnin : penance : diptych.

Kintaro and carp : diptych.

Adachi-ga-hara of Ōtsu : diptych

Journey of rustic Genji : diptych

Carp under wistaria : triptych. Meiji 22 (1889)

Lived : Nakahashi (Keio-1865); 2-chōme, Tachibana-

-chō; Okemachi; no. 1 Hiyoshimachi; 1a. Minami-

-Kinroku-chō; no. 5 Maruya-machi; Minami-Kino-

-ku-chō; Naga Miyayaga-chō; bought house at Sugar

-chō, Asakusa, in 1885 and lived there 5 or 6 years.

Hearing it unlucky, began to build, meantime living

at Kameizawa-chō, Harjō. Handships unbalanced
his mind : treatment of no avail. Left hospital
and soon died at Kameizawa-chō. Odaibo-shaku-
Yoshitoshi-kōji. Benid Benpukiji, Pukubo.

Hiroshige Second:

Utamaro and Toyokuni had their titular successors - in each case, persons whose individuality has been clearly established; and others, less conspicuous, instances, might be mentioned. But when, in 1897, an Japanese authority which, however imperfectly informed, was then well in advance of European knowledge of the subject, the present writer indicated the existence of a second Hiroshige and even ventured to suggest that he was responsible for a considerable share in the designing of prints signed with that name, the announcement was met with a flat and contemptuous denial from a Continental writer who has never realized that dogmatic assertion is not proof. Even in the latest publication on the general subject of colour prints, is a reference to "a mysterious second Hiroshige" coupled with a comment which we venture to quote.

Strange: Hiroshige. p. 18.

Second Hiroshige:

He who, later, was to be known for a time as Hiroshige ii, was a member of a family of these hikeshi-doshin or fire-police, to which the first Hiroshige's family also belonged. His family name was Suzuki Chinpei, and he was born in Bunrei 9 (= 1826). Hiroshige never had many pupils; but this man, to whom he gave the name of Shigenobu, was not only the most able of them, but the one for whom Hiroshige had the greatest affection. He took Shigenobu into his own household, married him to his daughter and undoubtedly collaborated with him.

--- Shigenobu appears to have succeeded to the name Ichiryūsai soon after Hiroshige discarded it. -- At all events, he was still using the name in Ansei 2, on a set of Chirisingura prints; and it was not until after the death of Hiroshige that he assumed the latter's appellation of Ichiryūsai, written in characters identical with those of the master. In a very short time, however, he dropped the "dohi" syllable, in order not to be confused with a certain public story-teller named Ichiryūsai Bunka; and for a while used only the remainder Ryūsai, as, indeed, his master had sometime done. — He had inherited Hiroshige's property — including his seals — and it is related that one morning, for reasons unexplained, he left the house where his master and he had lived for so long, without his breakfast. Care-

Second Hiroshige: cont.

fully taking with him his master's seals, he proceeded to join an old friend of his master, Kishimoto Kyūshichi, an amateur painter who had taken lessons from Yeizan; and he divorced his wife. We are told that Shigenobu was an ugly man, with square-shaped, pock-marked face. Shigemasa, who married the divorced lady, on the other hand, was younger, better looking and much favoured by women - hence, perhaps, the domestic tragedy. However, Shigenobu found it difficult to get a living. He was helped by Okajima Kinsai and also by Torikuni (Kinsai), who contributed figure-subjects to Shigenobu's landscapes. He married again and in his new circle was known as Kisai Hissō - a name he would seem to have adopted between the years 1864 and 1867. — Sakino Hiroshige Hissō = Aissō changed from Hiroshige.

Strange: Hiroshige. pp. 20-22

Shigenobu was driven to abandon his painting and struggle for a bare living in decorating buttons, kites and the like. He moved to Yokohama, retained his own name and found employment in painting char-bako (tea-boxes). Kishimoto still helped him from time to time; but in Meiji 2 he died in great poverty in his 44th year. Kishimoto paid for his funeral. He left no family.

Shigenobu: = Hiroshige II.

