The Shape of Chic:  
Fashion and Hairstyles in the Floating World

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Cover:
Ichirakutei Eisui
The Courtesan Komurasaki
of the Tamaya (no. 24)
Japanese woodblock prints of beautiful women (bijinga) flourished between the mid-seventeenth and late nineteenth centuries. Universally admired today for their arresting designs, subtle sensuality, and exquisite color harmonies, their designers have been immortalized by connoisseurs and scholars around the world. Among the most acclaimed are Harunobu (1725-1770), Kiyonaga (1752-1815) and Utamaro (1754-1806), who have been compared, respectively, to the European masters, Fra Angelico, Titian and Watteau.

But to the average Japanese townsman and women contemporary with these designers, the prints meant much more. They epitomized the ideals of the ukiyo or “floating world,” the carefree realm of transient pleasures found most characteristically in the Yoshiwara licensed district in Edo (modern Tokyo). Isolated from the rest of the city by a wall and moat, the Yoshiwara district was a pleasure haven where money and wit, not social rank, reigned supreme. Inside, a rich merchant might find a self-esteem denied to him elsewhere by a feudal system which placed his class on the bottom rung of the social hierarchy. Or, a townsman might console himself for his political impotence by gazing at a woodblock print, admiring the features of a favorite courtesan, and indulging in the dream of someday being able to afford her company. For his wife, the same print offered detailed descriptions of the most fashionable kimono and hairstyles, modeled by the most glamorous idols of the demimonde. Although it was tacitly acknowledged that courtesans were in fact little more than bonded slaves, girls who had been sold to the brothels by desperately impoverished parents, the prints presented them as having attained at least an outward semblance of the ultimate life of extravagance and leisure. Thus, in their original context, Japanese woodblock prints of contemporary beauties had much of the immediacy, and frivolity, of modern-day fashion or fan magazines, and were just as avidly followed. What a difference from the manner in which today the prints are catalogued and compared, analyzed and appraised!

Courtesans and geisha (entertainers) were the most prevalent subjects in woodblock prints featuring beautiful women, for these were the women who set the standards of beauty emulated by the print-buying public. As quickly as these leading “flowers of the Yoshiwara” founded new fashion trends, the print artists pictured them. It was often possible for a burgeoning print artist to establish his reputation by depictions of a renowned courtesan, as Isoda Koryūsai (act. 1764-1788) is said to have done with his prints of the courtesan Nagahashi.¹ So great was the market for such prints that brothel pro-

priesters frequently sought to spur business and increase profits by commissioning portrait editions of their most promising inmates.

But bijinga prints were not limited strictly to the portrayal of professional courtesans. Famous beauties from “respectable society,” that is, the wives and daughters of merchants and shopkeepers, were presented as well. In a society where appearances counted and fashion was dictated by a social hierarchy, a particular kimono style or hairstyle served to distinguish the courtesan from women of regular society. In most instances, the rank, age, marital status, profession, and even the character of the wearer were recognized at a glance. In essence, fashion had much more meaning in the “floating world” than might be imagined.

Courtesans are readily distinguished from other types of women by the ornate luxury of their garments. Although a series of government decrees, beginning in 1617, had forbidden prostitutes from wearing kimono embellished with gold and silver, by the middle of the seventeenth century, when woodblock prints began to be produced, richly embroidered silks and gold brocades were clearly de rigueur. The highest ranked courtesans, known as oiran, were usually depicted in the prints wearing many layers of kimono in complementary hues, a sliver of each layer visible at the neck and hem. An outer cloak, known as a shikake, frequently was draped across the shoulders with studied nonchalance. In the 1740’s, a woman named Shigasaki set a precedent for all subsequent courtesans by wearing a broad obi, or sash, tied dramatically in front, with, it was reported, a knot so large that only her head was visible above it. From that time forward, obi tied in the front became a trademark of the oiran. Another conspicuous mark of the courtesan was a dazzling array of hair ornaments, radiating like a halo from an often dramatically sculptured coiffure (pl. 1). Courtesans also began wearing high, black-lacquered clogs (geta) and eschewed the wearing of socks (tabi), even in inclement weather.

