

THE EDO CULTURE IN JAPANESE PRINTS



鈴木春信画

YALE UNIVERSITY ART GALLERY

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Introduction and
some essays by GEORGE LEE

Additional essays by
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COVER: Suzuki Harunobu (1725-1770)
Boy and Girl Disguised as Komusō, Ai-ban
gift of Walter Bareiss, B.S. 1940
1959.2.6

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PREFACE

Yale's collection of Japanese prints has been accumulated slowly and quietly over the past thirty years. Although it is not a vast collection, it contains several hundred perfectly preserved examples by the leading Japanese woodcut artists of the eighteenth and nineteenth centuries. The collection was formed primarily through a series of distinguished gifts to our gallery. We are especially grateful to the following donors of major woodcuts: Mrs. William H. Moore, Mr. and Mrs. Walter Bareiss, Mrs. Jared K. Morse, the Fred Olsen Collection and the Frances Gaylord Smith Collection.

Japanese prints probably represent the most elegant and tasteful examples of inexpensive popular art ever produced. These woodcuts—genre scenes, models for dress, souvenirs and even advertisements for houses of prostitution—originally sold for a few *sen*, and were commonly pasted on to walls, wooden pillars or firescreens. The woodcuts provide realistic glimpses of everyday life but they are treated in such a refined and dignified manner that they seem to be elevated to a universal realm. Considering the ephemeral character of Japanese prints it is amazing that so much care was taken in both their conception and production, in terms of their beautiful balanced compositions, their subtle harmonies of color and their accuracy of register. The gracile strokes of the designer's brush are magically carved into the wood with no visible loss of suppleness.

The emphasis of the present exhibition is on the role of these printed images as mirrors of a culture. The exhibition was conceived by George J. Lee, Curator of Oriental Art, who is responsible for the major part of the catalogue. He has been assisted by Mary Gardner Neill, a Yale Ph.D. candidate in Oriental Art and Assistant in Research to the Curator during the academic year 1970–71; Lucie R. Weinstein, a graduate of the Tokyo University of Arts, also a Ph.D. candidate at Yale and, since 1969, an Instructor in Oriental Art History at Southern Connecticut State College; and Yasuko Betchaku, the present Assistant in Research to Mr. Lee. Their essays in this catalogue provide fascinating insights into the manners and morals of Tokyo in the eighteenth century.

ALAN SHESTACK

Director



ISODA KORYŪSAI (Act. 1760-1783)
 Himazura and Chōzan, Ko-ban
 Yale University Art Gallery 1969.31.32

INTRODUCTION

The town of Edo, now called Tokyo, was a fishing village mentioned as early as the end of the twelfth century. It became a fortress site in 1457, the earliest version of Edo castle dating from that year. By 1590, a brilliant general *nouveau riche* named Hideyoshi is the master of Japan, and that same year he installs Tokugawa Ieyasu (1542–1616) in Edo castle. Within ten years, Hideyoshi has died after misadventures in Korea, and Ieyasu controls Japan. In 1603 he has himself named *shōgun* (military commander), and establishes the Tokugawa shogunate which lasts until 1867.

Both a bold and patient man, Ieyasu saw his problems, and, while awaiting his time, grouped around himself gifted individuals be they monks, scholars or rich merchants. One of the most interesting of these was Chaya Shirōjirō, whose father was a *rōnin* (masterless warrior), and who did business with Ieyasu's father. Shirōjirō became one of the wealthiest merchants of Kyoto, acted as intelligence agent for Ieyasu; and it was he who helped Ieyasu lay out the city of Edo after the move from Mikawa in 1590.

Another characteristic of Tokugawa government led to the development of Edo. This was the matter of informal political hostages, later regularized by decree to *sankin kōtai* (alternate attendance). When the *daimyō* (feudal lords) left Edo to govern their provinces, their wives and children remained in town. This was begun by Ieyasu after his victory at the battle of Sekigahara in 1600, even before the formal establishment of the Shogunate. The goods and services necessary to the *daimyō*, their residences and retainers were obvious stimulants to the economy of the new city of Edo.

Many goods moved by water to Edo from the commercial center of Osaka. This applied especially to the rice with which the *daimyō* paid their retainers, whose salaries were reckoned in so many *koku* (about five bushels) annually. The *daimyō* with their retinues preferred to travel overland. This gave added importance to the roads, especially to the *Tōkai-dō* (the Eastern Coast road), which ran in the fifty-three stages (stops) to the Imperial Court at Kyoto. We have details of the *Tōkai-dō* from a map printed in the late seventeenth century by Moronobu, and by a description of the same period by Engelbert Kaempfer, who accompanied the annual Dutch embassy to Edo. It was apparently a well-kept crowded highway, which later assumed special prominence in both literature and prints. It is thus appropriate that the current exhibition begin and close with *Tōkai-dō* prints.

After four decades and innumerable edicts, the policies of the Tokugawa *bakufu* (feudal government) had both formed and hardened. The material assets of the government grew enormously as did in consequence the power over its vassals. Aided by escheatment and abetted by secret agents, the Tokugawas quietly went about smashing the *daimyō*. The *samurai* (soldiers) of the latter often became *rōnin*. Since the *samurai* (even *rōnin*) were of higher rank than farmers, they could not live in the villages and sometimes proved a disruptive element in the cities. Below both came the artisans, although the gradations in the major groups was often quite subtle. The artists, for example, despite their artisan level, were allowed to wear one sword. At the bottom were the merchants who were eventually to wield not only economic but sometimes cultural if never political power. Each Japanese had his place in the *bakufu* scheme, was never allowed to go abroad, and the foreigners were excluded save for a few annual embassies.

Life for the *Edokko* (an Edoite) was not easy. In addition to plagues and volcanos, the city was more than half destroyed by the Meireki fire of 1657. Indeed the many fires encouraged the *Edokko* to be a free spender; in any case he was more rootless and less aware of the use of money than the contemporary man from Osaka. But among other things he spent money on were women and this, as many other aspects of life under the Tokugawas, was vigorously controlled. As early as 1617, there was

a brothel district called *Yoshiwara* and strict regulations. After the fire of 1657, the district was moved and called the *Shin* (new) *Yoshiwara*. With the move, the area stayed open at night, and a bell was struck at twilight to announce the change of rates.

Although onerous and difficult, the Tokugawa system worked fairly well through the seventeenth century. The country was at peace, the population grew and Japan emerged from its middle ages. The civilization was perhaps hardest on its women. They were expected to devote themselves to the *sanjū* (three obediences—to parents when young, husband when married and children when old). No doubt affection and sense often eased the situation, but the life of a married woman usually involved a lot of suffering.

One way out of this fixed existence for women, although available only to painfully few, was the life of the *tayū* (highest ranked courtesan) in the *Shin Yoshiwara*. Their numbers were not great, perhaps three or four out of several thousand, and their training arduous. In manner, they were dignified but graceful, and they never touched money. There seems every reason to believe they were involved in the parallel outlet of common taste, the *kabuki* (popular theatre), and certainly the famous seventeenth-century novelist Saikaku knew them well. They were, in effect, a new breed of women, who could treat men on equal terms. In periods of ostentatious display like *Genroku* (1688–1704) they could be called “castle-razers” for their cost of upkeep was indeed great. Perhaps the most artistic expression of the time was a term which came over from China *fūryū* (an antithesis of ethical and aesthetic taste). Certainly the term meant different things to the literati and the artists, but at least three pairs of opposites were involved: gay-subdued, large-splendid and austere-humorous. The prints made to reflect these concepts antedate the material of this show.

By the sixth decade of the eighteenth century, there were signs of change in Japan despite the efforts of the bakufu. Part of this was political with emergence of Tanuma Okitsugu in the Shogun’s court about 1760. Certainly ambitious and probably corrupt, he at least considered breaks with political and economic traditions. Political, he tried to bypass the bureaucracy by being the favorite of the shogun and the director of his court. Economic problems were also severe because of the expanding population (especially the cities) in an isolated country. The ladies, too, were important, and he made the appropriate gifts to them at the proper times. His own daughters, incidentally, married into the best daimyō families. Tanuma was eventually to fail. He resigned after the death of the shōgun in 1786; but his presence brought a new flexibility and lasting implications in spheres often distant from politics.

Another symbol of the changing times was the appearance of the *geisha* (women singer-entertainers) who came to Edo perhaps as early in 1752. At first they specialized in music and dance, but later competed with the courtesans in other matters. Their characteristic instrument was the *shamisen* (balalaika) which came from China through the Ryūkyū Islands seemingly as early as 1562. Arrangements for *geisha* as well as courtesan entertainment were made through the tea houses of the *Yoshiwara*; *dai-ya* (cook houses), and restaurants also existed in the *Yoshiwara*. Guests received final bills at the tea houses the following morning. Certainly many of the *geishas* were skilled in singing and dancing, but personal beauty was also a prime requisite.

Perhaps it is only coincidence with the greater political flexibility, but the use of polychrome printing comes to Edo before the mid-1760’s. Literature also flourishes in relative freedom with men like Santō Kyōden and Tamenaga Shunsei. The chief historical novelist comes a bit later, but all these men had their volumes illustrated by the printmakers, and a number of such books are in the current exhibition. Many samurai liked not only the economic luxury (and the license) of this new town culture, but its artistic expressions as well. The bakufu were not happy with this development but repressive measures were nearly two decades in the future.

The term *fūryū* has been cited, and a fear of its implications noted. Fully aware of indebtedness to Kuki Shūzō, one must now proceed to the wholly Japanese term *iki*, in some ways the successor to *fūryū*. *Iki* refers in its broadest meaning to the sensibility of Edo culture in the late eighteenth and early nineteenth centuries. The manifestations may vary in different fields, and at different times, but the clues to the society which made and enjoyed the polychrome woodblock prints are so important that extended (if not always precise) definition seems in order.

