

# Welcome

Japanese Art History  
ARTH 2071  
Chapter Six: Edo Print Artists

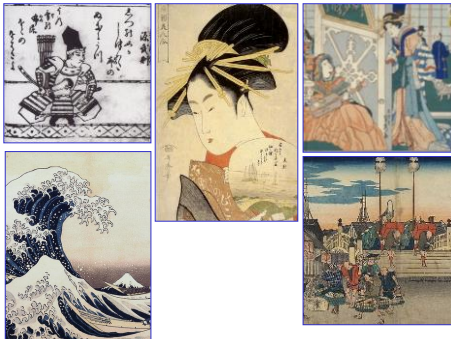
## Schedule Changes

- April 7, 12 and 14 Chapter 6
- April 19 and 21 Chapter 7
- Thursday April 21 last lecture and short test review
- Tuesday April 26 – no class
- Thursday April 28 exam from 12 – 2 PM in room 3410

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Chapter Six: Edo Print Artists

## The Rich Aesthetic of Japanese Art



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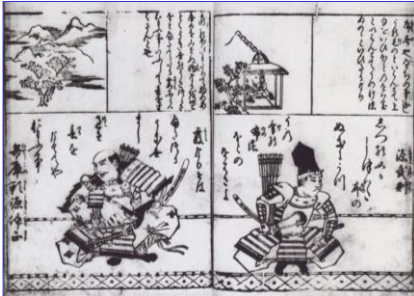
## Lecture Summary

- Ukiyoe and the History of Printmaking
  - Block printing began in Japan in the 8<sup>th</sup> century based on Chinese technology for printing Buddhist prayers
  - In the 16<sup>th</sup> century, books were printed using woodblock techniques and had small black and white illustrations.
  - Ishikawa Moronobu created the first single sheet woodblock prints about 1650

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## Edo 1615 - 1868



*One Hundred Poems by One Hundred Samurai*  
By Ishikawa Moronobu, 1672, H: 10 inches  
Scan: Primitive Ukiyoe

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## Ukiyoe Prints

- People bought prints at bookstores. The newest prints were prominently displayed; other prints were stored in open bins
- Simple prints cost the price of a moderate lunch; special effects and more colors pushed up the price
- Consumers enjoyed their prints by:
  - pasting them on screens and pillars in their homes
  - putting them into scrapbooks
  - purchasing albums with a theme
  - buying boxed sets
  - collecting selected artists or themes

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Edo 1615 - 1868



*Mariko Station # 20*, By Ando Hiroshige, 1840s  
Minneapolis Institute of Art

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Ukiyoe Prints

- Woodblock prints were the collaboration of:
  - The publisher who financed the production of a print
  - The artist who designed the composition and chose the colors
  - The woodcarver who cut the blocks - one for each color
  - The printer who printed the designs, from 200 to 10,000 copies of popular prints.
- Only the artists are remembered today

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Ukiyoe Prints

- Ukiyoe artists were also in great demand for illustrated books
- Thousands of titles were printed each year:
  - Novels
  - Short story collections
  - Children's books
  - Travel guides
  - Cook book
  - Religious lectures
  - Ratings books of plays, restaurants, inns, entertainers
- Books were color-coded by type

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Edo 1615 - 1868



*Courtesan, Lover and Attendant*  
By Ishikawa Moronobu, 1675, H: 10 inches  
Scan: Primitive Ukiyoe

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Lecture Summary

- Ukiyoe and the History of Printmaking - continued
  - Multi-colored prints were produced about 1750; at first hand-colored, then block printed
  - Nishiki-e (brocade prints, 5 to 16 colors) flourished beginning in the 1790s
  - Yokohama prints reported the lifestyles of the newly arrive foreigners beginning in 1860s
  - Ukiyoe fell out of favor in the late 1890s with the push for Westernization

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Edo 1615 - 1868



*The Actor Sanogawa Ichimatsu I*  
(hand-colored)  
By Torii Kiyonobu II  
Between 1725 - 1760  
Woodblock Print H: 12 inches  
Freer & Sackler Collection

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## Lecture Summary

- Ukiyo-e and the history of prints continued
  - 1600s, multi-color prints used for scientific books
  - Mid-1700s single sheet polychrome prints produced
  - Early patrons commissioned elegant and ingenious designs for New Year's gifts:
    - Samurai
    - Wealthy chonin
  - Later patrons were commoners; for decorating homes and collecting favorite subjects or genres
    - Entertainers – geisha, kabuki
    - Landscape, especially travel
  - A typical print cost about the price of a McDonald's lunch today

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## A Nishiki-e Print

- This demonstration print was adapted from an original design by Kitagawa Utamaro that included twelve colors.
- This is how the final nishiki-e print appears. It is a multi-color print created with multiple blocks.
- The *geisha* is dressed in the height of fashion with at least five layers of kimono.