The preoccupation with fashion was especially acute with hairstyles. Indeed, throughout history Japanese women had prized lustrous black hair as their most valuable physical asset. The carefully molded hairstyles seen in Japanese prints, however, were a relatively recent phenomenon. The long-standing tradition, established by court ladies in the Heian period (ninth to twelfth centuries), had been for women to wear their hair hanging loose, straight down their backs. Then, in the sixteenth century, working women of the lower

classes began to gather their hair into buns at the nape of the neck. Soon courtesans and
townswomen followed suit.

As leisure increased with Tokugawa rule in the seventeenth century, the technique of
arranging the hair gradually became something of an art form. Hair ornaments of tortoise
shell or lacquered wood, sometimes embellished with gold or mother-of-pearl, began
to be used. Designed as much for their essential function of securing the hair as for their
jewel-like beauty, these hair ornaments were of three primary types: the comb, the kanzashi,
which is a hairpin with a decorative knob, tassel or bead on the end, and the kōgai,
a straight bar used to pierce a topknot and hold it in place. While jewelry (in the Western
sense) was ill-suited to the native costume, these hair ornaments provided just the degree
of opulence desired in an increasingly materialistic, consumer society. Fashionable
courtesans naturally took the lead in the ordering and use of hair ornaments: as early as
the 1690’s, they are shown wearing combs and kanzashi.  

A survey of Japanese prints of the floating world reveals that, while the shape and style
of the basic garment—the kimono—remained relatively constant, hairstyles underwent
a rapid development and a series of changes. In the 1770’s, binbari, internal supports made
of whale whiskers, enabled the sidelocks to extend far out to the sides. Prints of courte-
sans of the period, such as those of Isoda Koryūsai (act. 1764-1788) [nos. 7, 8] and Kitao
Shigemasa (1739-1820) [no. 9], show that this development of broader hairstyles was
accompanied by a preference for a more solid figure type. The subsequent invention of
small pillows of false hair wrapped around wooden cores (komakura) allowed hairstyles
to reach great heights at the turn of the nineteenth century. Prolonged use of these koma-
kura over a number of years often resulted in a small bald spot at the top of the head, one
of the prices Japanese women paid for the sake of fashion.  

The Shimada [fig. a; cover illustration; no. 5] and the Katsuyama [fig. b; nos. 13 (center
print) and 16 (left print)] were just two of the many such hairstyles that were named for
the courtesans and entertainers who had devised them.  

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3. See for example, Hishikawa Moronobu’s (1618-1695) Beauty Looking Back, a painting on silk of the early
1690’s, in the Tokyo National Museum. Reproduced in Roni Neuer and Susugu Yoshida, Ukiyo-e: 250 Years of
4. Hashimoto Sumiko, Yuigami to kamikazari (Japanese Hairstyles and Hair Ornaments): Nihon no bijutsu no. 23
(1968) p. 62.
5. The Shimada style purportedly was created by a Kyoto dancing girl named Shimada Jinsuke of the Kan’ei
period (1624-43). The Katsuyama style gets its name from an Edo courtesan of that name, who was active about
hairstyles, such as the gravity-defying Tachi-hyōgo [fig. c; nos. 19, 21], resembling an enormous butterfly hovering at the crown, were reserved for the highest level courtesans. Simpler styles, such as the Bai-mage (“shellfish chignon”) [fig. d; no. 9], made by wrapping the hair vertically around a kōgai bar, were considered suitable for the chic but lower-ranking geisha. Among women of regular society, the rounded chignon, or Maru-mage [fig. e; no. 27], was appropriate for an older or married woman, while a young girl might wear a bun in the shape of a “split peach,” or Momo-ware [fig. f; nos. 26, 30], decorated with a floral or pendant hairpin. Rigid stratification was such an integral part of the fabric of Tokugawa society that failure to adhere to these divisions in hairstyles was unthinkable. To do so was not merely to commit a faux-pas: at best it would be regarded as bizarre behavior, and for a well-bred young woman, wearing an inappropriate hairstyle could ruin her chances for marriage. 6

