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WOODCUTS



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UNESCO TRAVELLING EXHIBITION

JAPANESE  
WOODCUTS

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## P R E F A C E

**I**T is a great pleasure for us to be given an opportunity to assist in introducing Japanese Ukiyo-e woodcut prints to various parts of the world, through this Travelling Exhibition prepared by Unesco with the co-operation of the Japanese National Commission for Unesco.

Ukiyo-e is an art of purely Japanese style derived from Yamato-e, the classical Japanese style of painting which had been developed since the Fujiwara period or from about the tenth century. It is an art for commoners created early in the Edo period or in the late seventeenth century, and it attained greatest popularity after the invention of Nishiki-e, the bright polychrome woodcut printing, in the middle of the period, or the second half of the eighteenth century. It is highly prized, not only by the Japanese but by people in other parts of the world, and even had an important influence on the Impressionists in Europe.

Upon receiving Unesco's welcome suggestion, we arranged to make the best of this happy opportunity to help make the art of Japanese Ukiyo-e understood and appreciated in its entirety. In preparing the list of exhibits an endeavour has been made not only to show representative works of famous artists, but also to cover the whole history and the various fields of Ukiyo-e from its beginning, all through its development to the final stage of its maturity.

This Ukiyo-e exhibition is unprecedented both in quality and in scale. We hope that this memorable occasion may bring about true understanding of Ukiyo-e, that it may contribute to a greater knowledge of art throughout the world and help promote international understanding and collaboration which is the soul of Unesco. To the realization of these wishes we devoted our efforts in collaborating with Unesco in organizing the present exhibition. We had the printing blocks specially engraved anew to make the reproductions. For this purpose we enlisted the collaboration of practically all the leading technical experts in this field so that the art of Ukiyo-e might be presented at its best. We believe we have attained a satisfactory result.

The term "reproductions" in this case requires a word of comment. The prints displayed in the present exhibition are essentially different from reproductions of paintings. They are not woodcut reproductions of brushwork paintings, but are made, from the making of the wood-blocks to the final printing processes, entirely in the traditional

manner used since the beginning of Ukiyo-e prints in Japan. It is not fair to call them "reproductions", for they are practically the same as originals. Ukiyo-e prints made in present-day Japan are all made by this historical technique, and are appreciated by art lovers throughout the world.

We cannot overprize the chance given us to introduce Ukiyo-e, which holds its distinctive position and significance among all fields of Japanese art, on such a scale and to the whole world. We express our sincerest thanks to Unesco as well as to its Member States for affording us this invaluable opportunity.

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## INTRODUCTION

JAPANESE woodcut prints of the Ukiyo-e school are worth studying and easy to enjoy, for they present a body of work of wide variety, high technical quality and virtuosity of design. The subjects are, at least primarily, of universal appeal: the passion of drama; human emotions—love, motherhood; the poetry of ordinary occupations; the natural world; fine clothes worn with an air and grace. Further, it is the most accessible kind of Far Eastern graphic art, and may thus serve as a gate by which the range of our appreciation may be extended to include one of the greatest of the world's arts.

The technical excellence is the fruit of a long period of the practice and development of wood engraving in China and Japan. Already in the classic age of T'ang China (A.D. 620-918) woodcuts were made for the multiplication of Buddhist images, and some of these venerable ephemera still exist. Two-coloured "rubricated" Buddhist texts followed before the end of the Yuan era (1368), but it was only in the closing years of the Ming dynasty in the early seventeenth century that the bibliophiles of China perfected in Nanking and Soochow the art of printing pictures from at least five blocks on fine paper. But their presses worked only for a limited public and on such limited themes as might appeal to a refined, but decadent, academic society. When the Manchu made an end of Ming rule, these men became political refugees of a kind with which the modern world is familiar. Some of them fled to Japan, notably in the years 1683-84, taking with them examples of these colour-printed illustrations and a knowledge of how they were produced. The Japanese Government of the day was favourable to orthodox Chinese philosophy of Confucianism, which inculcated order and reverence; but books were suspect, since they might contain some reference to the Christian religion, whose complete exclusion had been decreed in 1638. The window towards China was indeed at this time the only opening in the closed Japanese economy, and it was not a wide one. The Dutch were allowed to trade through a factory at Nagasaki, but contact with them was restricted to the minimum. Throughout the seventeenth century the quality of printing in Japan improved as education was extended, for the Government thought by encouraging learning to check the war-like spirit of the Samurai which had been given so much scope during the long period of civil wars in the fifteenth and sixteenth centuries. By about 1670 the two necessary crafts of the woodcutter and the printer had improved to the extent of making it possible to copy the fine tone-gradation of a Chinese woodcut manual on painting of 50 years earlier.