Iki, sometimes defined as chic, has a nationalistic character which seems to rule out western parallels. It can involve such matters as coquetry to the opposite sex, the daring of the Edokko who scorned keeping money overnight, and renunciation or indifference to the study of destiny brought on by the inevitable experience of mundane suffering. Thus iki has its origins in a world of suffering covered by a light heart, a free mind and a hopeful purity by separation from the hard world.

One finds natural expressions of iki. These might include charming talk, and appeals to the sense of taste, touch and smell. It may involve matters of vision, as a Kiyonaga print breaks the symmetry of posture, and vertical lines evolve emotionally into curving ones. The slender figures and willowy waists, so characteristic of Harunobu women, are certainly iki. And the eyes, mouths and cheeks have a combined relaxation and tension, which often implies minor sadness. One cannot argue that iki is an artistic form as such. Rather it is the subjective expression of various elements of art form.

Line and volume are not the only ways that iki can be related to artistic expression. Iki can manifest itself as pattern, especially on costume. To be striped is iki and vertical more so than horizontal. Any artist can tell you the slimming effect of vertical stripes; if, of course, iki is already in the body, then one may be able to afford horizontals. Color, too, can suggest iki. Grey is much involved, expressing the faintness of color, but here should be supplemented by a pattern suggesting duality. Perhaps brown suggests iki most for it implies the tea colors. And the cold tones of blue reflect the twilight of the soul. Above all, iki color is not overly varied, and never really gay.

Woodblock printing is an ancient craft in Japan, for textile designs created by this technique date to the eighth century. By the Heian period (794–1185), one finds religious and artistic expression in the repeated stamp printing of Buddhist figures on paper. Other pieces of similar date were printed and then painted over by hand as proven by a famous series of fans preserved in the Shitennō-ji in Osaka. In later periods, the printed outlines were generally left visible as the colors were applied. The problems surrounding the date of the first true color print are multiple, and many remain to be solved.

The pictures of the popular art we have been discussing are called *ukiyo-e* (the pictures of the transient or floating world). They involved things of everyday life, and were not highly esteemed by the Japanese aesthetes and connoisseurs. Collections were made in Holland and Scandinavia, however, as early as the seventeenth century. In nineteenth-century Europe, Japanese prints became the “in” thing, especially among artists and writers. Indeed one may argue that Japanese objects, especially prints, had the same stimulating effect on certain French painters of the nineteenth century that African art was to have in the twentieth. And what of American art? Would Winslow Homer have changed from a Civil War illustrator to the artist he was to become, if his year in Paris had not coincided with a major exposition of material from Japan? Elihu Vedder owned and delighted in Japanese objects; John LaFarge was eventually to go there. It is a truism that many young progressive American artists had access to Japanese objects in New York and Boston as well as in Europe.

Intermingling with the enthusiasm of the artists were the activities of the collectors. At first they were primarily accumulators, but later generations of scholar-connoisseurs helped to establish large Japanese print collections of good quality in Europe and America. That a new museum of Japanese prints has just been established on the Ginza (a major thoroughfare) in downtown Tokyo is indicative of increasing Japanese interest in the art.

My colleagues in New Haven and I have attempted to create a rather different kind of Japanese print exhibition. Starting with material from about 1765 and continuing with a few exceptions to about 1815, we are trying to show what the prints actually meant to the people for whom they were made. Thus the exhibition is divided into eight sections. “History and legend” is a characteristic one. Sometimes the artist depicted the subject in straightforward manner, but often he handled it in *mitate* (a contemporary equivalent, often involving parody) fashion. The untitled prints are especially difficult for it is by no means easy to guess what went on in the mind of an eighteenth-century Edokko. My colleagues and I have pushed on bravely, however, and have written essays of modest proportion about every print in the exhibition. A number of representative essays have been combined to form this catalogue.

Japanese prints have been overly praised and overly scorned. The latter is usually based on the fact

that four people—publisher, designer, engraver and printer—were involved in the creation of a print. In our own age and country where lithographic workshops flourish and sculpture is often cast in factories to be assembled elsewhere, the latter charge bears less weight. Let us evaluate again Japanese prints for our age. They were made for an energetic, literate and witty society. The prints are technically very fine, and sometimes quite beautiful.

JAPANESE WOODBLOCK SIZES

<i>Sizes</i>	<i>Unit: centimeter</i>
Ō-BAN (“large size”)	39.3 × 25.3
AI-BAN (“intermediate size”)	33.3 × 22.7
CHŪ-BAN (“middle size”)	29.3 × 19.
HOSO-BAN (“narrow size”)	30.3 × 15.
KO-BAN (“small size”)	21.2 × 15.1
HASHIRA-E-BAN (“pillar picture size”)	66.7 × 21.2

N.B. All the prints in this exhibition may be considered *nishiki-e* (lit. “brocade pictures”)—full polychrome prints.

KATSUSHIKA HOKUSAI (1760–1849)

Hokusai was born in the Katsushika district of Edo in 1760. His family name was Kawamura, and his given name Tokitarō. Even as a child of five, he showed an interest in art and made attempts at sketching. He was apprenticed to a printer at fourteen, and at eighteen became a pupil of Katsukawa Shunshō. This casual relationship lasted fourteen years, after which Hokusai was to investigate the Kanō and Sumiyoshi schools as well as Chinese and western style painting. After success in creating prints of beautiful women under the name of Sōri, he took as his principal artistic name that of Hokusai in 1798. For the next thirty years, Hokusai was to prove himself an artist of great versatility and increasing maturity.

With the turn of the century, Hokusai became interested in book illustration, and in the next decade was to produce new types. These interests culminated in the *Manga* (sketchbooks), of which the first volume was to appear in 1814. Even before that date, Hokusai had prospered to the extent of building an impressive studio for himself and his twenty or thirty followers.

In the next decade, Hokusai travelled considerably about the countryside. This led eventually to the publication of his masterpiece, *Fugaku Sanjū-rokkei* (Thirty-six Views of Mount Fuji), the first prints of which appeared about 1823. There were to be forty-six in all, and the original series terminated in 1831. In this set of prints, Hokusai depicted his concepts of man, of man and his vitality, of man and his relationship with nature. He refashioned and reorganized nature in his compositions, and used color with great freedom for his artistic needs.

Soon after the Fuji series, however, the public turned increasingly to the work of Hiroshige. Hokusai continued his book illustration, and was to turn more to drawing and painting. He died in 1849, at the age of eighty-nine, and was buried at a temple in the Asakusa district of Edo.

ANDŌ HIROSHIGE (1797–1858)

Hiroshige was born at Yayosugashi (the residence of the fire-police of Edo). His family name was Andō, and his given name Tokutarō. His father was the son of a minor samurai, and was adopted into the Andō family. He held an hereditary post with the fire-police, a post Hiroshige was to pass on to his own son.

Hiroshige sketches survive from the time he was ten, and at the age of fifteen he was accepted as a pupil by the artist Toyohiro. Hiroshige's earliest prints apparently date to 1818, when he was twenty-two. Various actor prints followed, and it was not until 1831 that he produced his first notable landscape series, *Tōto Meisho* (Famous Places of the Eastern Capital). Either that year or the following one of 1832, Hiroshige joined the procession of the Shōgun down the Tōkai-dō to present a white horse to the Emperor in Kyoto. From the drawings of this trip, he produced the justly acclaimed landscape series, *Tōkai-dō Gojūsan-tsugi* (Fifty-three Stations of the Tōkai-dō), printed in 1833 and 1834. While some of the landscapes are imaginary, the prints give the viewer a sense of actually travelling down the highway. The first Tōkai-dō series brought fame to Hiroshige, and he was to be the dominant master of the landscape print for the rest of his life.

Many later versions of life on the Tōkai-dō came from the brush of Hiroshige, but few approached the first series. He spent much of his life travelling around Japan, and can truly be called a prolific artist. Charming prints of birds and flowers, and even of fish, were created by him. Hiroshige's brush also produced paintings and journals. It is believed that he shaved his head in 1856, and became a Buddhist lay-priest. Hiroshige died of cholera in 1858, and lies buried in a temple in the Asakusa district.

HOKUSAI: *Nihonbashi* from the series *Fugaku Sanjū-rokkei* (Thirty-six views of Mount Fuji)

HIROSHIGE: *Nihonbashi* from the series *Tōto Meisho* (Famous Places of the Eastern Capital)

Nihonbashi, literally the bridge of Japan, was built to the east of the Shōgun's Palace and over a river. It was first erected of wood in 1603 by the Tokugawa Shogunate to designate the center of Edo.

Hokusai doubtless knew of Nihonbashi from the time he could walk. His artistic interest in the bridge, however, may have been kindled by the immense success of Jippensha Ikku's *Hizakurige* (Journey on foot), published serially beginning in 1802. This wonderfully comic novel concerned two Edokko who travelled from Edo to Osaka mainly on the Tōkai-dō. Hokusai responded with his first Tōkai-dō print series in 1804. A Tōkai-dō series in book form appeared about ten years later, after a trip to Osaka-Kyoto in 1812. Here the bridge is dominated by fish peddlers, travellers and courtesans. Conventionalized clouds comprise the middle ground, and the towers of the Shōgun's Palace are visible at a distance.

When Hokusai began his most famous series, "Thirty-six views of Mount Fuji", in 1823, he included a Nihonbashi scene. The bridge is now represented by the head tops of a jumbled, bustling crowd in the foreground. We are led into middle distance by rows of *kura* (storehouses) shown in exaggerated western style perspective along the river banks. Palace towers emerge from clumps of green trees, and are outlined by white clouds. A snow-capped blue Fuji appears at the distant left.