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## Block 1

- The first printing is of the black contour lines, the keyblock.
- It follows exactly the original design submitted by the artist.
- The artist selects the colors, based on the final price of the print.



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## Block 2

- This demon print has six colors. The lightest colors were printed first. On the right you can see the block for all the areas that are yellow. On the left you see the second stage of the print.



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## Block 3

- During stage three the red is added.



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## Block 4

- The deep green is added in stage four.



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### Block 5



- Stage five is *murasaki*, Japanese for the color purple.

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### Block 6



- Stage six is indigo, a deep navy blue.

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### Block 7



- In the final stage, black ink mixed with lacquer defines the geisha's elaborate wig.

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### A Nishiki-e Print



- The final print.
- This demonstration print was adapted from an original design by Kitagawa Utamaro that included twelve colors.

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### Ukiyoe Prints

- The inhabitants of the "Floating World" were the most popular subjects for single sheet ukiyoe woodblock prints:
  - Bijin-ga - beautiful women
  - Yakusha-e - Kabuki actors
  - Heroes from literature and legend

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### Edo 1615 - 1868



*The Poetess Ki no Tsurayuki at Aridoshi Shrine*  
By Suzuki Harunobu  
18<sup>th</sup> century, H: 10.5 inches  
Tokyo National Museum

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Edo 1615 - 1868

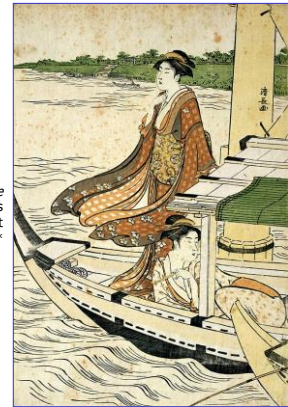


*Azuma Bridge*, By Torii Kiyonaga  
1780s, Woodblock Print  
Mason fig. 323 \*

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Edo 1615 - 1868



Detail: *Azuma Bridge*  
By Torii Kiyonaga, 1780s  
Woodblock Print  
Mason fig. 323 \*

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Edo 1615 - 1868

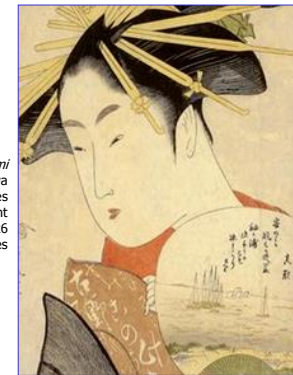


*The Courtesan Konosumi*  
By Utamaro Kitagawa  
1793-1794 H: 14.5 inches  
Woodblock Print  
Mason fig. 326  
Freer & Sackler Galleries

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Edo 1615 - 1868



*The Courtesan Konosumi*  
By Utamaro Kitagawa  
1793-1794 H: 14.5 inches  
Woodblock Print  
Mason fig. 326  
Freer & Sackler Galleries

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Edo 1615 - 1868



*The Courtesan Konosumi*  
By Utamaro Kitagawa  
1793-1794 H: 14.5 inches  
Woodblock Print  
Mason fig. 326  
Freer & Sackler Galleries

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*Ichikawa Danjuro VII as  
Sugiwaru (top)*  
By Kunisada (1786 - 1865)  
Surimono Woodblock Print  
1832, Fitzwilliam Museum

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## Ukiyoe Prints

- Publishers expanded the market for ukiyoe with other themes:
  - Landscapes and travelers
  - Bird and flower prints
  - Surimono - privately printed, limited editions, embellished with metallic ink and special effects

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## Edo 1615 - 1868

*Java Sparrow and Morning Glories*  
by Ando Hiroshige, 1830s  
Minneapolis Institute of Art