But colour printing was not employed until the next century and was not fully developed until about 1764. By that time a body of woodcutters in Yedo, the new seat of government, had found enough support to finance a specialized and highly skilled craft. Great attention had been paid to the paper, which required to be strong, smooth and sufficiently absorbent for printing. The cutter had perfected a system of rendering the brush strokes of the Eastern painting in wood; cutting differently the inner and the outer edge of the ink line. With his help the printer had devised a marking system to ensure perfection of the register so that five printings, and later eight, could be superimposed in the production of a print. He had produced a palette of seven pure pigments: three earth reds, two vegetable blues, and two yellows, which in combination by overprinting gave a fine range of flat colours. He had also learned to emboss the paper with a blind design from an un-inked block, with beautiful effect in the rendering of white dress patterns, of snow or of water. He had also at his command more than one shade of gold and a special lacquer black which was applied directly. Such technical developments could only have been built on the basis of the traditional craftsmanship of the Japanese, transmitted by apprenticeship, and by the national gift for design and feeling for quality in workmanship. In the last quarter of the eighteenth century technical development and craftsmanship reached their highest point, when, it is said, as many as 18 printings might be used in the production of a colour print, and when the use of minerals, gold, silver and mica was added to the scope of the printer's art.

Little need be said here about the subject-matter of the Japanese woodcut; it can be seen in its variety in the series exhibited. But it should be explained that they are all the work of a school of painting which arose in the seventeenth century, known as the Ukiyo-e school. The word means the Passing World, with all the connotations of that term—terrestrial, fleeting, contemporary, fashionable, every-day, popular. As such, it was in revolt against the limitations of the traditional schools of painting in Japan, which had served the Buddhist monasteries, the great lords, and now the new military dictators who had achieved power late in the sixteenth century. The native school of narrative painting practised by the Tosa school had long been in decline, while the idealistic landscapes inspired by the art of China had lost the strength of brush-work and their immediacy of conception and had sunk into academic formalism. Only the great decorative schools still flourished in the early Tokugawa period. This was an art of the castle rather than of the town, and although it sometimes treated popular festivals and dances, these themes were handled in an aristocratic spirit as spectacles, and without touching the new interests of the townsmen. In origin the new school thus meant a difference of theme rather than a revolution in style. Moronobu called himself a Yamato, or national painter. Ukiyo-e-shi was only a nickname. Indeed, he owed a good deal stylistically to the two classic schools of Tosa and Kano, in his landscapes as well as in the *mise-en-page*.

From the first, the life of Yedo and its surroundings provided sufficient subjects for the Ukiyo-e school. It came into being to meet the demand of the new bourgeoisie, and it closely reflected their cultural interests, which centred round two institutions, the theatre and the Yoshiwara. In the late seventeenth century two forms of drama were finding their full development, the puppet stage, for which Chikamatsu was writing his masterpieces, and the Kabuki stage, on which a long succession of fine actors was just beginning. The puppets do not lend themselves to interesting pictorial representation,

but the actors in their formal style of make-up and their expressive playing of melodrama provided perfect themes for this expressive art of the knife. To understand the position of the Yoshiwara some knowledge of the social system of Yedo is needed. All respectable wives were strictly secluded and only left their homes for rare sorties in closed palanquins to a local shrine or to visit a near relation. They had otherwise no social life outside their family and household. At the same time, the town was full of Samurai who, being without employment in a time of rising prices, found their position almost insupportable. They and the rich merchants could enjoy the society of accomplished and gracious women only in the Yoshiwara, whose inmates were carefully trained from childhood in polite attainments—music, conversation, calligraphy and parlour games. They were, too, magnificently and tastefully dressed. Here men sought relaxation, and here artists found the finest models for their print designs. The costumes of the *Yujo*, or courtesans of the Yoshiwara, were paid for by the rich merchants, and they vied with one another especially in the processions held at the seasonal festivals.