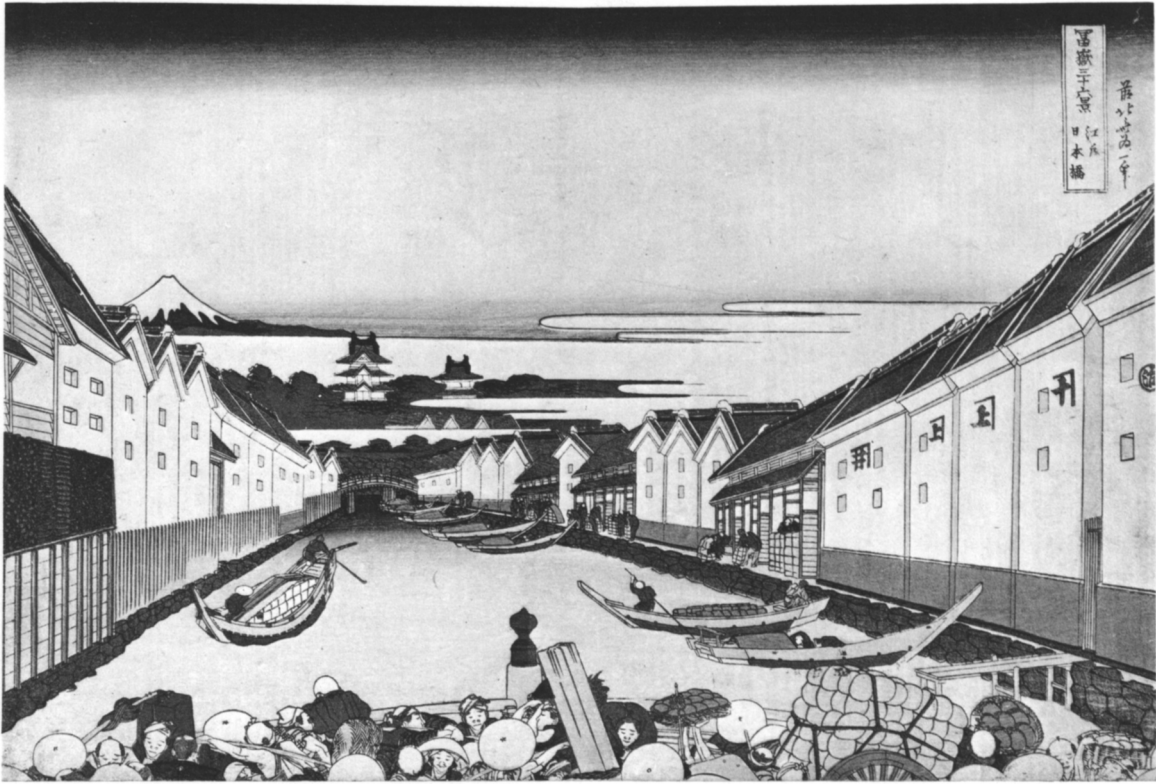
Hokusai created this print mainly in blues and browns, but he has used green and white in all distances to unify the composition. A cartouche at the right gives series and subject matter, and his signature, Zen Hokusai I – itsu *hitsu* (brush) appears beside it.

Hiroshige, some forty years younger than Hokusai, seems to have begun experimenting with landscape as subject matter about 1825. "Famous Places of the Eastern Capital" was begun in 1831. The print under discussion appears to date to 1832 or 1833.

Nihonbashi is depicted in detail with its supports and wooden planking. Only a few people are shown on it, and they are mainly obscured by umbrellas. The bridge serves as a compositional element to lead us further into the landscape. The *kura* are used in the same way, but form a straight diagonal counter-thrust. The Shōgun's Palace is shown with walls as well as towers depicted. A majestic Fuji looms in the far distance, and anchors the whole print.

Hiroshige has given us a quietly serene Nihonbashi. Using mainly somber browns and greys, the artist employs various tones of blue to unify the composition with only a grey, distant Fuji escaping the device.

Both prints appear to be first editions. In the case of Hokusai, the key block is blue, colors limited and signature as indicated. In the Hiroshige, the publisher seal appears to the right in red, and his name, Kikakudō, is written on one of the umbrellas on the bridge.



KATSUSHIKA HOKUSAI (1760-1849)
 Edo, Nihonbashi
 Series: *Fugaku Sanjū-rokkei* (Thirty-six Views of Mt. Fuji), Ai-ban
 The Frances Gaylord Smith Collection 1972.32.15



ANDŌ HIROSHIGE (1797-1858)
 Edo, Nihonbashi
 Series: *Tōto Meisho* (Famous Places of the Eastern Capital), Ō-ban
 Gift of Mrs. Jared K. Morse 1953.1.12

SUZUKI HARUNOBU (1725–1770)

Harunobu was born and lived in Edo, although one cannot say precisely where. His family name was Hozumi, and given name Jihei. Little has been discovered about his early life, and it is possible that part of it was spent in Kyoto. The identity of his teacher has not been preserved. Perhaps his earliest surviving print can be dated to 1759, and by 1763 or 1764 he was signing prints that used four and five woodblocks. A block was used for each color, and perhaps as early as 1744, an elaborate keying system to permit accurate printing was in use. Again by 1763, he had illustrated his first books.

The Japanese love to make gifts. An appropriate item for the New Year was the calendar, a government monopoly. The next fashion was to make prints with design markings incorporated into the composition. While a few earlier “calendar” prints are known, 1765 and 1766 seem to mark the height of the fad. Wealthy merchants, samurai and others vied with each other in the lavishness of the prints given. These same men formed small societies for the appreciation of the arts and literature. One such society was the Kyosen-ren, led by Kikunensha Kyosen, himself a man of letters.

The “calendar” prints commissioned by Kyosen and designed by Harunobu were so sumptuous that they were called *nishiki-e* (brocade picture). This term currently refers to prints of at least ten colors and often embossing as well. The “calendar” prints were often reissued without the special markings, and colors and signature changed.

About 1766, Kyosen commissioned and inspired Harunobu’s first set of *nishiki-e* prints. This was the famous *Zashiki hakkei* (Eight Views of Indoor Life), a clever imitation of the Hsiao-Hsiang version. The earliest version was signed Kyosen, and some later editions were signed Harunobu.

While some fifty prints survive from his early years, Harunobu did create about six hundred prints in the last five years of his life. This body of work was to bring him a major ranking in the history of Japanese printmaking. Less happy characteristics were also involved. He tended to repeat his own subjects, and to borrow, perhaps a bit too freely, from earlier illustrated books as well as from his contemporaries.

It is fascinating to speculate on the relationship of Harunobu to Kyoto. Recent Japanese scholarship has unearthed a Kyoto document giving the date of his death. His late prints (i.e. 1765–1770) often seem related to Kyoto, the capital in the Late Heian period (897–1185) and its masterpiece *Genji Monogatari* (The Tales of Genji). *Genji* appeared as a novel early in the eleventh century, and illustrated scrolls were made before the end of the period. Many copies were made of these scrolls, and Harunobu might have seen one in Edo. Somehow the lack of individuality in the figures, their isolation from the tawdry problems of everyday world, and even certain stylizations and techniques—all seem to relate Harunobu to Kyoto and *Genji*.

It has been reported that Harunobu did not like actors. The success of his late prints freed him for their depiction. If he was to die young, he at least died doing what he wanted.

HARUNOBU: *Asakusa no Seiran* (Clearing weather at Asakusa) from the series *Fūryū Edo Hakkei* (Eight Sophisticated Views of Edo)

Along with the courtesans and geishas, there were the reigning belles of Edo. If anything, they had even more charm and beauty. Often they were tea-house waitresses like the famed Osen of the Kagi-ya tea stall, surely the “Miss Edo” of Harunobu’s most productive years of 1765–1770. The young lady shown here on the left was a close rival. Ofuji was the daughter of the proprietor of a toothpick (cosmetic) shop which stood near the grounds of the Kannon Temple at Asakusa. She was known as the “ginko girl” after a large tree that grew near the shop. To emphasize the point Harunobu has scattered some fallen ginko leaves in the foreground. She is shown at her father’s shop in conversation with a handsome young samurai. The inscription on the right reads “Toothpick house, cranberry wood”. A possible translation of the ode at the top might be: Paralleling a vigorous wind sweeping away the clouds, transgressions are alleviated at Asakusa where worldly people gather in large numbers. This may be considered to be the Festival of Asakusa Kannon, when on the tenth day of the seventh month, the inhabitants of the Yoshiwara came to visit.

The Asakusa district lies in the northeastern section of Edo, being bounded on the south by Nihonbashi and on the east by the Sumida river. The Kannon temple goes back by tradition to the seventh century when two fishermen found a tiny Kannon image and installed it in a small hut. By Harunobu’s time, the Tokugawa Shogunate had built an impressive main hall, measuring some ninety by one hundred feet, and a pagoda over one hundred ten feet high.

Harunobu was much impressed with the beauty of Ofuji. He made a print about 1768 where her visitor was female. He seems to have created at least three more including the present print about 1769. The print is not sophisticated in composition with simple zig-zags contrasted to create spatial depth. The polychrome includes red, two kinds of green, tan, blue, two shades of yellow, lilac and grey. There is also embossing on parts of the curtains and robe. Harunobu’s last tribute to Ofuji was to include her in a print showing the four belles of Edo.

The series title, “Fanciful eight scenes of Edo”, is placed to the right of the ode. In olden times, the Chinese had picked eight beauty spots along the Hsiao and Hsiang rivers. Later, probably in late Murōmachi (1392–1573), a Japanese monk selected spots on Lake Ōmi near Kyoto. The custom spread, and Edo developed, eight views were picked for it. Harunobu is gently parodying the concept in this print.