In 1868 the Tokugawa regime ended, and Japan opened its doors to the Western world. Foreigners and imported goods flowed into the port city of Yokohama [nos. 33, 34]. Overnight “modernization” became the collective goal of the Japanese people. For a time, traditional Japanese modes of attire existed side by side with the new Western influences. In a bijinga print from this period [no. 32], a kimono-clad young woman may be seen holding the latest gadget, a ribbed, European parasol. By the dawn of the twentieth century, however, the majority of Japanese women had adopted European attitudes, costumes and hairstyles. Only the courtesans and geisha retained their native costume in the midst of the foreign craze. These women, the avant-garde trendsetters of the Edo period, were to become instead the conservators of a bygone culture. Ironically, their fashion and hairstyles maintained the fleeting culture of the “floating world.”

6. Hashimoto, p. 64.
CATALOGUE ENTRIES

Plate 2 [no. 1]

Torii Kiyomitsu (1735-1785)
A Courtesan Dressing her Hair before a Mirror
Benizuri-e (three-color print)
Hosoban (30.8 cm. x 14.0 cm.)
Signed: Torii Kiyomitsu hitsu
Seals: Maruko, Fuji
Publisher: Maruya Kohei of Tori Abura-chō
Yale University Art Gallery
1969.31.4

Kiyomitsu was the third generation head of the Torii school, which dominated the genre of theatrical prints in the early decades of the eighteenth century. Although Kiyomitsu followed his predecessors in producing actors’ portraits, he also expanded the Torii repertory to include bijinga, or prints of beautiful women. Many of his prints are two or three-colored benizuri-e (pink printed pictures), so called because they are printed with a rosy-pink pigment known as beni, often in combination with green and yellow. The experimentation with multi-block color printing in benizuri-e by Kiyomitsu and his contemporaries led to the development of the first true polychrome prints in 1765.

In this three-color benizuri-e known as A Courtesan Dressing her Hair before a Mirror, Kiyomitsu treats the subject of a woman at her toilette, a favorite theme among bijinga artists. The popularity of the theme stems partly from the fact that it presents a detailed description of the courtesan’s dress and hairstyle, and partly because it captures the potent sensuality of a woman’s private beauty ritual. The poem written across the upper part of Kiyomitsu’s print suggests an illicit view of an intimate scene:

ao sudare
nozokure natsu-no
emai-beya

Peeked through
A screen of green bamboo,
A dancer’s summer dressing room.

A youthful courtesan, her pubescent body as pliant as the bamboo stalks just outside her room, is absorbed in arranging the topknot of her Shimada hairstyle. Intent on her task, she has bared one shoulder to better grasp the white cord with which she secures her hair. On the floor in front of her lie a tortoise-shell comb and a hairpin, which she will add to complete the hairdo. Next to her is a small cosmetics cabinet, equipped with various utensils and a shallow dish of white makeup (oshiroi). The makeup is to be applied over the face, neck, upper torso, arms and feet. The lips would then be rouged, and the teeth, in accordance with a legacy of the courtly tradition, blackened. The girl’s garment consists of an elegant jet-black obi (sash) and a kimono with a design of peach branches laden with ripe fruit. In a manner that is illogical but visually delightful, Kiyomitsu repeats a portion of this garment in the reflection of a hand-mirror resting on the floor. In the next generation, Kiyomitsu’s pupil Kiyonaga (1752-1815) was to temper such fanciful visual games with a bold move toward realism [pl. 3, no. 12].
Plate 3 [no. 12]

Torii Kiyonaga (1752–1815)
Sangatsu (The Third Month)
Series: Minami jūnikō (Twelve Seasons of Beauties Seen in the South)
Nishiki-e (polychrome print)
Ōban diptych (each print 37.5 cm. x 25.3 cm.)
Signed: Kiyonaga-ga
Yale University Art Gallery; The Frances Gaylord Smith Collection
1971.87.17