Such were the themes of the Ukiyo-e print designers until the end of the eighteenth century, their prints recorded the fame of the hour, the popular favourite on the stage, in the Yoshiwara or among the tea-house waitresses. They had quickly to be put on sale to find a ready market among their admirers of the city or visitors from the country. But the whole tradition of the East was against realistic portraiture, and what we see in the prints is the seizure of a characteristic gesture, the portrayal of a special feature of face or carriage. The conventions of the time made it natural to provide a setting in a famous episode of drama, a familiar theme of mythology or classic literature, which could be illustrated in up-to-date analogy by a young girl or a popular actor. The prints are thus packed with allusions and echoes, witty, contemporary, but these features are only adornments to the expression of the more permanent subject—jealousy, yearning, filial piety, heroism, romantic love.

Although the deep love in Japan for the natural world, especially in such forms as cherry-blossom, a moonlit landscape or the purity of snow (a traditional trilogy), is apparent from the beginning of the school, and informs innumerable prints of all periods, it is not until the last quarter of its history that it finds expression in pure landscape. The two leading masters, Hokusai and Hiroshige, have never been esteemed in Japan as the equals of the eighteenth-century masters Harunobu, Kiyonaga or Utamaro. They chose a field in which they had to compete directly with the greatest masters of the older schools, and their designs, however striking and daring, are trivial and superficial beside the inkwash *kakemono* or the orchestrated *makimono* scroll. Yet both artists profited from the great tradition of landscape painting in Japan, Hokusai from the Chinese school; Hiroshige from the more naturalistic *Shijo* school.

It was these landscapes which first brought to the West some knowledge of Far Eastern pictorial design. In the Paris of the 1860's painters were fascinated by the quality of design, the flat unshaded colour and the economy of means. As the work of the Japanese woodcut school became better known there was increasing delight in the felicities of their invention in composing endlessly new designs. But what fundamentally interested the Impressionist painters was the use made of pictorial space. The use of the whole of it and the positive part played by the design of the space left empty were of special interest to artists seeking a new vision. But these characteristics the Ukiyo-e print designers held in common with all Eastern painters. Their gay and clear

colours hardly disguised the importance of design which the dominant line always emphasizes. For the first time in Eastern art the human form appears in these woodcuts as a principal element of design. But it was rather for their formal values, relations of line and of colour, that they interested so much the painters of the eighties and nineties in Paris, to whom they served as an introduction to the Eastern aesthetic. The influence is to be seen in the lithographs of Toulouse-Lautrec and in the paintings of Manet and Degas. For the present generation it is perhaps chiefly significant as a successful attempt to produce work for a wide public without loss of quality, and to treat themes of common interest.

The 100 prints shown cover nearly two hundred years, but have been chosen to represent all the principal artists of the school in their most characteristic and famous subjects, without regard to rarity. The splendid designs of the Kwaigetsudo (it is now generally agreed that for a short time about 1714 there were three artists using this first-name on their woodcuts) are so rare as to exist in only one or two impressions; while the landscapes of Hokusai and Hiroshige can still be found in good state by modest collectors. Moronobu worked mainly on book illustration, rather coarsely executed but with subtle and witty characterization and an often splendid rhythm, while from about 1675 he designed separate prints of which three from his views in the Yoshiwara of about 1680 are exhibited. Before his death, probably in 1694, the practice of colouring prints by hand had started. The next period is dominated by the actor prints of the Torii family founded by Torii Kiyonobu the First about 1695 and continuing till the end of the period of the "primitives"; that is to say, before the innovation of the full colour print in 1764. A family tradition in Japan was not maintained by strict heredity, but the right to the succession to the family name was by designation or adoption, and the actual relationships between the Torii designers is obscure and of little importance. It is established, however, that more than one artist used the name of Kiyonobu, and it is believed that there were three successful artists signing Kiyomasu, of whom the first retired or died about 1716. The early Torii prints show great exuberance of line, and Kiyomasu the First's actors seem hardly to be contained within the limits of the paper. The red-lead (tan) used for colouring by hand at this time enhances the forceful character of these designs. The working life of Okumura Masanobu covered practically the whole of the "primitive" period and greatly influenced it. He was for some fifteen years also a publisher of prints, and his interest in the craft of cutting and printing enabled him to perfect two technical improvements. The first was the use of black lacquer paint and gold-dust in the colouring of prints—a typical instance of the adoption by the Ukiyo-e artists of technique from the old Tosa painters. The second was the printing of designs with the addition of two colour blocks from about 1743. It was not actually Masanobu's invention, for it had been used years before in book printing and no doubt derived from China, as has been mentioned; but Masanobu perfected it for use on separate prints, employing always pink (*beni*) and green—whence the name of the two colour prints of *beni-e*. Masanobu himself was a felicitous designer, not only of actor prints but also of *bijin* (women), who are at the same time fashion plates, displaying the splendid costumes of the day, and interpretations in Ukiyo-e style of classic themes or romantic situations. Besides this, he was interested in the theory of perspective, of which some inkling must have reached him from the handful of students of the Dutch "barbarian" science.