SUZUKI HARUNOBU (1725-1770)
Clearing Weather at Asakusa
 Series: *Fūryū Edo hyakkei* (Elegance of Eight Scenes of Edo), Chū-ban
 Gift of Mrs. Jared K. Morse 1953.1.8

TANAKA MASUNOBU: *Shichi-fukujin* (The seven gods of good fortune)

This pleasing print with easily identifiable subject still provides areas of discussion. “The seven gods of good fortune” are here depicted sailing aboard the *takarabune* (treasure-ship), a subject which, with other treasures, now goes under many Japanese pillows on January 2.

One problem is the signature, Masunobu *ga* (a picture). Can this be Tanaka Masunobu, a shadowy figure at best, some of whose prints date to the mid-1740's? The present print must on the basis of technique date to 1764 or later, and is stylistically akin to Harunobu.

Japanese tradition holds that the seven gods were selected to represent the seven human virtues. This selection was supposedly made by the Priest Tenkei, a favorite of Iyemitsu, who became the third Tokugawa shōgun in 1623.

The shichi-fukujin are shown in vertical rows in this print. On the right reading up from the bottom are Hotei (contentment), Fukurokuju (longevity), Bishamon (riches) and Benten (beauty and music). On the left, bottom to top, are Daikoku (riches), Jurōjin (longevity) and Ebisu (daily food). Our discussion areas here concern the background of these gods. Hotei came from China, where the concept of a god of happiness, based on the lives of several individual human beings, seems to have solidified by the sixth century. Fukurokuju was probably based on a hermit in Sung dynasty China (960–1279). His name has a happy sound: *fuku* (happiness), *roku* (wealth) and *ju* (long life). Bishamon and Benten were originally Buddhist deities, but their attributes have been changed. Current evidence suggests that Ebisu is the only god likely to be Japanese in origin. All the gods read a scroll on the back of which (upside down) are the seal characters *yorokobi* (joy), *saiurai* (happiness) and *kane* (gold).

The symbols toward the top of the print may involve a verbal pun. The crane at the top obviously represents longevity, and the hat and whiskers also refer to Fukurokuju. Other designs probably represent a coin, a pearl and a stylized rhinoceros horn. All these are included in a numerical category, the eight precious things, and refer back to seven gods and a ship.



Left: TANAKA MASUNOBU (18th century)
Seven Gods of Good Fortune, Hashira-e-ban
 Gift of Mrs. Jared K. Morse 1953.1.50



Right: SUZUKI HARUNOBU (1725-1770)
Hotei, Hashira-e-ban
 Gift of Mrs. William H. Moore 1950.428

HARUNOBU: *Hotei*

This print depicts Hotei, god of contentment, fording a stream with a courtesan on his back. They are near a bank, for the drooping branches of a willow cover them.

The concept of a god of contentment appears to come from China, where perhaps the earliest was Fu Shên. In real life, during the sixth century, he was Yang Ch'êng, a judge of the criminal court. His fame rested on protecting dwarfs from imperial slavery. Another later claimant was Kuo Tzú-i, an illustrious general on the western frontier in the eighth century.

Whatever his origins, Hotei is shown in priestly garb and with protruding belly. Indeed his name has become almost synonymous for anything large and protruding. Harunobu has depicted him here in a manner derived from classical painting, and the courtesan in ukiyo-e style. Despite the frail innocence which characterizes Harunobu women, the scene is basically scandalous. That idea is emphasized by Japanese tradition which places Hotei among the woman-haters.

One may hazard a guess at additional subtle overtones this print might have evoked in the sophisticated Edo mind of the eighteenth century. Some might see parallels with a famous elopement in the well remembered Heian period romance, the *Ise Monogatari*. And others might find a quiet allusion to the legend of Ômarishichi. The man, carrying a damsel on his back, saw her reflection in the water, and discovered she was in reality a demon.

HARUNOBU: *Boy and Girl Disguised as Komusō*

Despite some four generations of art history and criticism, much information about substantial areas of the lives and activities of the Japanese printmakers remains elusive. And fashions of knowledge change. A generation ago, the subject of this print would unhesitatingly have been defined as Gompachi and Komurasaki; now we are less certain.

Principals of a late seventeenth-century romance, Gompachi and Komurasaki were tragic lovers. He, fleeing a crime, meets her, an enslaved girl. He continues his crimes in an attempt to buy her freedom, and is eventually caught and executed. She, overcome with grief, commits suicide at his grave.

Komusō is the popular name for a priest of the Fude sect of Zen Buddhism. The sect is peculiar in that the priest neither shaves his head nor obeys commandments. He wears a priest's costume, a deep straw hat and begs alms by playing a religious tune on a *shakuhachi* (a wind instrument of bamboo with four holes in front and one behind). This is clearly an excellent disguise for those out of favor with the government.

One may argue that the Gompachi and Komurasaki identification is oversimplified. That lovers even in the perennially popular Soga stories were depicted as *komusō* in the Edo theater. The Soga tale goes back to 1193, when two brothers avenged the death of their father after eighteen years of plotting against a powerful daimyō. It was, and is, a perennially popular story in the *nō* (classical drama) as well as in the kabuki theater. The Gompachi tale, however, seems as charming as the print Harunobu has here designed. Note especially the embossed designs on the black, which keep that vigorous color in harmony with the other gentler tones of the print.

(print illustrated on cover)

KITAO MASANOBU (1761–1816)

Kitao Masanobu, who was perhaps better known as poet and writer under the name of Santō Kyōden, was one of three able pupils of Kitao Shigemasa. He was born on August 18, 1761, as the elder son of the Iwase family. He was named Jintarō, but was later called Kyōya Denzō. Aside from these names Masanobu used numerous other names in his lifetime, such as Migaru no Orisuke, Santō-an and Seisei-rōjin to list a few.

As a young man Masanobu became fascinated with the life of courtesans. High-class *yūkaku* (a gay quarter) at the time was a gathering place for gentlemen, and was frequently used as a place to discuss business affairs. For Masanobu *yūkaku* provided invaluable models for his art as well as a vital source for his writing.

Masanobu's knowledge and observation of *yūkaku* led him to produce *Seirō Bijin-Awase Jihitsu Kagami* (Autographs of Famous Beauties of the Green-Houses), a plate from a large folio picture book composed of seven huge plates published in 1782–1784. By 1785 at the age of twenty-five Masanobu's mastery of color, composition and line was fully developed and culminated in the print of *Yotsuya* (a gay quarter at Shinagawa), a plate from *Tōse Bijin Iro Araso*i (Competition of Beauties Today). He also produced illustrations for *Azumaburi Kyōka Bunko* (Fifty Humorous Poems by Fifty Poets) in the same year. By this time Masanobu illustrated a great many books as well as authored and illustrated his own work.

Ten years between 1782 and 1791, from the age of twenty-two to thirty-one, were the most productive years for Masanobu except a few unpleasant incidents. He was fined and later sentenced to handcuffs for having illustrated and published books which were not approved by the ruling government. These incidents and financial hardship during this period made Masanobu to branch his talent to the field of business (he designed advertisement for tobacco pouches which he sold). He was generally successful in business, and from then on other artists followed his footsteps and often operated a shop on the side. Masanobu's creativity seemed never to cease although toward the later part of his life he devoted himself exclusively to writing humor and satire.

His death on September 7, 1816, at the age of fifty-six, came rather unexpectedly not only to himself, but also to others. Masanobu, however, truly led the life of a literary man, as he was engaged in writing until six hours before his death.

Much of the material for this biographical sketch has been derived from the study of Santō Kyōden by Tōgōro Koike.

Y.B.

K. MASANOBU: The recto of the twenty-second sheet from an illustrated book, *Azumaburi Kyōka Bunko* (Fifty Humorous Poems by Fifty Poets)

Japanese books in general are designed to proceed from right to left and top to bottom because of the nature of the writing. In this book a sheet of rice paper folded into two constitutes recto and verso of the sheet of which the recto is always the left, the verso the right from the reader's eyes. Masanobu especially took these elements into consideration to render each figure. In order to relate the figures depicted on the recto and verso, Masanobu posed the body or the eyes of the figures so that the extension of the direction suggested by them intersects in the foreground by bringing two figures into closer relationship: the eyes of this figure are cast toward lower right position reinforced by the wine keg which he holds on his head and the arm which he extends in the same direction.

The poet presented here is Imada Heyazumi whose real name is Tamuraya Hanjirō. His occupation is assumed to be a wine merchant as he is depicted with the wine keg. The crest displayed on the keg indicates Shihō-ren, a group of *kyōka* (humorous poem), of which he is a member. His figure is portrayed plump with beer-barrel stomach as if to signify a well-fed merchant. His garment, however, is very simple and made of plain fabric which bears no designs as though to convey his lower social status. Masanobu appropriately uses subdued colors, ranging from beige to dark brown with touch of cucumber green for the undergarment which gives the pleasant accent. The poet appears contented but slightly melancholy as the *kyōka* reasserts his mood:

As the spring arrives
the remainder
of a salted salmon
reminds me
of the past year

In Japan various gifts are exchanged at the end of the year rather than on Christmas day, and the salted salmon, considered a delicacy by most Japanese, is one of the popular gift items. The poet is reminiscing about the past year by reciting his poem which means "this salted salmon received at the end of the year has been enjoyed enormously, but it will be eaten up before long. Anyhow, the spring has arrived to make it up!"

Y.B.