Rarely is the hierarchy of fashion displayed as systematically as in Kiyonaga’s diptych, Sangatsu (The Third Month). It shows a group of Edo citizens spending the day at Gotenyama on the outskirts of the city, enjoying the favorite spring pastime of cherry-blossom viewing. On this day the delicate white flowers overhead hardly get a passing glance: all attention is focused on a more opulent “flower,” the beautiful courtesan on the right side of the diptych. Over the “wings” of her coiffure rest no fewer than three combs with a radiating spray of slender kanzashi (hairpins). A paragon of chic in her rust-colored kimono and wide brocade obi (sash), she casts a look of aloof amusement at one of her entourage, the male jester known as a taiko-mochi. The taiko-mochi is entertaining the courtesan with a suggestive anecdote, snapping open his fan for dramatic emphasis.

Behind the courtesan is a female attendant dressed in a striped kimono with a black collar, a style which enjoyed a vogue among lower class housewives and servants in the “downtown” district of Asakusa. The madam of the brothel, the yarite, is shown next, in a black crested kimono. Her shaved eyebrows indicate her to be a mature woman, while the pipe in her hand and the obi tied in front show that she once had been a courtesan herself.

In the center foreground is a geisha in an ivy-patterned kimono. Her maid, wearing a somber black-collared robe and a long brown apron, has her hair dressed in a simple Maru-mage (rounded chignon), without the sharply flaring sidelocks characteristic of a woman of fashion. The group at the far left is thought to be two sisters and their mother, who seems to be admonishing the girls not to stare at the courtesan. The younger sister wears a gay pink furisode, a kimono with long, hanging sleeves that was the costume of girls and young unmarried women. The mother’s garment shows the restrained taste of a matron, and the straight lines of her collar distinguish her from the brothel madam, whose collar lines are decidedly more fluid.

Kiyonaga, who was adopted by Torii Kiyomitsu (1735–1785) as successor to the head of the Torii line, is known for his depictions of healthy-looking, well-proportioned women. He was unquestionably the most influential print artist of the 1780’s, and his art has been considered by many as the very pinnacle of Japanese bijinga prints.
Utamaro’s name often is equated with the very essence of feminine beauty. His prints of common prostitutes and women at their household chores are as alluring as his sensitive bust portraits of famous courtesans. Challenging many of the conventions established only a few years earlier by Kiyonaga (1752-1815), he infused his portrayals of women with a new psychological insight and a raw sensuality.

Harishigoto (Needlework), a masterpiece among his “domestic” triptychs, is a voyeur’s paradise. On the surface, Utamaro presents a quiet scene of a comely matron and her daughters measuring cloth for dressmaking. But at every opportunity he titillates his viewer through sexual allusion and the seemingly accidental glimpse of flesh. For that reason, this print is known as an abuna-e, or “dangerously risqué picture.” The mother with the shaved eyebrows and exposed breasts in the central print has knotted her obi (sash) in the front, as if she were a courtesan. The young girl behind her quite innocently but provocatively thrusts her hand into a translucent insect cage. On the left side, a smartly-dressed woman holds a gauzy fabric before her face while a baby squirms between her legs: Utamaro’s metaphor, it seems, for lovers inside the transparent mosquito net of a bedchamber.

Compared to the razor-sharp perfection of Kiyonaga’s beauties, these women embody the idea of languorous bodies draped with rumpled cloth. Utamaro’s sensual approach extends to the women’s coiffures. Unconventional placement of hairpins and combs makes their precipitous hairstyles seem about to collapse into a tousled mane: it is small wonder that this designer became a target for government censorship. During Utamaro’s maturity in the late 1780’s and early 1800’s, the ruling military class was floundering for measures that might abate their serious economic decline. As in the past, they attempted to check the erosion of their authority, and suppress the prosperity of the subordinate merchant class, through a series of sumptuary regulations. The government promulgated frugality edicts upon society at large, and censored artistic works which exhibited improper moral content or excessive extravagance. On separate occasions Utamaro and his publisher Tsutaya Jūzaburō (1750-1797) were arrested. The severity of Utamaro’s punishment, which included three days in prison and fifty days of having his hands chained, is thought to have contributed to his early demise. Ironically, the incriminating prints were not, as might be expected, erotic pictures: one of them, a triptych published in 1804 known as Imperial Regent [Hideyoshi] Pleasure-viewing in Eastern Kyoto with his Five Wives (Taikō gosai rakutō yūkan), boldly defied a law forbidding the identification in popular prints, by name or crest, of important figures from recent history.1

plate 4. (no. 16)
Plate 5 [no. 20]