The two-colour *beni-e* was used to greatest effect by the two Torii artists Kiyomitsu and Kiyohiro, who seem to have found inspiration in its very limitations. But it was not to be supposed that multiple printing would stop there, and another designer, Ichikawa Toyonobu, as well as Masanobu, was soon experimenting with the over-printing of one colour on another, producing a rich purple, and by 1754 he had succeeded in producing a print from three-colour blocks without losing the exactness of the register. This widening of the scope and technical possibilities of the woodcut ended the period of development, which, like so many times of experiment, has a youth, freshness and vigour never reached again; but it also prepared the way for the appearance of a genius, a man whose personality was revealed to the world in a new vision of the poignant beauty of youth. This was Harunobu, who in less than six years designed enough masterpieces to furnish a whole exhibition. He was fortunate, not only in the time of his maturity, but also in the circle of witty and sensitive men to which he belonged, men who moreover commanded sufficient financial resources to permit the use of the finest *hosho* paper, heavier and of finer texture than any used hitherto, could afford the expense of cutting five separate colour blocks, and had the time and skill needed to print from them. Some of the members of this "club" were poets, and for the next 50 years the Ukiyo-e artists were often intimate with the Kyoka poets who were turning poetic epigrams in contemporary variation on the classic work of 700 or 800 years earlier. Although the stage still found its votaries in another great family of designers—the Katsukawa founded by Shunsho—there was henceforward a greater range and depth of subject available to the print designers, and many were the classic themes interpreted in the lively, witty, but not frivolous work which they produced.

BASIL GRAY,

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# CATALOGUE

1. HISHIKAWA MORONOBU (1618-94) *In the Kitchen.* From the series *Scenes at Yoshiwara.* [Sumizuri-e].
2. HISHIKAWA MORONOBU (1618-94) *In a Private Room.* From the series *Scenes at Yoshiwara.* [Sumizuri-e].
3. HISHIKAWA MORONOBU (1618-94) *In a Guest Room.* From the series *Scenes at Yoshiwara.* [Sumizuri-e].
4. HISHIKAWA MORONOBU (1618-94) *Cherry-blossom Viewing.* [Tan-e.]
5. HISHIKAWA MORONOBU (1618-94) *Behind the Screen. Man and woman making love.* [Beni-e].
6. KAIGETSUDŌ DOHAN (early 18th century) *Woman in Kimono of Mill Design.* [Tan-e.]
7. KAIGETSUDŌ DOSHIN (early 18th century) *Woman in Kimono with Design of Rice-straw Rain-coat.* [Sumizuri-e].
8. TORII KIYONOBU (FIRST) (1664-1729) *Woman in Kimono with Ideographs Design.* [Sumizuri-e].
9. TORII KIYONOBU (FIRST) (1664-1729) *Woman with Hōzuki (ground cherry).* [Tan-e.]
10. TORII KIYOMASU (1694-1716) *Actor Ichikawa Danjūrō as Wadōnai.* [Tan-e.]
11. FURUYAMA MOROMASA (early 18th century) *Ken-sumō (game played with hand-symbols) in Geisha-house at Yoshiwara.* [Urushi-e.]
12. OKUMURA MASANOBU (1686-1764) *Actor Bandō Hikosaburō as Koshō Kichiza* [Beni-e].
13. OKUMURA MASANOBU (1686-1764) *Sukeroku (hero of a Kabuki drama).* [Urushi-e.]