KITAO MASANOBU (1761-1816)

Kyōka Poet Imada Heyazumi, Ko-ban

Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Wooley, B.A. 1947

1967.64.91

K. MASANOBU: The verso of the twenty-fourth sheet from an illustrated book, *Azumaburi Kyōka Bunko* (Fifty Humorous Poems by Fifty Poets)

A poet, Hōnen no Yukimaro is portrayed in festive costume with *hyōshigi* (a pair of wooden clappers) in his hands. Masanobu's emphasis on linear quality is certainly evident in this print. He outlines the garment and the creases of the garment in single black lines. The lower half is particularly stressed with the verticle lines of decorations while the upper half is contrasted with bold designs of squares and a large circle in which the character *yuki* (literally means snow, and corresponds to the first character of the poet's given name) is printed in pink. The undergarment shows the echo of the circle design in *shibori* (tie dye).

The direction of the picture is suggested by the feet, which are placed in a 180-degree position, reinforced by the hands, *hyōshigi* and the flowing edge of the garment in diagonal direction towards lower left. The position of the legs is depicted almost to the point of unnaturalness, which may be the result of Masanobu's design consciousness. On the other hand Masanobu may have sacrificed the structure of the body for the relationship of the figures on the recto and verso of the sheets by placing the feet in such position.

The viewer's attention is immediately drawn to *kyōka* (humorous poem) as the face of Yukimaro is turned away. Yukimaro is facing towards the *kyōka* and appears as if he is going to recite it out loud:

The vehicle carelessly left on the slope
will descend no doubt,
but my age
will never descend
even I fail to pay attention

Meanwhile, Yukimaro is getting the attention of the people on the street with the "click-clack, click-clack" sound of *hyōshigi*.

As one looks at this print he can almost hear the sound of *hyōshigi* and the voice of Yukimaro. This incorporation of color, shape and sound into the picture plane is Masanobu's indisputable talent. It is only unfortunate that the sheet has been cut so that the picture imposes slight uneasiness on the viewer.

Tōgorō Koike's work, and a volume by N. Sugimoto and G. Hamada on *kyōka*, were used as reference.

Y.B.



KITAO MASANOBU (1761-1816)

Kyōka Poet Hōnen no Yukimaru, Ko-ban

Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Wooley, B.A. 1947

1967.64.92

KATSUKAWA SHUNSHŌ (1726–1792)

Shunshō was born in Edo in 1726. His family name stands as an unresolved problem; his personal name was Yusuke. It seems that at one time he was a pupil of Katsu Miyagawa Shunsui, himself a pupil of the distinguished genre painter Miyagawa Chōshun. Following the example of his teacher, Shunshō shortened and combined the first two names into Katsukawa.

It is generally accepted that from about 1751 to 1771 Shunshō lived in the house of the popular book dealer Hayashiya Shichiemon. The late Frederick W. Gookin argued that the jar-shaped seal with the characters “Hayashi” which appear on some early Shunshō prints meant he was a member of that family. It could also have been a gesture of gratitude, for the young Shunshō was apparently quite poor. Life at the Hayashiya brought Shunshō in contact with the illustrated books of his time. Eventually, often with the cooperation of Bunchō and Shigemasa, he was to produce outstanding examples of ukiyo-e work in his field.

As an artistic personality, Shunshō seems to have developed slowly. His early work may have been in painting and literature. Possibly stimulated by the work of Harunobu, Shunshō appears as a master of printmaking only in the late 1760's, over the age of forty.

While we have his prints of wrestlers, poets and beautiful women, his specialty was doubtless that of actor prints. Sometimes he showed them in specific roles, at other times certain aspects of their existence, such as in dressing rooms, are depicted. Shunshō really breathed new life into the Torii traditions, and was to dominate the area of actor prints from 1770's into the late 1780's. The means he used are deceptively simple. He showed the actors as individuals as opposed to increasingly sterile stereotypes. He simplified backgrounds to enhance the figure. His positioning of the figure on the print was extremely subtle, and his sense of color superb. This led to an active life of creativity for nearly twenty-five years.

When fame did come, Shunshō established a large studio in the Nihonbashi district of Edo. His popularity enabled him to establish the Katsukawa school. The work of such pupils as Shunkō and Shunchō is well known today, but his most famous student was the man we now call Hokusai. Shunshō seems to have been involved in many aspects of Edo culture, and thus gave his students unusual amounts of freedom. After a long fruitful artistic life, he was to die in 1792, and be buried in the Asakusa district.

M.G.N.

SHUNSHŌ: *Actor Sakata Hangorō II*

The kabuki theatre, the popular form of drama, provided the Edokko with a constant source of enjoyment. The Tokugawa government imposed restrictions on all forms of entertainment; however, the world of the theatre remained relatively free and open to all classes. Unlike the aristocratic *nō* plays, kabuki was spoken in language which could be readily understood and its subject matter was relevant to and often drawn from contemporary life. While the *nō* theatre used the single, permanent backdrop of a pine tree, kabuki sets were more freely designed, taking advantage of the curtain and revolving stage to heighten the drama.

The kabuki theatre stimulated the production of woodblock prints, producing an increasing demand for advertisements, representations of actors and scenes from popular plays. In popularity the theatre prints ranked second only to those of courtesans. Almost every printmaker did some work for the theatre as it was a comparatively lucrative source of employment. Theatregoers often collected varied likenesses of their favorite actors. The "actor print" frequently depicts an actor in a specific role.

In the late eighteenth century a number of truly great actors appeared on the kabuki stage, bringing new life to the theatre. As a result, kabuki became an increasingly popular pastime of the Edokko; Katsukawa Shunshō is the artist whose prints most successfully convey the color and drama of the theatre. Rejecting the idealistic representations of actors, Shunshō introduced a fresh realism into his actor prints individualizing the actors and capturing the essence of their dramatic performance.

The actor Sakata Hangorō II as Yashatarō Tokihide (the Night-devil fellow) is portrayed in a *mie* or sustained pose in which the actor froze momentarily, his eyes crossed and his stance foreboding. The *mie* was used immediately preceding a scene of physical or emotional violence and Shunshō effectively uses the strong blacks and oranges to emphasize the dramatic intensity of the moment. The facial make-up, known as *kumadori*, increased the ferocious aspect of villain or strong men, and was limited to this type of role. If the Edo fans did not recognize an actor, they could conveniently establish his identity by his *mon* or badge which appeared somewhere on his robes. Sakata Hangorō II's *mon* is located on the left arm of his costume.

The print bears the signature Shunshō ga, and can be dated stylistically to about 1779.

M.G.N.



KATSUKAWA SHUNSHŌ (1726-1793)
Actor Sakata Hangorō II, Hoso-ban
Gift of Mrs. William H. Moore 1950.574

TŌSHŪSAI SHARAKU (ACT. 1794–1795)

Apart from his name and his prints, little is known of this artist.

SHARAKU: *Actor Matsumoto Yonesaburō as the Courtesan Kewaizaka Shōshō*

Actor Arashi Ryūzō as the Money Lender, Ishibe Kinkichi

The trend toward realism in theatre prints reached its zenith in the art of Tōshūsai Sharaku. Although active only for a brief period of ten months in 1794–1795, Sharaku was the most daring kabuki artist of his day. Despite the individuality of Shunshō and Bunchō's actor prints, they still idealize the actors, endowing the female impersonators with great charm and the heroes and villains with superhuman strength; but Sharaku, on the contrary, brings out the human and often grotesque qualities of an actor.

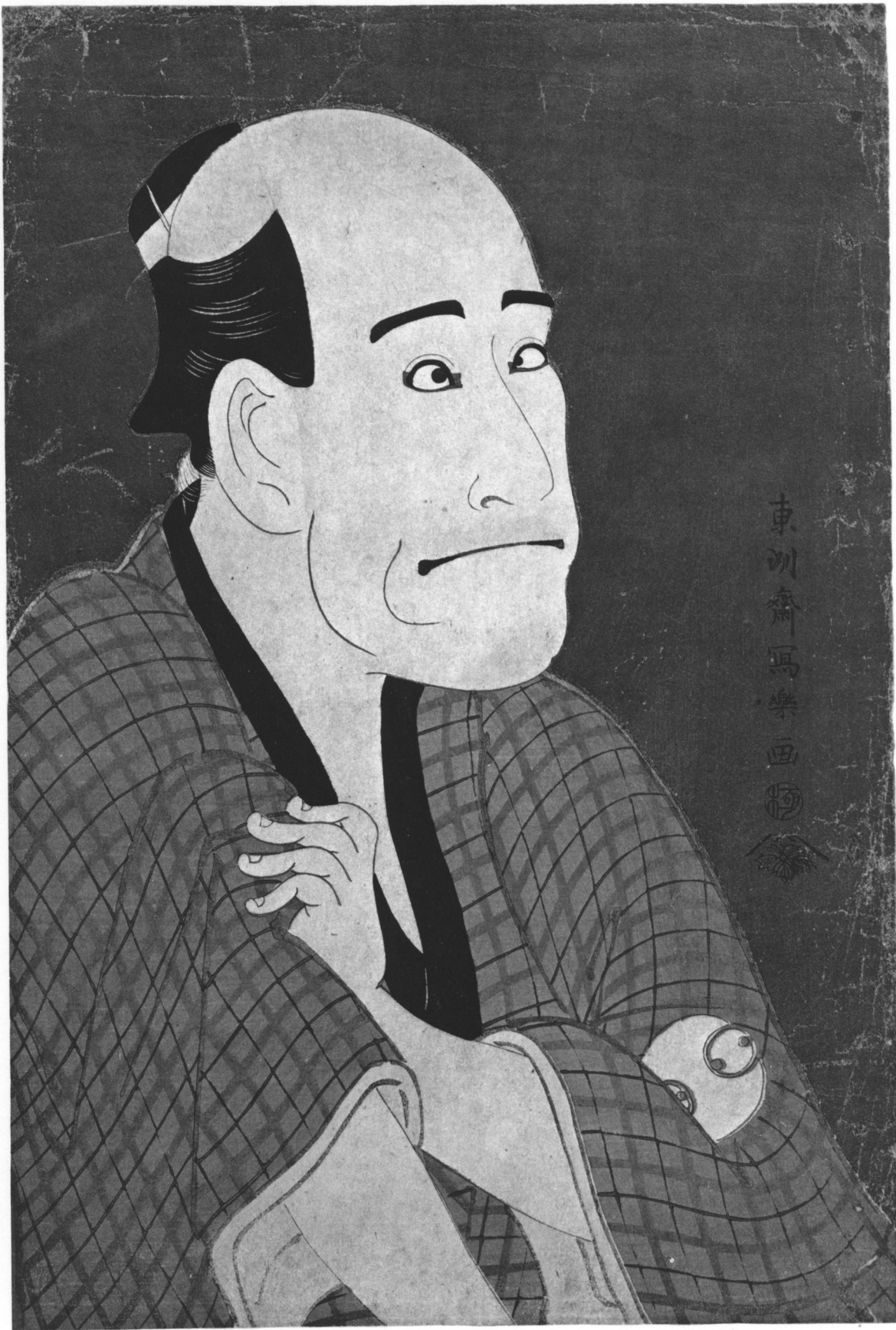
The two best portraits represent actors in the role of the courtesan Shōshō and the moneylender Kinkichi, characters who appear in variant versions of the Soga cycle. This was one of the stock stories of kabuki which relates how the Soga brothers revenged their father's death. Themes of loyalty, filial piety and revenge were popular among the samurai who upheld such ideals. The more than three hundred stage versions of the Soga story always drew large crowds of Edokko.