Chōbunsai Eishi (1756-1829)

*The Geisha Itsutomi*

Series: *Seiro geisha erabi* (Select Geisha of the Licensed Quarter)

*Nishiki-e* (polychrome print)

*Ôban* (38.8 cm. x 25.6 cm.)

Signed: *Eishi-zu*

Publisher: Iwatoya Kisaburo

Yale University Art Gallery; Gift of Walter Bareiss, B.S., 1940

1957:31.9

In marked contrast to the open seductiveness of Utamaro's beauties is the refinement of those by his contemporary and rival, Chōbunsai Eishi. Eishi was descended from a wealthy samurai family, and had resigned his government post and rank to take up woodblock print design. In his prints of beautiful women, Eishi took to mannered extremes the preference in the 1790's for an increasingly statuesque ideal of feminine beauty. Although their proportions might defy belief, his regal figures never appear distorted.

In *The Geisha Itsutomi*, the consummate elegance of the single standing figure extends from the bottom of her sweeping garment to the tips of her long hairpins. Itsutomi, who is identified in the title cartouche, was one of the most celebrated geisha of the Yoshiwara, and her features were recorded frequently by the leading print artists at the end of the eighteenth century. Female geisha first appeared in the 1750's as independent entertainers for hire at private parties in the brothels and teahouses. Highly trained in music, dance, and the social arts, geisha are typically portrayed with the essential accoutrement of their trade, the stringed, banjo-like *samisen*. In Eishi's print, Itsutomi has laid aside momentarily her *samisen*, and stands, holding its plectrum in her left hand.

Officially, geisha were at the bottom of the pleasure quarters' hierarchy, despite the fact that by the 1780's their beauty, wit, and talent had earned them a popularity which rivaled that of the highest-ranked courtesans. Although sexual compliance was not one of the geisha's professional duties, they sometimes competed with the courtesans in establishing liaisons with the clientele. Thus in 1779, a special registry office was set up in the licensed quarters to regulate geisha's conduct and attire. In accordance with the rules, geisha never sat next to a courtesan during an evening's entertainment, and began to wear plain kimono and comparatively few hair ornaments.

However, as evident in Itsutomi's example, geisha made the most of these limitations, cultivating a new sense of understated chic which made the gaudier courtesan appear stilted and old-fashioned. The geisha's manner was warm and human, in contrast to the cool arrogance of the highly-paid courtesan. By the nineteenth century, geisha had become the quintessential Japanese heroine.
Eizan, founder of the Kikugawa school, was a leading bijinga print artist of the first half of the nineteenth century. His first teacher was his father Eiji, a painter who had studied with the official Kano school.

In this print, trees heavily laden with blossoms send forth leaves on a cold spring morning, while a courtesan and her two kamuro (child attendants) make their way along a mist-cloaked pond past an imposing shrine. On New Year's Day and during certain other annual festivities, courtesans were known to wake before dawn and make formal visits to neighboring shrines, bearing votive gifts to ensure their continued prosperity. These were the rare occasions when a courtesan was allowed to leave the Yoshiwara. Hence the events were attended by a degree of ritual solemnity seldom seen within the pleasure quarters proper. When leaving the licensed quarter, and particularly when setting foot onto sacred ground, courtesans covered the fronts of their heads with white cloths called age-bōshi, which symbolically "hid their horns." This hat has been retained to the present, ironically as an essential part of the formal Japanese bridal costume.