The present tendency of Japanese critics generally (who, following the lead given to them by European writers, seem at last to have begun really to appreciate the landscapes of Hiroshige) is to give everything published during his lifetime and some work only completed shortly after his death to the first of the name. And this point of view has the un-
-bending adherence of Mr. J. S. Happer, to whose patient and untiring tireless researches we all, and the present writer in particular, owe so much. Moreover, it may here be conveniently stated, that Mr. Happer is entitled to the credit of having been the first to identify Shigenobu as the second Hiroshige.

Strange: Hiroshige p. 25.

(Yanagawa Shigenobu was a disciple of Hokusai).

Shigenobu = Hiroshige II.

Strangé gives him much more credit than Happer does: attributing an active collaboration through the later years. He thinks much was left to Shigenobu in the development and execution of ideas. — Of Yedo Miyage (1861) he says: The work in these later volumes is much inferior to that of those issued during Hiroshige's lifetime and it cannot be assumed that these inferior prints "reproduce" the master's drawings in the sense that they are facsimile copies. Vol. 8 is perhaps by Shigenobu; the rest are built up, by a designer of little skill — Hiroshige III — from sketches such as we have already referred to and seem to indicate the method by which the abler Shigenobu may have arrived at the prints of the debatable period.

Strangé: Hiroshige. p. 28

Undoubted work of Shigenobu:
began to be known in 1852. signed Shigenobu.
Some figure pieces seen earlier —

Ichiyusai Shigenobu
Ichiyusai's pupil Shigenobu

48 views of Yedo (Toutakichie)
80 of the 100 views of Provinces (Uwajei. 1859-1861)
68 similar (Toutakichie)
several sets of Yedo views
Dungo-no-yo 255 anniversary. 1863.
Collaborating with Shigemasa in 1865.

Shigemasa = Hiroshige iii (also Hiroshige ii).

pupil of Hiroshige. When Shigenobu separated from his wife, she married this man, who always claimed that he was the legitimate Hiroshige the Second. His work was poor and quite unimportant. He died at the age of 53 in 1894; and was, therefore only 17 years old at the death of Hiroshige I - too young to have exerted any great influence on the work then being produced. In spite of their matrimonial complications, he is known to have collaborated with his rival occasion - as in 1865.

Strange: Hiroshige. p. 30.

See: his portrait print of Hiroshige
monument at Akiba Temple
print of same

Kōgyō:

b. Meiji 2. (1869). d. Showa 2 (1927). aged 59
pupil of Kekkō: period Meiji-Taishō
Tsukikura family: for some reason he went under
the name of Sakamaki: former personal name
was Toshihisa. Skilful at painting nō for wood
blocks. Among his works are:

Nōgakuze: album of nō-plays, Nōgaku

Hyakuban: One hundred nō.

Kyōgen

Gojūban: Fifty nō comedies

Kunimasa V. (= Baido)

pupil of Kunimasa IV: style, Baido. Some of
his prints of Meiji 26, 27 are signed Kunimasa V.

Examine V. (= 10)

Examine V. (= 10) is a part of the
Examine V. (= 10) is a part of the

Hōsai = Baidō

When he was fifteen years of age he studied under the distinguished ukiyoe artist Ichijōsai Tōkuni II. When twenty, he assumed the title Kunimasa IV (Utamarō). At the age of sixty-four he was known as Baidō-Hōsai and lived at the back of Okuyama in Asakusa. Fortunately for the enthusiasts he followed the practice of his predecessors and showed his skill in painting *nosetsu*. His family name was Takeuchi and his personal name was Eikyū. His son Ryūa was also noted for his skill in *nosetsu* painting. Therefore both father and son were well known. He was recognized as an eccentric. He was fond of travel and spent years in visiting the most out-of-the-way places in the whole realm studying the essence of *ukiyo*. His portraits of actors and others revealed Yedo characteristics to a marked degree - which we cherish greatly today. He retained his youth to a good old age but did not have old-mannish atmosphere.