Employing a bold design which fills the entire format, Sharaku conveys a sense of the actor's personality with admirable economy of line. Both prints have a mica ground; however, in the case of the courtesan, the mica powder has, for the most part, worn off. Just a few months after these prints were designed, the Tokugawa government outlawed the use of mica ground in prints as unnecessary extravagance. The artist's signature, a censor's seal (*kiwame*: investigated) and the mark of the Edo publisher Tsutaya Jūsaburō appear in the upper right of each print.

M.G.N.



TŌSHŪSAI SHARAKU (Act. 1794-1795)
 Actor Matsumoto Yonesaburō as the Courtesan Kewaizaka Shōshō, Ō-ban
 Gift of Mrs. William H. Moore 1950.568



TŌSHŪSAI SHARAKU (Act. 1794-1795)
 Actor Arashi Ryūzō as the Money Lender Ishibe Kinkichi, Ō-ban
 Gift of Mrs. William H. Moore 1950 567

HARUNOBU: *Picking a Chrysanthemum*

The ukiyo-e artist who truly immortalized the beauty of youthful womanhood is Suzuki Harunobu. Whether courtesan, geisha or ordinary girl, Harunobu's women always retain their naiveté and charm. Unlike most of the earlier printmakers, he portrays women engaged in a wide variety of daily activities.

In Japan feminine beauty is often likened to a particular flower—fragrant, colorful and fleeting. Flower-planting assumed considerable importance in the Yoshiwara where it was associated with gay, seasonal festivities. The chrysanthemum was the flower of autumn and at this time of year the variegated blossoms lined the Naka-no-chō. It was traditional to celebrate the arrival of autumn on the first day of the ninth month by eating chrysanthemums soaked in saké.

In this fine Harunobu print a young couple, most likely a courtesan and her lover, are selecting a chrysanthemum. Just as he is about to clip the flower of his choice, he glances at the maiden seeking her approval. She awaits his decision with the bamboo flower-holder sitting in the pallor of her outstretched hand. Their coquettish expressions and the love letter peeking out of her sleeve convey the poignancy of the moment. The amorous relationship is subtly implied, not overtly stated.

The complementary use of various shades of red and green exemplifies Harunobu's exquisite taste. The interplay between the two colors enhances the light-hearted but restrained mood, and also unifies the print. The tones are subdued and in keeping with the moment. Stylistically the print can be dated to ca. 1765, the height of Harunobu's popularity. It represents his art in its purest form, an approximation of the aesthetic ideal of *iki*.

M.G.N.



SUZUKI HARUNOBU (1725-1770)
Picking a Chrysanthemum, Chû-ban
The Frances Gaylord Smith Collection

1971.87.3

This print in many ways represents Harunobu at his best. His ideal female, protected from the sun by umbrella, walks into the wind suggested by the outstretched branch of willows. Her chic kimono is blown into graceful curves to complete the composition.

This particular copy of the Harunobu print was at one time in the collection of Ernest F. Fenellosa. Mr. Fenellosa arrived from Massachusetts to teach philosophy at the University of Tokyo (Edo) in 1878. He was perhaps the second American on the scene to become interested in Oriental art. The first, Edward S. Morse, had come earlier, but limited himself to the study of Japanese ceramics. Fenellosa, by contrast, became increasingly interested in many sectors of Oriental art, both Japanese and Chinese, and eventually abandoned philosophy. He lived in Japan for a number of years, and served as an art expert to the Japanese government and the visiting Americans.

It cannot be said that Fenellosa was overly interested in the art represented in this exhibition. Indeed Henry Adams, visiting Japan in 1886, wrote complainingly to John Hay that Fenellosa would not let him buy the art of this period. Although the art of the Edo period did not rank highly in terms of Fenellosa's aesthetic theories, he wrote knowingly of it for his generation. And he admitted that he spent time over a fifteen-year period collecting evidence on the date of the introduction of color printing in Japan. This problem has not yet received a precise solution, but Fenellosa's concept seems to have been the best of his period.



SUZUKI HARUNOBU (1725-1770)
A Windy Day in Summer, Chû-ban
 The Frances Gaylord Smith Collection

1971.87.4

TORII KIYONAGA (1752–1815)

Kiyonaga was the son of Shirokoya Ichibei, a bookseller of the Hon Zaimoku-chō district. In his teens, Kiyonaga was apprenticed to Torii Kiyomitsu, who later adopted him as successor in the Torii profession. Since Torii artists had been primarily concerned with depicting kabuki, Kiyonaga was also involved in this field. It was, however, his prints depicting *bijin-ga* (beautiful women) which made his fame. He became most influential in developing a trend toward naturalism in this field, and emerged as its unchallenged leader during the years from 1781 to 1785. The beautiful women he depicted were as popular as those of Harunobu a generation earlier. Compared to Harunobu's girls who look frail and dream-like, however, those of Kiyonaga are healthy-looking, well-proportioned specimens with an aloof dignity and bearing which has been compared to the classical figures of Greece. Kiyonaga's compositions are as well balanced as his figures, and his colors are applied with great sensitivity.

L.W.

KIYONAGA: *Sangatsu* (The Third Month) from the series *Minami Jūni Kō* (Twelve Months in the South)

In addition to the Yoshiwara, which was the largest and most famous gay quarter in Edo, there were other brothel districts. In a metropolis where life was as structured and confined as in Edo, there were numerous quarters where men could relax and enjoy themselves with courtesans well trained to please their whims. One such quarter was Shinagawa. In Tokugawa times, Shinagawa to the Edokko suggested a day's trip to the country. Kiyonaga devoted the series *Minami Jūni Kō* to the gay quarter of Shinagawa. He did this series in *ō-ban* (large size sheets) between 1782 and 1786. Placing two *ō-ban* next to each other, he made diptychs in which he created some of the most beautiful panoramic prints of his career. When separated, though, each side of the diptych is completely satisfying as a composition. Often a single print was sold.

“The Third Month” consists of a group of ladies of the Shinagawa gay quarter on an outing in nearby Goten'yama. Named after a detached palace of the Tokugawa family, Goten'yama is today a residential area, not at all reminiscent of the natural beauty Kiyonaga's ladies came to admire.

Cherry blossom viewing was a festivity enjoyed by the Edokko, who would dress up for the occasion. On the right-hand side of the diptych we see a beautiful *yūjo* (courtesan) in a purplish kimono with crests on both shoulders and a fashionably wide, brocaded *obi* (sash). The woman behind her has been identified as a maid, although dressed as housewife. This artistic license is sometimes taken by ukiyo-e artists. Both women are talking to a *taiko-mochi* (professional jester), who amuses guests at sake parties with joke and dances, often obscene. The older lady with shaved eye-brows, and pipe in hand, is the madame of the brothel. She is talking to a geisha who approaches from the left-hand side of the diptych. The geisha, dressed simpler in a kimono of leaf pattern and her hair adorned with a single comb, lacks the dignified aloofness of the courtesan. Behind the geisha is a maid wearing a pale blue kimono with black collar, commonly worn by maids and waitresses in Edo, and over it an apron with fancy design, again of low-class association.

The three ladies on the left appear to be a mother and her two daughters. The younger one wears a *furisode* (long sleeved kimono) with crests on shoulders and sleeves, held together by a brocaded *obi*, while her elder sister is smartly dressed in black. The two girls cannot take their eyes off the gorgeous courtesan as their mother ushers them away. We have here, once again, the influence of the gay quarters on normal society. Whether courtesan, geisha, housewife or maidservant, the women Kiyonaga created are never vulgar or coarse, but always refined and noble in spirit, manner and appearance.

L.W.