14. OKUMURA MASANOBU (1686-1764) *Cool Evening at Ryogoku.* A triptych. [*Benizuri-e.*]
15. OKUMURA MASANOBU (1686-1764) *Cool Evening at Ryogoku.* A triptych. [*Benizuri-e.*]
16. OKUMURA MASANOBU (1686-1764) *Cool Evening at Ryogoku.* A triptych. [*Benizuri-e.*]
17. OKUMURA TOSHINOBU (early 18th century) *Clothes Vendor.* [*Urushi-e.*]
18. NISHIMURA SHIGENAGA ( -1756) *Actor Ichimura Takenojō.* [*Urushi-e.*]
19. TORII KIYONOBU (SECOND) (1702-52) *Actor Onoe Kikugorō as O-kaji (a geisha) at Gion.* [*Urushi-e.*]
20. TORII KIYONOBU (SECOND) (1702-52) *Actors Nakamura Kiyozō and Ichimura Uzaomon as a Couple Eloping.* [*Benizuri-e.*]
21. TORII KIYOMITSU (1735-85) *Actor Nakamura Tomi jūrō in the drama "Kuruma Arasoī".* [*Benizuri-e.*]
22. TORII KIYOMITSU (1735-85) *Actor Ichimura Raizō as Sukeroku.* [*Benizuri-e.*]
23. TORII KIYOHIRO (middle 18th century) *Beauties Composing Poems and Examining Samples of Family Crests.* [*Benizuri-e.*]
24. ISHIKAWA TOYONOBU (1711-85) *Actor Nakamura Kiyozō as a Woman Reading a Letter.* [*Benizuri-e.*]
25. TORII KIYOMITSU AND TORII KIYOTSUNE (middle 18th century) *Kōrai Sembei (actor Kōrai-ya keeping a rice-cake shop).* [*Nishiki-e.*]
26. SUZUKI HARUNOBU (1725-70) *Whispering.* [*Nishiki-e.*]
27. SUZUKI HARUNOBU (1725-70) *Beauties by the Boat.* [*Nishiki-e.*]
28. SUZUKI HARUNOBU (1725-70) *Couple under an Umbrella in Snow.* [*Nishiki-e.*]
29. SUZUKI HARUNOBU (1725-70) *Girl at a Shrine in Rain.* [*Nishiki-e.*]
30. SUZUKI HARUNOBU (1725-70) *February: Man Breaking Plum Branch for his Girl.* From the series *Furyu Shiki Kasen.*
31. SUZUKI HARUNOBU (1725-70) *Couple Catching Fireflies.* [*Nishiki-e.*]
32. SUZUKI HARUNOBU (1725-70) *Mitate Kikujidō (a girl, as derived from Kikujidō; a character in Noh play who attained everlasting youth by extracting dew from the chrysanthemum).* [*Nishiki-e.*]
33. SUZUKI HARUSHIGE (1738-1818) *Kiyomizu.* (A girl going to worship at a temple). Derived from *Nana Komachi*, seven stories about Komachi, a poetess of ancient Japan. From the series *Fūryū Nana Komachi.* [*Nishiki-e.*]
34. ISODA KORYŪSAI (middle 18th century) *A Courtesan and Her Customer.* [*Nishiki-e.*]
35. ISODA KORYŪSAI (middle 18th century) *Nui-no-Tamagawa in Settsu: woman beating cloth on fulling-block.* [*Nishiki-e.*]
36. ISODA KORYŪSAI (middle 18th century) *Hinagata Wakana-no-Hatsumoyō (girls in the new year's fashion dresses).* [*Nishiki-e.*]
37. IPPITSUSAI BUNCHŌ (middle 18th century) *Hakuzōsu (spirit of fox).* [*Nishiki-e.*]
38. IPPITSUSAI BUNCHŌ (middle 18th century) *Handayū (name of woman) of Ōmi-ya (geisha house).* [*Nishiki-e.*]
39. IPPITSUSAI BUNCHŌ (middle 18th century) *Actors Ichimura Komazō and Yamashita Kinsaku as a Couple beside Plum-blossoms in Vase.* [*Nishiki-e.*]
40. IPPITSUSAI BUNCHŌ (middle 18th century) *Wild-geese Flying down on Rice-field after the Harvest.* [*Nishiki-e.*]
41. KATSUKAWA SHUNSHŌ (1726-92) *Actor Sawamura Sōjūrō in Greenroom.* [*Nishiki-e.*]
42. KATSUKAWA SHUNSHŌ (1726-92) *Actor Ichikawa Danjūrō and a Dramatist Consulting in Greenroom.* [*Nishiki-e.*]
43. KATSUKAWA SHUNSHŌ (1726-92) *Actor Nakamura Nakazō in Greenroom.* [*Nishiki-e.*]
44. KATSUKAWA SHUNKŌ (1743-1812) *Actor Nakamura Nakazō in "Shibaraku" (a Kabuki drama).* [*Nishiki-e.*]
45. KATSUKAWA SHUN-EI (1762-1819) *Actor Nakajima Mihoemon as Kō-no-Moronaō.* [*Nishiki-e.*]
46. KITAO SHIGEMASA (1739-1820) *Beauty of the East.* From the series *Beauties of Four Directions.* [*Nishiki-e.*]
47. KITAO MASANOBU (1761-1816) *Unnoticed Flowers.* From the series *Beauty Contest of Contemporary Girls.* [*Nishiki-e.*]