Perhaps the most startling aspect of this print is its muted palette. This may have been in compliance with government sumptuary reforms, imposed from 1789 through the 1800's, which forbade the production of extravagantly colored prints. Prints produced shortly thereafter, known as benigirai ("averse to red"), deliberately avoided loud colors such as red, and stuck to a range of earthy greens, browns and black, highlighted at times with pale pink. The Tokugawa regime's attempts to curb extravagance in thought, behavior, and dress may have caused the adoption, around this time, of a new ideal of beauty characterized by squat proportions. This new ideal became particularly evident in the works of Eizan's disciple, Keisai Eisen (1790-1848) [nos. 27, 28].
1 Torii Kiyomitsu (1735-1785)
A Courtesan Dressing her Hair before a Mirror
Benizuri-e (three-color print)
Hosoban (30.8 cm. x 14.0 cm.)
Yale University Art Gallery
1969.31.4

2 Okumura Masanobu (1686-1764)
Ônon no yushô (Evening Glow at the Gate of Yoshiwara)
Series: Six Interiors of Courtesans' Dressing Rooms
Sumizuri-e (monochrome print)
Ôban (27.2 cm. x 39.4 cm.)
Yale University Art Gallery; Gift of Walter Bareiss, B.S., 1940
1959.2.10

3 Okumura Masanobu (1686-1764)
Kanadarai no bansho (The Evening Bell of the Water Basin)
Series: Six Interiors of Courtesans' Dressing Rooms
Sumizuri-e (monochrome print)
Ôban (27.3 cm. x 39.2 cm.)
Yale University Art Gallery; Gift of Walter Bareiss, B.S., 1940
1959.2.13

4 Suzuki Harunobu (1725-1770)
A Courtesan's Dressing Room
Nishiki-e (polychrome print)
Chûban (28.6 cm. x 21.0 cm.)
Yale University Art Gallery; Gift of Walter Bareiss, B.S., 1940
1959.2.5

5 Katsukawa Shunshô (1726-1795)
Cosmetics and Tobacco Shop
Nishiki-e (polychrome print)
Hosoban (31.3 cm. x 14.6 cm.)
Yale University Art Gallery; Gift of Mrs. William H. Moore
1950.576

6 Isoda Koryûsai (act. ca. 1764-1788)
Yoshiwara no rakugan (Descending Geese at the Yoshiwara)
Series: Edô irozato hakkei (Eight Views of the Edo Gay Quarters)
Nishiki-e (polychrome print)
Ôban (26.2 cm. x 19.3 cm.)
Yale University Art Gallery; The Frances Gaylord Smith Collection
1972.32.11

7 Isoda Koryûsai (act. ca. 1764-1788)
The Courtesan Morokoshi Playing with a Small Boy
Series: Hinagata wakana hatsu moyo (New Fashion Designs for Young Women)
Nishiki-e (polychrome print)
Ôban (38.2 cm. x 25.8 cm.)
Yale University Art Gallery; The Frances Gaylord Smith Collection
1973.42.3

8 Isoda Koryûsai (act. 1764-1788)
The Courtesan Nishikigi of the Yotsumeya
Series: Hinagata wakana hatsu moyo (New Fashion Designs for Young Women)
Nishiki-e (polychrome print)
Ôban (37.5 cm. x 25.8 cm.)
Yale University Art Gallery; Gift of Mrs. Jared K. Morse
1953.1.37

9 Kitao Shigemasa (1739-1820)
Geisha Followed by a Hakoya (attendant carrying a samisen box)
Nishiki-e (polychrome print)
Ôban (38.0 cm. x 26.0 cm.)
Yale University Art Gallery; Gift of Mrs. Jared K. Morse
1953.1.51

10 Kitao Masanobu (1761-1816)
Kakemono no kihan (Returning Sails in the Hanging Scroll Painting)
Series: Shinzen zashiki hakkei (Newly Selected Eight Interior Views)
Nishiki-e (polychrome print)
Chûban (25.6 cm. x 18.6 cm.)
Yale University Art Gallery; Gift of Mrs. William H. Moore
1950.551