TORII KIYONAGA (1752-1815)
Sangatsu (The Third Month)
 Series: *Minami jūni Kō* (Twelve Months in the South), Diptych
 The Frances Gaylord Smith Collection 1971.87.17



GLOSSARY

- bakufu*: a feudal government
daimyō: literally, “great name”; a feudal lord
dai-ya: a cook house in the brothel district
furisode: literally, “waving sleeves”; the long flap-like extensions to the sleeves
fūryū: elegant, fashionable, “à la mode”
Edokko: an Edoite
ga: a picture, drawing, drawn by
geisha: literally, “a person of accomplishment”; female entertainer
hitsu: a brush, by the brush of
hizakurige: a journey on foot
iki: chic, smart
kabuki: literally, “a song-dance skill”; the popular theater
kiwame: literally, “investigated”; a censor’s seal
kyōka: a humorous or satirical verse of thirty-one syllables
manga: literally, “comic pictures”; sketchbooks
mitate: a contemporary equivalent of classical subject matter, often involving parody
mon: a crest, a family insignia
nishiki-e: a brocade picture
nō: the classical theater
obi: a sash
rōnin: a masterless warrior
shakuhachi: a wind instrument of bamboo with four holes in front and one behind
samurai: a soldier
shamisen (or *samisen*): a three-stringed instrument with a small square body, slightly rounded sides, and a long neck
tayū: the highest ranked courtesan
Tōkai-dō: the Eastern coast road
ukiyo-e: literally, “pictures of the floating world”; a general term for the school of painting centered in Edo
Yoshiwara: a brothel district
yūjo: a courtesan
yūkaku: a gay quarter

EXHIBITION CHECKLIST

I THE LOOK OF THE PLACE

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|--|--|
| <p>1. ANDŌ HIROSHIGE (1797–1858)
<i>Mariko, Meibutsu Chaya</i>
Series: <i>Tōkai-dō Gojūsan-tsugi</i> (Fifty-three Stations of the Tōkai-dō)
Ō-ban
Gift of Mrs. William H. Moore
1950.458</p> | <p>Anonymous gift
1948.92</p> |
| <p>2. KATSUSHIKA HOKUSAI (1760–1849)
<i>Edo, Nihonbashi</i>
Series: <i>Fugaku Sanjū-rokkei</i> (Thirty-six Views of Mt. Fuji)
Ai-ban
The Frances Gaylord Smith Collection
1972.32.15</p> | <p>5. UTAGAWA TOYOKUNI (1769–1825)
<i>Hotei-ya, Owari-chō</i> (The Hotei Store on Owari Street)
Diptych
Gift of Mrs. Thomas D. Goodell
1933.194 a, b</p> |
| <p>3. ANDŌ HIROSHIGE (1797–1858)
<i>Edo, Nihonbashi</i>
Series: <i>Tōto Meisho</i> (Famous Places of the Eastern Capital)
Ō-ban
Gift of Mrs. Jared K. Morse
1953.1.12</p> | <p>6. TORII KIYONAGA (1752–1815)
<i>Ushiwaka Serenading Jōruri-hime</i>
Triptych
The Frances Gaylord Smith Collection
1972.32.28</p> |
| <p>4. ANDŌ HIROSHIGE (1797–1858)
<i>Ō-mon of Yoshiwara</i>
Series: <i>Tōto Meisho</i> (Famous Places of the Eastern Capital)
Ō-ban</p> | <p>7. SUZUKI HARUNOBU (1725–1770)
<i>Clearing Weather at Asakusa</i>
Series: <i>Fūryū Edo Hyakkei</i> (Elegance of Eight Scenes of Edo)
Chū-ban
Gift of Mrs. Jared K. Morse
1953.1.8</p> |
| <p>8. UTAGAWA TOYOKUNI (1769–1825)
<i>The Fan Store, Eijudō</i>
Triptych
The Frances Gaylord Smith Collection
1971.87.18</p> | |

II HISTORY AND LEGEND

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| <p>1. NISHIMURA SHIGENAGA (died 1756)
<i>Shōki, the Demon Queller</i>
Hashira-e-ban
Gift of Mrs. Jared K. Morse
1953.1.53</p> | <p>3. KATSUKAWA SHUNSHŌ (1726–1792)
<i>Shōki, the Demon Queller</i>
Hashira-e-ban
Gift of Mrs. William H. Moore
1950.577</p> |
| <p>2. SUZUKI HARUNOBU (1725–1770)
<i>Girl as Son Kō at the Window</i>
Chū-ban
The Frances Gaylord Smith Collection
1971.87.1</p> | <p>4. TANAKA MASUNOBU (18th century)
<i>Seven Gods of Good Fortune</i>
Hashira-e-ban
Gift of Mrs. Jared K. Morse
1953.1.50</p> |

5. YANAGAWA SHIGENOBU (1787-1832)
Young Man Disguised as Inari, God of Rice
 Series: *Osaka Shinmachi Nerimono* (Disguise Parade
 at Shinmachi, Osaka)
 Ō-ban
 Yale University Art Gallery
 1969.31.6
6. SUZUKI HARUNOBU (1725-1770)
Hotei
 Hashira-e-ban
 Gift of Mrs. William H. Moore
 1950.428
7. SUZUKI HARUNOBU (1725-1770)
Boy and Girl Disguised as Komusō
 Ai-ban
 Gift of Walter Bareiss, B.A. 1940
 1959.2.6
8. TANAKA MASUNOBU (Act. 1770-1775)
The Umbrella Leap
 Hashira-e-ban
 Gift of Mrs. William H. Moore
 1950.563
9. SUZUKI HARUNOBU (1725-1770)
 (attributed to)
Girl as Ono no Tōfū Looking at the Frog
 Chū-ban
- The Frances Gaylord Smith Collection
 1971.87.2
10. SUZUKI HARUNOBU (1725-1770)
Girl with Cranes
 Chū-ban
 Gift of Walter Bareiss, B.S. 1940
 1959.2.2
11. SUZUKI HARUNOBU (1725-1770)
 "Mitate" *Gensō Kōtei* (Young Man and Woman as
 Hsüan Tsung and Yang Kuei Fei)
 Chū-ban
 Gift of Mrs. William H. Moore
 1950.426
12. SUZUKI HARUNOBU (1725-1770)
Konrei Sakazuki (The Wedding Sake Cup)
 Series: *Konrei* (Marriage Ceremonies)
 Chū-ban
 Gift of Walter Bareiss, B.S. 1940
 1959.2.7
13. ANDŌ HIROSHIGE (1797-1858)
Ōji Shōzoku Enoki Ōmisoka No Kitsunebi (Fox Fires
 on New Year's Eve at the Enoki Tree, Ōji)
 Series: *Meisho Edo Hyakkei* (The Hundred Views
 of Edo)
 Ai-ban
 Gift of Mrs. William H. Moore
 1955.9.4

III POETRY

1. TORII KIYONAGA (1752-1815)
Sei Shōnagon (A Court Lady and Writer in the
 Heian Period)
 Series: *Untitled Series of Court Ladies*
 Ō-ban
 Gift of Mrs. William H. Moore
 1950.552
2. UTAGAWA KUNISADA (1786-1864)
Kayoi Komachi
 Series: *Imayō Musume Nana Komachi* (Modern
 Version of Seven Belles)
 Ō-ban
 Gift of Mrs. Jared K. Morse
 1953.1.58
3. UTAGAWA TOYOKUNI (1769-1825)
Kisen Hōshi and Ōtomo no Kuronushi
 Series: *Fūryū Rokkasen* (Courtesans as the Six Poets)
 Ō-ban
 Gift of Walter Bareiss, B.S. 1940
 1957.31.2
4. KATSUSHIKA HOKUSAI (1760-1849)
Ono No Komachi
 Series: *Portraits of Six Poets*
 Ō-ban
 Gift of Mrs. William H. Moore
 1950.542
5. KITAO MASANOBU (1761-1816)
Kyōka Poet Imada Heyazumi
 Ko-ban
 Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs.
 Laurens Hammond, and Mr. and Mrs. Knight
 Wooley, B.A. 1917
 1967.64.91
6. KITAO MASANOBU (1761-1816)
Kyōka Poet Hōnen no Yukimaro
 Ko-ban
 Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs.
 Laurens Hammond, and Mr. and Mrs. Knight
 Wooley, B.A. 1917
 1967.64.92

IV GENJI

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| <p>1. SHIKYŪSAI (REKISENTEI) EIRI
(Act. 1789–1803)
<i>Return from the Parade</i>
Pentptych
The Frances Gaylord Smith Collection
1971.87.13</p> | <p>Series: <i>Fūryū Yatsuhashi Genji</i> (Analogue of scenes from the Tale of Genji)
Triptych
The Frances Gaylord Smith Collection
1971.87.20</p> |
| <p>2. HOSODA (CHŌBUNSAI) EISHI
(1756–1829)
<i>Scene from Matsukaze Chapter</i></p> | <p>3. KITAGAWA UTAMARO (1754–1806)
<i>Princess Aoi Visits Princess Rokujō</i>
Triptych
Loan from the Frances Gaylord Smith Collection
77.3.1969</p> |