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## Lecture Summary

- Katsushika Hokusai (1750 – 1849)
  - The Old Man Mad About Drawing
  - Loved for his sympathetic artworks showing the common man.
  - Created over 30,000 works, including silk paintings, woodblock prints, picture books, manga, travel illustrations and sketches.
  - Brilliant observer of nature, both human and biological

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## Edo 1615 - 1868

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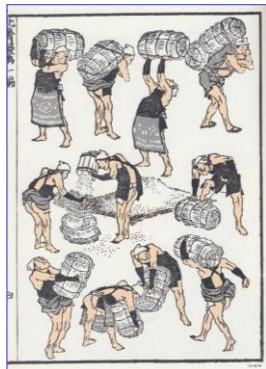
*The Great Wave At Kanazawa (Thirty-six Views of Mt. Fuji)*  
By Katsushika Hokusai 1831 – 1833  
Woodblock print, Metropolitan Museum of Art

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## Edo 1615 - 1868

*Baling Rice*  
(From a Manga)  
By Katsushika Hokusai  
(1814 – 1849)  
Scan: The Hokusai Sketchbooks



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## Edo 1615 - 1868



*Crustaceans* By Katsushika Hokusai  
(1760 – 1849) Color on silk panel W: 37 inches  
Freer & Sackler Galleries

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Edo 1615 - 1868



*Ejiri in Suruga Province (Thirty-six Views of Mt. Fuji)*  
By Katsushika Hokusai 1831 - 1833  
Woodblock Print, Minneapolis Institute of Art

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Edo 1615 - 1868



*Straddling Fuji*  
By Katsushika Hokusai,  
1835 - 1847  
Scan: One Hundred Views of  
Mt. Fuji

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Edo 1615 - 1868

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*The Great Wave At Kanazawa (Thirty-six Views of Mt. Fuji)*  
By Katsushika Hokusai 1831 - 1833  
Woodblock print, Metropolitan Museum of Art

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Edo 1615 - 1868



*The Great Wave At Kanazawa (Thirty-six Views of Mt. Fuji)*  
By Katsushika Hokusai 1831 - 1833  
Woodblock print, Metropolitan Museum of Art

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Edo 1615 - 1868

*The Great Wave At Kanazawa*  
*(Thirty-six Views of Mt. Fuji)*  
By Katsushika Hokusai  
1831 - 1833  
Woodblock print, Metropolitan  
Museum of Art

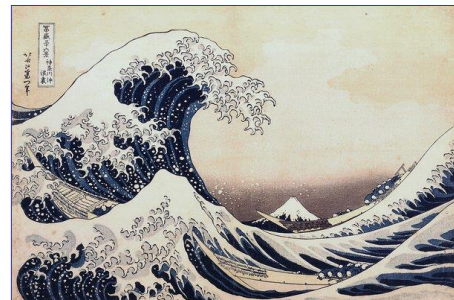


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Edo 1615 - 1868

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*The Great Wave At Kanazawa (Thirty-six Views of Mt. Fuji)*  
By Katsushika Hokusai 1831 - 1833  
Woodblock print, Metropolitan Museum of Art

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## Lecture Summary

- Ando Hiroshige (1797 – 1857)
  - Born to a samurai family and inherited his father's job as a fireman
  - Apprenticed at age 14 to a woodblock print designer, copied master's style for kabuki and courtesan prints
  - Studied
    - Kano (Japanese interpretation of Chinese themes)
    - Nanga style painting (bold black and white, Zen inspired)
    - Shijo style painting (realistic)
    - Western perspective

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## Edo 1615 - 1868



*Night Attack (Forty-seven Ronin)*  
By Ando Hiroshige, 1843 - 1847  
Minneapolis Institute of Art

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## Lecture Summary

- Ando Hiroshige (1797 – 1857)
  - Best known for his landscape designs
    - "The Fifty-three Stations of the Tokaido"
    - "The One Hundred Famous Views of Edo"
  - He clearly reflected the popular culture of the day driven by mass media and urban heroes
  - His works incorporate many famous stories of the chonin culture and sympathetic depictions of the common workers

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## Lecture Summary

- The Tokaido - Japan's Great Eastern Sea Road
  - Japan's major national highway since the 8th century
  - Connected Kyoto (cultural capital) to Edo (political capital) along the Pacific coast, approximately 330 miles long.
  - With the country at peace, travel became safe, affordable and a major leisure activity.
  - In Edo times there were 53 official stations with hotels, restaurants, porters and postmen which served all classes of people.