A Hokku: Mike wa mina oi wo wasure te
the whole trunk forgets its age
ume no hana. — Hōsai.
plum blossoms.

Age is quite forgotten in the joy of
the plum blossom.

Ota:

Kiyosada:

b. Kōka 1.8. (1844): d. Meiji 34.2.14 (1901). Aged 58
first studied under Kunigyoshi: later under Kijō-
mitsu II. Period: Bunmei-Meiji. He called himself a
Torii. He was before a Watanabe: adopted a Daitō. His
child name was Matsujirō: later Chōhachi. When 13
years old became pupil of Kunigyoshi and given name
Yoshisato. After Kunigyoshi's death, he studied
under Kijomitsu and assumed the name of
Kiyosada. Also known as Chōhō. When Kishōza
(theatre, on site of present Meiji-za) was built, he became
its stage manager and painted actor albums.
Since then he is said to have worked steadily for
the Torii. For further reasons he had made
Kiyotada Torii VII after the death of the latter's
father. Kiyosada's posthumous name is
Kentokuin Kiyosada Nikka Shinshi. Buried at
Myōkenji, Shichikimachi, Shitaya.

Kiyochika:

Japan

b. Kōka 4.8.1. (1847). d. Taishō 4.11.28 (1915)

Lineage: Japanese and Western painting: period of production
Meiji-Taishō. He was born at Okurayashiki, Asakusa.

Ninth child of Kobayashi Shigebe, who was a headman of
Kurakatahagashiro (godown). He had five elder brothers and
three elder sisters. The family moved to Horijō, when he
was five or six years old. "He was fond of drawing from ear-
ly childhood. It was his habit to go to the racing-ground
and come home and draw pictures of the young samurai
on horseback. There is also a picture which shows him
hit by a top, when he broke away from a group of friends who
were spinning tops and absorbed in drawing pictures
on the ground with a stick of bamboo. In this picture he
appears as a boy of five or six years with peculiar hair
arrangement and wearing a large money pouch. In
Bunkyo 2 (1862) his father died and he became head of
the house, at 16 years. His elder brothers were profligate
so that this trust fell to his lot despite his youth. He suc-
ceeded to his father's office. He was now initiated into
manhood and was called Katsunosuke. His juvenile
name was not changed owing to the fact that the sho-
gun of the time was occupied, when the naming should
have taken place, so he remained Kiyochika all his
life." (From: Memories of Kiyochika by Kobayashi
Katsuko. f.) Conditions of society were changing and
after the Restoration the Kurakata was done away with.
Thereafter he lived a wandering period in Shizuoka.
With the death of his mother, he decided to return to pro-
-pious Tokyo. On his way thither he learned photop-
-plu under Shimooka Reijo, the pioneer. He also

studied oil painting under an Englishman, Wagnan, and then returned to his nativity. He there learned the fundamentals of Japanese painting under Shōjōgyōsai and Shibata Beshin. Therefore he was able to synthesize the command of the brush and the handling of light, which are necessary in producing good prints. Customs, buildings and the new introductions all had their lasting influence on Kiyochika. Fond of sketching, he more than filled his sketchbook. At this juncture lithographic pictures of ships, and copper-etchings were popular. Hence the wood-block printers were seeking far and wide for things to please the novelty-seeking public. When Matsuki Heikichi of Daikoku-ya saw Kiyochika's sketches he was much impressed and invited him to have his work published. The prints published were correct in perspective and used heavy and light lines ingeniously. They produced wood-prints with a touch of freshness, whether scenery, portrait, animal, flower or designs and colors. The improvement in facial coloring and in drawing technique is credited to Kiyochika's efforts. Sales were good and other block-printers sought his work, and the prints published from Meiji 9 (1876) to his old age, run to several hundred. Most of his paintings were done in his later years and they several times outnumber his prints. At the Ryōgoku Art Club, Meiji 41. 4. 8 (1908) he painted more than a thousand pictures in a day. Contravise, he spent several months upon a single masterpiece. From the end of the Shogunate onward, his work was more notable