V THEATRE – ACTORS

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| <p>1. TORII KIYONAGA (1752–1815)
<i>Actor Nakajima Tomijūrō</i>
Hoso-ban
Gift of Mrs. William H. Moore
1950.550</p> | <p>The Frances Gaylord Smith Collection
1971.87.16</p> |
| <p>2. KATSUKAWA SHUNSHŌ (1726–1793)
<i>Actor Sakata Hangorō II</i>
Hoso-ban
Gift of Mrs. William H. Moore
1950.574</p> | <p>6. KATSUKAWA SHUNSHŌ (1726–1792)
<i>Actor Segawa Kikunojō II as the Sagi Musume</i>
Hoso-ban
The Frances Gaylord Smith Collection
1971.87.7</p> |
| <p>3. KATSUKAWA SHUNSHŌ (1726–1793)
<i>Actors Yamashita Kinsaku II and Onoe Matsusuke</i>
Diptych
Gift of William H. Moore
1950.575</p> | <p>7. TŌSHŪSAI SHARAKU (Act. 1794–1795)
<i>Actor Arashi Ryūzō as the Money Lender</i>
<i>Ishibe Kinkichi</i>
Ō-ban
Gift of Mrs. William H. Moore
1950.567</p> |
| <p>4. IPPITSUSAI BUNCHŌ (1756–1829)
<i>Actors Iwai Hanshirō IV and Ichikawa Yaozō II</i>
Chū-ban
Gift of Mrs. William H. Moore
1950.423</p> | <p>8. TŌSHŪSAI SHARAKU (Act. 1794–1795)
<i>Actor Matsumoto Yonesaburō as the Courtesan</i>
<i>Kewaizaka Shōshō</i>
Ō-ban
Gift of Mrs. William H. Moore
1950.568</p> |
| <p>5. KATSUKAWA SHUNSHŌ (1726–1792)
<i>Actor Arashi Sangorō II as Yoritomo</i>
Hoso-ban</p> | <p>9. TŌSHŪSAI SHARAKU (Act. 1794–1795)
<i>Actors Sawamura Sōjūrō II as Nagoya Sanza and</i>
<i>Segawa Kikunojō III as Katsuragi</i>
Ō-ban
Gift of Walter Bareiss, B.A. 1940
1957.31.1</p> |

VI THEATRE – CHUSHINGURA ACT XI AND ACT VII

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| <p>1. ANDŌ HIROSHIGE (1797–1858)
<i>Chūshingura, Act XI: The Killing of Moronao</i>
Ō-ban
Gift of Mrs. William H. Moore
1950.512</p> | <p>2. KATSUSHIKA HOKUSAI (1760–1849)
<i>Chūshingura, Act XI: Rōnin Attack Moronao's House</i>
Ō-ban
Gift of Mrs. William H. Moore
1950.532</p> |
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3. UTAGAWA KUNIYOSHI (1798-1861)
Chūshingura, Act XI: The Night Attack
Ō-ban
Gift of J. Watson Webb, B.A. 1907 and Mrs. Webb
1942.71
4. UTAGAWA KUNISADA (1786-1864)
Chūshingura, Act XI: The Night Attack
Ō-ban
Gift of Mrs. William H. Moore
1950.585
5. KATSUSHIKA HOKUSAI (1760-1849)
Chūshingura, Act VII: Teahouse Scene
Ō-ban
Gift of Mrs. William H. Moore
1950.529
6. TORII KIYONAGA (1752-1815)
Parody of Chūshingura, Act VII: Teahouse Scene
Hashira-e-ban
Gift of Mrs. Jared K. Morse
1953.1.31

VII WOMEN

1. KITAO MASANOBU (1761-1816)
(attributed to)
Kakemono no Kihan
Series: *Shinsen Zashiki Hakkei* (New Series of Eight
Parlor Views)
Chū-ban
Gift of Mrs. William H. Moore
1950.551
2. ISODA KORYŪSAI (1760-1783)
Hinazuru and Chōzan
Ko-ban
Yale University Art Gallery
1969.31.32
3. ISODA KORYŪSAI (1760-1783)
Utaizome (First Singing of the Nō Chant in the
New Year)
Series: *Fūryū go Kotohajime* (The Fanciful Five Days
of Starting)
Chū-ban
Gift of Mrs. Jared K. Morse
1953.1.38
4. SUZUKI HARUNOBU (1725-1770)
In Winter Garb
Hashira-e-ban
The Frances Gaylord Smith Collection
1971.87.10
5. SUZUKI HARUNOBU (1725-1770)
Picking a Chrysanthemum
Chū-ban
The Frances Gaylord Smith Collection
1971.87.3
6. SUZUKI HARUNOBU (1725-1770)
A Windy Day in Summer
Chū-ban
The Frances Gaylord Smith Collection
1971.87.4
7. SUZUKI HARUNOBU (1725-1770)
A Youth Disguised as a Komusō
Hashira-e-ban
Gift of Mrs. Jared K. Morse
1953.1.2
8. SUZUKI HARUNOBU (1725-1770)
A Young Girl Disguised as a Komusō
Hashira-e-ban
Gift of Mrs. Jared K. Morse
1953.1.3
9. KITAGAWA UTAMARO (1753-1806)
Banquet on a Snowy Night
Ō-ban
Gift of Mrs. William H. Moore
1950.591
10. KITAGAWA UTAMARO (1753-1806)
Jūnigatsu (the Twelfth Month)
Chū-ban
Gift of H. Gordan Sweet
1968.51.16
11. SUZUKI HARUNOBU (1725-1770)
Girls Forging the Ide no Tamagawa
The Frances Gaylord Smith Collection
1971.87.5
12. KUBO SHUNMAN (1757-1820)
Mu Tama-gawa: Hagi Tama-gawa
Ō-ban
The Frances Gaylord Smith Collection
1971.87.15
13. KUBO SHUNMAN (1757-1820)
Mu Tama-gawa: Chōfu Tama-gawa
Ō-ban
Gift of Mrs. William H. Moore
1950.571

14. TORII KIYONAGA (1752-1815)
Singing in a Courtesan's Room
Series: *Ongyoku Tegoto no Asobi* (Musical Pastimes)
Ai-ban
Gift of Mrs. Jared K. Morse
1953.1.30
15. HOSODA (CHŌBUNSAI) EISHI
(1756-1829)
The Musicale
Pentaptych
The Frances Gaylord Smith Collection
1972.32.27
16. KITAO SHIGEMASA (1739-1820)
Geisha Followed by Hakoya (Maid Carrying
Shamisen Box)
Ō-ban
Gift of Mrs. Jared K. Morse
1953.1.51
17. TORII KIYONAGA (1752-1815)
Shōbu Asa (Morning of the Iris)
Series: *Kakaku Gosetsu Asobi* (Entertainments of the
Five Festivals in the Gay Quarters)
Ai-ban
The Frances Gaylord Smith Collection
1971.87.8
18. TORII KIYONAGA (1752-1815)
Hooded Woman Walking in a Gale
Series: *Fūzoku Jūni Tsui* (Popular Presentation of a
Set of Twelve)
Hashira-e-ban
The Frances Gaylord Smith Collection
1971.87.12
19. TORII KIYONAGA (1752-1815)
Buying Potted Plants
Series: *Fūzoku Azuma no Nishiki* (Beauties of the
East as Reflected in Fashions)
Ō-ban
Gift of Mrs. Jared K. Morse
1953.1.32
20. TORII KIYONAGA (1752-1815)
Sangatsu (The Third Month)
Series: *Minami Jūni Kō* (Twelve Months in the South)
Diptych
The Frances Gaylord Smith Collection
1971.87.17
21. TORII KIYONAGA (1752-1815)
The Botan Show
Ō-ban
The Frances Gaylord Smith Collection
1971.87.9
22. TORII KIYONAGA (1752-1815)
Woman under Willow
Hashira-e-ban
The Frances Gaylord Smith Collection
1971.87.11
23. HOSODA (CHŌBUNSAI) EISHI
(1750-1829)
Women Catching Suzumushi (A "bell-ring" insect)
Triptych
The Frances Gaylord Smith Collection
1971.87.19
24. HOSODA (CHŌBUNSAI) EISHI
(1756-1829)
Four Courtesans: Senzan, Misayama, Itotaki, Orihae,
from right to left
Ō-ban
Gift of Walter Bareiss, B.A. 1940
1957.31.8
25. ISODA KORYŪSAI (1760-1783)
Courtesan Nishikigi of Yotsume-ya
Series: *Hinagata Wakana no Hatsu Moyō* (Women of
the Gay Quarters in New Year's Fashion Dresses)
Ō-ban
Gift of Mrs. Jared K. Morse
1953.1.37
26. SUZUKI HARUNOBU (1725-1770)
Falling Snow
Chū-ban
The Frances Gaylord Smith Collection
1971.87.6
27. HOSODA (CHŌBUNSAI) EISHI
(1756-1829)
Night Rain at Karasaki
Series: *Ryaku Ōmi Hakkei* (Eight Views of Biwa)
Chū-ban
Gift of Mrs. William H. Moore
1950.618
28. KATSUKAWA SHUNSHŌ (1726-1792)
Cosmetics and Tobacco Shop
Hoso-ban
Gift of Mrs. William H. Moore
1950.576
29. KITAGAWA UTAMARO (1754-1806)
Miyahito of the Teahouse Ōgi-ya
Ō-ban
Gift of Mrs. William H. Moore
1950.598
30. HOSODA (CHŌBUNSAI) EISHI
Geisha Itsutomi
Series: *Select Geisha of the Gay Quarters*
Ō-ban
Gift of Walter Bareiss, B.S. 1940
1957.31.9

VIII FINALE

1. ANDŌ HIROSHIGE (1797-1858)
Kanbara Yoru no Yuki (Snow-dusk at Kanbara)
 Series: *Tōkai-dō Gojūsan-tsugi* (Fifty-three Stations of
 the Tōkai-dō)
 Ō-ban
 The Frances Gaylord Smith Collection
 1971.87.14

2. ANDŌ HIROSHIGE (1797-1858)
Shōno Hakuu (Shower at Shōno)
 Series: *Tōkai-dō Gojūsan-tsugi* (Fifty-three Stations of
 the Tōkai-dō)
 Ō-ban
 Yale University Art Gallery
 1969.31.39

3. UTAGAWA KUNISADA (1786-1864)
Memorial Portrait of Hiroshige
 Ō-ban
 Gift of Mrs. William H. Moore
 1950.587

N.B. Books illustrated by printmakers are from Sterling
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