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## Edo 1615 - 1868

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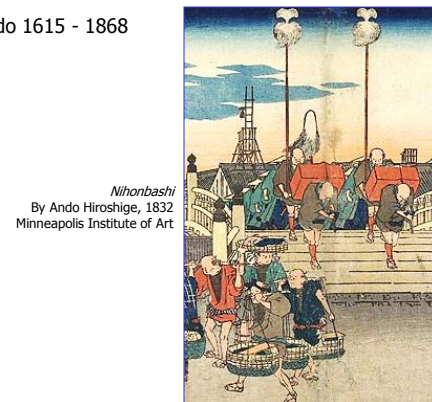


*Nihonbashi*  
By Ando Hiroshige, 1832  
Minneapolis Institute of Art

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## Edo 1615 - 1868



*Nihonbashi*  
By Ando Hiroshige, 1832  
Minneapolis Institute of Art

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Edo 1615 - 1868



*Fujisawa Station # 7*  
By Ando Hiroshige, 1832  
Minneapolis Institute of Art

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*Mariko Station # 20*  
By Ando Hiroshige, 1832  
Minneapolis Institute of Art

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*Akasaka Station # 36*  
By Ando Hiroshige, 1832  
Minneapolis Institute of Art

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Edo 1615 - 1868



*Nihonbashi*  
By Ando Hiroshige, 1832  
Minneapolis Institute of Art

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## In Other Cultures

- The prints of Hokusai and Hiroshige had a major impact on Western artists.
- In the 1870' – 1890's Western artists incorporated Japanese themes and techniques into their works. The style became known as Japonisme.
- Claude Monet owned many Japanese prints. Recent research found that his *Haystacks* series and *Rouen Cathedral* series were inspired by Hokusai's 36 Views of Mt. Fuji.

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Edo 1615 – 1868



*Bamboo Bank, Kyobashi*  
From 100 Famous Views of Edo  
By Ando Hiroshige, Dec. 1857  
Minneapolis Institute of Art

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## In Other Cultures

*Nocturne in Blue and Gold:  
Battersea Bridge*  
By James McNeill Whistler  
Oil on canvas, H: 36 inches  
1872 – 1875  
The Tate Gallery



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## Edo 1615 - 1868



*Picture of a Mercantile Establishment at Yokohama*  
By Hashimoto Sadahine, 1861  
Woodblock Print, Freer & Sackler Galleries

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## Edo 1615 - 1868

*Picture of a Mercantile  
Establishment at Yokohama*  
By Hashimoto Sadahine, 1861  
Woodblock Print,  
Freer & Sackler Galleries



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## Edo 1615 - 1868

*Picture of a Mercantile  
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By Hashimoto Sadahine, 1861  
Woodblock Print,  
Freer & Sackler Galleries



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## Edo 1615 - 1868

*Picture of a Mercantile  
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By Hashimoto Sadahine, 1861  
Woodblock Print,  
Freer & Sackler Galleries



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## Edo 1615 - 1868

A

*The Courtesan Konosumi*  
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1793-1794 H: 14.5 inches  
Woodblock Print  
Mason fig. 326  
Freer & Sackler Galleries



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Edo 1615 - 1868



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*The Great Wave At Kanazawa* (Thirty-six Views of Mt. Fuji)  
By Katsushika Hokusai 1831 - 1833  
Woodblock print, Metropolitan Museum of Art

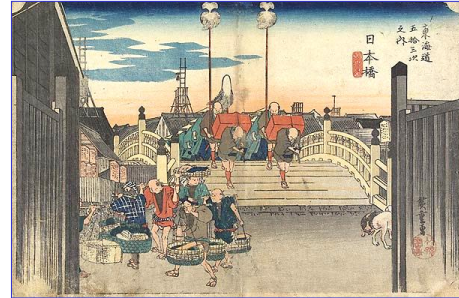
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Edo 1615 - 1868



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*Nihonbashi*  
By Ando Hiroshige, 1832  
Minneapolis Institute of Art

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