48. TORII KIYONAGA (1752-1815) *Beauties Picking Iris Flowers.* [*Nishiki-e.*]
49. TORII KIYONAGA (1752-1815) *Women Enjoying Cool Evening by River Kamo at Shijo.* [*Nishiki-e.*]
50. TORII KIYONAGA (1752-1815) *Women Enjoying Cool Evening by River Kamo at Shijo.* [*Nishiki-e.*]
51. TORII KIYONAGA (1752-1815) *Women Enjoying Cool Evening by River Kamo at Shijō.* [*Nishiki-e.*]
52. TORII KIYONAGA (1752-1815) *Twelve Months at Gay Quarters of Shinagawa.* From the series *Minami Jūni-kō.* [*Nishiki-e.*]
53. TORII KIYONAGA (1752-1815) *Rain.* From the series *Fūsoku Azuma-nishiki (Women of Edo).* [*Nishiki-e.*]
54. TORII KIYONAGA (1752-1815) *Shio-kumi.* From the series *Women Drawing Sea-water for Salt-making* (from a scene in a dance). [*Nishiki-e.*]
55. KATSUKAWA SHUNCHŌ (late 18th century) *Hinazuru* (name of woman) of *Chōji-ya* (geisha house). [*Nishiki-e.*]
56. KATSUKAWA SHUNCHŌ (late 18th century) *Two Actors Competing to Gain Love of Tea-shop Girl.* [*Nishiki-e.*]
57. KATSUKAWA SHUNCHŌ (late 18th century) *Women in Picnic at Matsuchi-yama.* [*Nishiki-e.*]
58. TŌSHŪSAI SHARAKU (active 1794-95) *Actor Ichikawa Omezō as Ippei, a vassal to warrior.* [*Nishiki-e.*]
59. TŌSHŪSAI SHARAKU (active 1794-95) *Actors Sawamura Sōiūro and Segawa Kikunojō.* [*Nishiki-e.*]
60. TŌSHŪSAI SHARAKU (active 1794-95) *Actors Matsumoto Kōshiro and Nakayama Tomisaburō as Umegawa* (geisha girl) *and Father of Chūbei* (her lover). [*Nishiki-e.*]
61. TŌSHŪSAI SHARAKU (active 1794-95) *Actor Narita-ya Sanshō.* [*Nishiki-e.*]
62. TŌSHŪSAI SHARAKU (active 1794-95) *Actor Ōtani Oniji.* [*Nishiki-e.*]
63. KABUKIDŌ ENKYŌ (1749-1803) *Matsu-ō* [*Nishiki-e.*] (A character in Kabuki drama.)
64. KITAGAWA UTAMARO (1753-1806) *Coquettish Type.* From the series *Ten Physiognomic Types of Women.* [*Nishiki-e.*]