11 Katsukawa Shunchô (act. ca. 1770-1795)
Konnichi jochû yu (Women's Baths of the Present Day)
Nishiki-e (polychrome print)
Hashira-e-ban (pillar print size) (75.0 cm. x 14.2 cm.)
Yale University Art Gallery; The Frances Gaylord Smith Collection
1973.42.32

12 Torii Kiyonaga (1752-1815)
Sangatsu (The Third Month)
Series: Minami jûniko (Twelve Seasons of Beauties Seen in the South)
Nishiki-e (polychrome print)
Ôban diptych (each print 37.5 cm. x 25.3 cm.)
Yale University Art Gallery; The Frances Gaylord Smith Collection
1971.87.17

13 Kitagawa Utamaro (1754-1806)
Fujin tomari kyaku no zu (Women Guests Staying Overnight)
Nishiki-e (polychrome print)
Ôban triptych (each print 38.0 cm. x 25.5 cm.)
Yale University Art Gallery; Gift of Mrs. William H. Moore
1950.596

14 Kitagawa Utamaro (1754-1806)
Tagasode and Hanamurasaki
Series: Tamaya-nai (Interiors of the Tamaya)
Nishiki-e (polychrome print)
Ôban (39.1 cm. x 25.8 cm.)
Yale University Art Gallery; Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Woolley, B.A., 1917
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<td>The Geisha Isutomi</td>
<td>Seiro geisha erabi (Select Geisha of the Licensed Quarter)</td>
<td>Nishiki-e (polychrome print)</td>
<td>Ōban (38.8 cm. x 25.6 cm.)</td>
<td>Yale University Art Gallery; Gift of Walter Bareiss, B.S., 1940</td>
<td>1957.31.9</td>
</tr>
<tr>
<td>21</td>
<td>Chōbunsai Eishi (1756-1829)</td>
<td>Four Courtesans: Senzan, Misayama, Itotaki and Orihac</td>
<td>Nishiki-e (polychrome print)</td>
<td>Ōban (39.1 cm. x 25.8 cm.)</td>
<td>Yale University Art Gallery; Gift of Walter Bareiss, B.S., 1940</td>
<td>1957.31.8</td>
<td></td>
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<tr>
<td>22</td>
<td>Chōbunsai Eishi (1756-1829)</td>
<td>Oiran and Attendants</td>
<td>Wakaagata hatsu moyō (New Fashion Designs for Young Women)</td>
<td>Nishiki-e (polychrome print)</td>
<td>Ōban (39.0 cm. x 25.8 cm.)</td>
<td>Yale University Art Gallery; Gift of Mrs. William H. Moore</td>
<td>1950.617</td>
</tr>
<tr>
<td>23</td>
<td>Chōkōsa Eishō (act. ca. 1794-1799)</td>
<td>Kasugano of the Sasaya</td>
<td>Kakuchū bijin kyō (A Comparison of the Beauties of the Gay Quarter)</td>
<td>Nishiki-e (polychrome print)</td>
<td>Ōban (38.8 cm. x 25.8 cm.)</td>
<td>Yale University Art Gallery; The Frances Gaylord Smith Collection</td>
<td>1972.32.13</td>
</tr>
<tr>
<td>24</td>
<td>Ichirakutei Eisui (act. ca. 1790-1800)</td>
<td>The Courtesan Komurasaki of the Tamaya</td>
<td>Bijin go sekku ( Beauties of the Five Festivals)</td>
<td>Nishiki-e (polychrome print)</td>
<td>Ōban (37.9 cm. x 24.6 cm.)</td>
<td>Yale University Art Gallery; Gift of Mrs. William H. Moore</td>
<td>1950.620</td>
</tr>
<tr>
<td>25</td>
<td>Kubo Shunman (1757-1820)</td>
<td>Mu Tamagawa (The Six Tama Rivers)</td>
<td>Benigirai-e (restricted color print)</td>
<td>One print of an ōban hexatych (37.1 cm. x 25.8 cm.)</td>
<td>Yale University Art Gallery; Frances Gaylord Smith Collection</td>
<td>1971.87.15</td>
<td></td>
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<tr>
<td>26</td>
<td>Kikugawa Eizan (1787-1867)</td>
<td>Courtesan and Attendants</td>
<td>Benigirai-e (restricted color print)</td>
<td>Ōban (37.0 cm. x 24.7 cm.)</td>
<td>Yale University Art Gallery; Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Woolley, B.A., 1917</td>
<td>1967.64.141</td>
<td></td>
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<td>27</td>
<td>Keisai Eisen (1790-1848)</td>
<td>Hyakunin gific (A Faithful Woman Ranks with the Hundred Poets)</td>
<td>Nishiki-e (polychrome print)</td>
<td>Koban (18.6 cm. x 12.3 cm.)</td>
<td>Yale University Art Gallery; Gift of Mrs. William H. Moore</td>
<td>1950.606</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Keisai Eisen (1790-1848)</td>
<td>Hyakunin gific (A Faithful Woman Ranks with the Hundred Poets)</td>
<td>Nishiki-e (polychrome print)</td>
<td>Koban (18.6 cm. x 12.3 cm.)</td>
<td>Yale University Art Gallery; Gift of Mrs. William H. Moore</td>
<td>1950.607</td>
<td></td>
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</table>
29. Yoshu Chikanobu (1838-1912)
   *Ro biraki (Preparing for the Tea Ceremony)*
   *Nishiki-e* (polychrome print)
   *Aiban* (22.3 cm. x 34.3 cm.)
   Yale University Art Gallery
   1978.112.9