and the various other paintings which are
 contained in the gallery. The first of these
 is a portrait of a man, who is supposed to be
 the founder of the college. The second is a
 portrait of a woman, who is supposed to be
 the first lady of the college. The third is a
 portrait of a man, who is supposed to be
 the first master of the college. The fourth is a
 portrait of a woman, who is supposed to be
 the first mistress of the college. The fifth is a
 portrait of a man, who is supposed to be
 the first scholar of the college. The sixth is a
 portrait of a woman, who is supposed to be
 the first lady scholar of the college. The seventh is a
 portrait of a man, who is supposed to be
 the first master scholar of the college. The eighth is a
 portrait of a woman, who is supposed to be
 the first mistress scholar of the college. The ninth is a
 portrait of a man, who is supposed to be
 the first scholar of the college. The tenth is a
 portrait of a woman, who is supposed to be
 the first lady scholar of the college. The eleventh is a
 portrait of a man, who is supposed to be
 the first master scholar of the college. The twelfth is a
 portrait of a woman, who is supposed to be
 the first mistress scholar of the college. The thirteenth is a
 portrait of a man, who is supposed to be
 the first scholar of the college. The fourteenth is a
 portrait of a woman, who is supposed to be
 the first lady scholar of the college. The fifteenth is a
 portrait of a man, who is supposed to be
 the first master scholar of the college. The sixteenth is a
 portrait of a woman, who is supposed to be
 the first mistress scholar of the college. The seventeenth is a
 portrait of a man, who is supposed to be
 the first scholar of the college. The eighteenth is a
 portrait of a woman, who is supposed to be
 the first lady scholar of the college. The nineteenth is a
 portrait of a man, who is supposed to be
 the first master scholar of the college. The twentieth is a
 portrait of a woman, who is supposed to be
 the first mistress scholar of the college.

Kiyochika: cont.

Japan. (3)

for quality than quantity. His best work is his sketches, what historical pictures he did were only for the satisfaction of his publishers. The following is the list of Kiyochika's better work. (47 numbers). -- for Matsuki Herikichi. He also drew comics (Punch), grimaces, noted sites, Iroha picture-book, etc. In tracing Kiyochika's art development, we will say that he did oil painting before he took up block-printing. His color-printing dates from Meiji 9. From then on until Meiji 18, he designed magazine covers, and illustrated such periodicals as Yamatoe, Miyako no hana, Hyakkaen, Shokokumin, and Niroku Shimbum. Thus he raised the quality of magazine and newspaper art. Kiyochika's artist name appeared on his maiden efforts published Meiji 9. 1. 13 - the type sceneries of Yodobashi, a triplych Ryogokubashi, where it reads Haensha, Kiyochika. This was changed to Shinsei and Shinsei by Meiji 17 (1884) and after Meiji 18, the titles no longer appeared on the prints. On his paintings, however, Shinsei or Shin appears until his old age. When he was old, he made paintings by request, when journeying from place to place. The following extracts regarding his journeyings are taken from Kurosaki Shin's Kiyochikagaden (Illustrated Life of K.). His home addresses were: 213 Wakamijamachi (Harjo); 3-chōme Aisichō; Yonezawa; 22 Nanikicho; 12 Gensukecho, Shiba;