65. KITAGAWA UTAMARO (1753-1806) *Au Koi* (Love requited). From the series *Kasen Koi-no-bu.* [*Nishiki-e.*]
66. KITAGAWA UTAMARO (1753-1806) *O-kita* (waitress) of *Naniwa-ya* (tea-shop). [*Nishiki-e.*]
67. KITAGAWA UTAMARO (1753-1806) *Tatsumi Rokō.* One of "Six Famous Beauties". [*Nishiki-e.*]
68. KITAGAWA UTAMARO (1753-1806) *Hanazuma* (name of woman). From the series *Girls of Today.* [*Nishiki-e.*]
69. KITAGAWA UTAMARO (1753-1806) *Beauty Reading a Letter.* From the series *Ten Aspects of Women.* [*Nishiki-e.*]
70. KITAGAWA UTAMARO (1753-1806) *O-hisa* (waitress) of *Takashima-ya* (tea-shop). [*Nishiki-e.*]
71. EISHŌSAI CHŌKI (late 18th century) *Beauty by the Wind-bell.* [*Nishiki-e.*]
72. TORII KIYOMASA (late 18th century) *O-hisa* (waitress) of *Takashima-ya* (tea-shop). [*Nishiki-e.*]
73. KUBO SHUNMAN (1757-1820) *Chidori Tamagawa.* From the series *Mu-tamagawa* (six rivers of the same name Tamagawa). *Women taking a walk.* [*Nishiki-e.*]
74. CHŌBUNSAI EISHI (1756-1815) *Itsutomi* (a beauty). From the series *Selected Beauties from Women at Yoshiwara.* [*Nishiki-e.*]
75. CHŌKŌSAI EISHŌ (late 18th century) *Hana-ōgi* (a beauty) of *Ōgi-ya* (geisha house). From the series *Beauty Contest of Women at Yoshiwara.* [*Nishiki-e.*]
76. ICHIRAKUTEI EISUI (late 18th century) *Woman of Matsuba-ya* (geisha house). [*Nishiki-e.*]
77. (SHIKYUSAI) EIRI or (REKISENTEI) EIRI (late 18th century) *O-man* (a beauty) at *Riverside of Sanjō in Kyoto.* From the series *Beauty Contest of Street-girls of Three Cities.* [*Nishiki-e.*]
78. UTAGAWA TOYOKUNI (FIRST) (1769-1825) *Actor Kōrai-ya.* From the series *Actors on Stage.* [*Nishiki-e.*]
79. UTAGAWA TOYOKUNI (FIRST) (1769-1825) *Isan-Tokubei.* [*Nishiki-e.*]
80. UTAGAWA TOYOKUNI (FIRST) (1769-1825) *Kayoi Komachi* (Komachi visiting her lover). A geisha girl visiting her customer, as derived from Nana Komachi, seven stories about Komachi, a poetess of ancient Japan. From the series *Fūryū Nana Komachi.*

81. UTAGAWA TOYOKUNI (1802-?) From the series *Beauty Contest of Contemporary Women*. [Nishiki-e.]
82. UTAGAWA TOYOHIRO (1773-1810) From the series *Girls Playing Ken* (game played with hand symbols). [Nishiki-e.]
83. UTAGAWA KUNIMASA (1797-1861) *Scene of Night Attack from Act XI of Chūshingura* (a Kabuki drama). [Nishiki-e.]
84. UTAGAWA KUNIYOSHI (1773-1828) *A Beauty beside Kotatau* (brazier placed inside framework and coverlet for warmth in winter) and a *Cat*. [Nishiki-e.]
85. UTAGAWA KUNISADA (1786-1864) *Woman Washing*. From the series *Jisei Edo Kanoko*. [Nishiki-e.]
86. KIKUKAWA EIZAN (1787-1867) From the series *Fūryū Tomigaoka Hatsu-Yuki* (beauties in snow scenes at Tomigaoka). [Nishiki-e.]
87. KEISAI EISEN (1790-1848) *Thinking of Her Lover*. From the series *Twelve Aspects of Beauties*. [Nishiki-e.]
88. KATSUSHIKA HOKUSAI (1760-1849) *Landscape at Ushigafuchi, Kudan*. [Nishiki-e.]
89. KATSUSHIKA HOKUSAI (1760-1849) *Fine and Breezy*, From the series *Thirty-six Views of Mt. Fuji*. [Nishiki-e.]
90. KATSUSHIKA HOKUSAI (1760-1849) *Mt. Fuji seen through Wave-tops of Kanagawa Coast*. From the series *Thirty-six Views of Mt. Fuji*. [Nishiki-e.]
91. KATSUSHIKA HOKUSAI (1760-1849) *Koshū Hiburi* (bonfires for gathering fishes in Kai Province). From the series *Chie-no-Umi* (thousand pictures of seas and rivers). [Nishiki-e.]
92. KATSUSHIKA HOKUSAI (1760-1849) *White Lilies*. [Nishiki-e.]
93. TOTOYA HOKKEI (1780-1850) *Mt. Fuji seen from Enoshima Island*. [Surimono.]
94. SHŌTEI HOKUJU (1763-1824) *Landscape at Tsukuda-jima in Edo*. [Nishiki-e.]
95. ICHIRYŪSAI HIROSHIGE (1797-1858) *Kambara*. From the series *Fifty-three Stages on Tōkaidō Highway*. [Nishiki-e.]
96. ICHIRYŪSAI HIROSHIGE (1797-1858) *Seba*. From the series *Sixty-nine Stages on Kiso-Kaidō Highway*. [Nishiki-e.]