30. Anonymous (Meiji period, 1868-1912)
   *Woman and Dog in Snow*
   *Nishiki-e* (polychrome print)
   *Oban* (37.0 cm. x 25.3 cm.)
   Yale University Art Gallery
   1978.112.25

31. Miyakawa Shuntei (1873-1914)
   *Jūnigatsu: Yukimi* (The Twelfth Month: Snow Viewing)
   Series: *Bijin jūnigatsu* (Beauties of the Twelve Months)
   *Nishiki-e* (polychrome print)
   *Oban* (37.2 cm. x 25.2 cm.)
   Yale University Art Gallery
   1978.112.4

32. Miyakawa Shuntei (1873-1914)
   *Yūki seshika* (A Joyful Occasion in this Splendid World)
   *Nishiki-e* (polychrome print)
   *Oban* (37.0 cm. x 25.0 cm.)
   Yale University Art Gallery
   1978.112.23

33. Ichikawa Yoshikazu (act. ca. 1848-1870)
   *Gaikokujin yagaku no zu* (A Foreigner’s Evening Studies)
   *Nishiki-e* (polychrome print)
   *Oban* (37.2 cm. x 24.2 cm.)
   Yale University Art Gallery; Gift of Jane Ritchie in Memory of Andrew C. Ritchie
   1981.53.1

34. Utagawa Yoshitora (act. ca. 1830-1887)
   *Yokohama gaikokujin yūgyō no zu* (Foreigners Touring Yokohama)
   *Nishiki-e* (polychrome print)
   *Oban* triptych (each print 36.2 cm. x 25.3 cm.)
   Yale University Art Gallery; Gift of Jane Ritchie in Memory of Andrew C. Ritchie
   1981.53.3

35. Attributed, Katsushika Hokusai (1760-1849)
   *Goyu*
   Series: *Fifty-three Stations of the Tōkaidō Road*
   *Nishiki-e* (polychrome print)
   *Koban* (12.4 cm. x 17.3 cm.)
   Yale University Art Gallery
   1978.112.12

36. Silk kimono
   Yale University Art Gallery; The Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore
   1937.5889

37. Japanese hair ornaments
   Collection of Mr. Robert D. Goodwin

38. Lacquer cosmetics box
   The Peabody Museum of Natural History, Yale University
   231909
Western Language Sources:

Japanese Sources:
ACKNOWLEDGMENTS

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Photographs: Joseph Szaszfai and Richard W. Caspole