8 Gonsukecho. He removed to Kojimacho, Asakusa, Meiji 18 (1885) where his third daughter, Katsuko was born. The female figure that appears in the landscape Hashiba-no-watashi is his wife Yoshiko. Several months later they moved to Sanjikkembori, Kyōbashi and later to Kaga-chō. The fourth daughter, Katsuko was born Meiji 27 (1894) after Meiji 30 (1897) we find them, first at Hanayashiki, Asakusa and next at Shinhata-chō, Asakusa. A year later they moved to Kurumazaka-chō, Shitaya-ku. It was while living here that he went to Nagano (Shinshū) to sketch. He seems to have lodged near Suwa and to have wandered around among the mountains. Meiji 32, accompanied by a colonizer, Fukuma, he left Tokyo and went to Nagano; then to Ueda. It was then that he made several hundred paintings through the kind offices of Iijima Hasakue and Kurozawa Takajiro. Then then went on to Kiryū, Gunma-ken, and while staying at Kanaki-inn he made some scores of paintings through the kindness of the merchant-prince Iwasaki. At this juncture he suffered with his stomach, but was cured in a month by the kind care of a Dr. Kobayashi. His next station was at Hatsuya Inn, Ashikaga, where he stayed a month making a number of paintings. Then to Sendai, in ^{the} 6 months, where he made sketches of Matsushima, spending two months, when he returned to Tokyo. Toward the mid of the year he was at Homei Inn, Yonezawa, where he came to know Oshima Yōzō. The three then went to Fukushima spending days in sketching landscapes and customs, filling orders.

As the year neared its end, they returned to Tokyo. About this time he painted serial prints for Nippon Meisho-zue and for the magazines Kurakee (Life - i.e. Pain Pleasure) and Garaku-ta (Delicate Taste many). Summer Meiji 33 (1900) he made a trip to Fukuyama, Bingo, on his way visiting relatives at Suma and Akashi. Sketching the beauties of Betunai. Kai (Inland Sea), he returned to Tokyo (An oil painting of this time is Tomotae, Bingo, was done in Meiji 15). While he was in Bingo, Esaki Kikiei visited him and urged him to go to Kanazawa. He was there welcomed by General Kameo Mitsuomi, the divisional commander, Baron Yokoyama, Major Mori and various others. He was invited to serve in the pottery painting school: a change in decoration of Kutani ware is noticeable thereafter. In Meiji 34 (1901) he moved to Murojima and later to Asakusayama. In the spring of this year he suddenly left Tokyo and visited Suwa and Okaya (Shinano). Here he consoled himself by studying the mountain scenery and companionship with his congenial friends. From Meiji 39.7 (1906) to Meiji 40.5 he traveled to Hirotsaki and painted several hundred pieces, through the patronage of B. Harumi Teigorō of Shinagawacho and others. Meiji 37 (1904) he moved to Fujimi-cho, Kōjima-cho. His wife Yoshiko died Meiji 45.4.13. (1912) aged 58. He organized Shingyukai (Friends Society) as the Sōgo club in Kakegaracho Meiji 45.6. and distributed his paintings to the members in the order of their initiation. His paintings now showed experienced

Kiyochika: cont.

Japan.⁽⁶⁾

skill. In Taisho 2 (1913) he went to Suwa making sketches of the great table-land, of Suwa Lake, and the country around Okaya. Ninth month he went to Matsumoto, putting up at Orii Yosaburo's, his relative, and divided his time between Asama hot-bathing and sketching. After eight months he returned to Tokyo. Taisho 3.2. he spent a Hundred Paintings Meeting at Chikuchi Club, displaying and distributing the sketches which he had made in two years in the Biso mountains. About this time he used to tell his disciples Mitakinozō, Tsuchiya Kōtsu and others to carefully preserve his paintings (landscapes) because their values will appreciate in foreign lands. He seems to have had great confidence in his landscapes. For a time he lived at Konfujini-chō; later at Nakasato, Takinokawa. In Taisho 4, he was suffering from chronic rheumatism. Seventh month he went to Matsumoto and spent much time at Asama hot-spring, under care of Orii Den. With the approach of the cold season, becoming worse, he returned to Tokyo, mid 11th. On 11.28 he went on an endless journey, never to return. He was then 69 years old. On Feb. 4 he was buried with his ancestors in the grounds of Ryūfukuin, Nagasumichō Betsuza. Posthumous name Shinsei in Taigaku Kiyochika Kōji. Survivors: oldest daughter, Mrs. Kano Gōrbei; third daughter (Natsuko) Mrs. Kikuno Gentarō; fourth daughter (Katsuko) Mrs. Kobayashi Shōsaku. (This account is by Watanabe Shōzaburō). Life and works of Kiyochika to be published this autumn.