97. ICHIRYŪSAI HIROSHIGE (1797-1858) *Snowy Evening at Asuka-yama*. From the series *Eight Scenic Views around Edo*. [Nishiki-e.]
98. ICHIRYŪSAI HIROSHIGE (1797-1858) *Summer Shower at Ōhashi Bridge*. From the series *Hundred Famous Places in Edo*. [Nishiki-e.]
99. ICHIRYŪSAI HIROSHIGE (1797-1858) *Peach-blossom and Swallows in Moonlight*. [Nishiki-e.]
100. ICHIRYŪSAI HIROSHIGE (1797-1858) *Evening Moon at Ryōgoku*. From the series *Famous Places in Edo*. [Nishiki-e.]

*Brief explanation of the processes used*

- Sumizuri-e.* A print from a single block in black ink (*sumi*).
- Tan-e.* A print with colour added by hand, either mainly or predominantly a red-lead (*tan*).
- Beni-e* or *Benizuri-e* *Beni* is a vegetable pigment of pale and clear rose colour. A print in which one or two colour blocks are used in addition to the outline block and of which one colour was *beni* is called *Beni-e*, or *Benizuri-e*.
- Urushi-e.* A print in which a lacquer effect is obtained by application of glue by hand to some of the black areas.
- Nishiki-e.* Literally "brocade printing"; this is used for the fully developed colour print from five or more blocks in addition to the outline.
- Surimono.* Polychrome print with soft colour tones produced by quality of paper different from that of Nishiki-e.

## BIBLIOGRAPHICAL NOTES

1-5. HISHIKAWA MORONOBU (?1618-?94). Moronobu was the son of an embroidery craftsman at Hoda in Awa Province (now Chiba Prefecture). He used the "art-name" Yūchiku in his later years. During the Manji era (1653-60) he published in Edo (now Tokyo) the first Japanese woodcut prints of genre pictures, which won high favour among the citizens. He is called the founder of Ukiyo-e. There exist only a few of his separate prints, but we find many of his works in illustrated books. He was good also at brushwork painting.

6. KAIGETSUDŌ DOHAN (worked about 1714). Dohan was one of the later members of the Kaigetsudō school of Ukiyo-e artists and was distinguished for his prints of beautiful women among other Kaigetsudō school men, who mostly specialized in brush paintings. His style, however, was that peculiar to this school, characterized by deeply accented outline drawings of statuesque girls in profiles of marked curves like an S.

7. KAIGETSUDŌ DOSHIN (early eighteenth century). Doshin, like Dohan, was a product of the Kaigetsudō school. His style is like that of other artists of the school, but is less bold and powerful.

8-9. TORII KIYONOBU THE FIRST (1664-1729). Kiyonobu was born in Osaka, and went to Edo in 1687 with his father, Kiyomoto. The father worked for Kabuki theatres in Edo, painting their signboards, and became very popular. Kiyonobu followed the example of his father, and his family line of "theatre artists" has been continued to the present day. He generally portrayed Kabuki actors, but he also depicted beautiful women. His art, in free, animated brush strokes, was beautifully reproduced by simple lines engraved on wood blocks.

10. TORII KIYOMASU THE FIRST (1694-1716). Kiyomasu the First is said to have been the son of Torii Kiyonobu the First. He learned his art from his father, but later established a distinctive style characterized by the "gourd-shape legs" and "worm-like lines" in bold brush strokes. His art is distinguished for strong contours, even more powerful than Kiyobonu's.

11. FURUYAMA MOROMASA (early eighteenth century). Moromasa was the son of Furuyama Moroshige. He learned at first from his father, but in his later years he and his followers abandoned the style of the Hishikawa school, to follow that of the Torii school.

12-16. OKUMURA MASANOBU (1686-1764). Masanobu assumed various "art names", such as Hōgetsudō, Tanchōsai and Bunkaku. He had no teacher, but studied the art of Torii Kiyonobu, and established his own distinctive style. He was

active as an Ukiyo-e artist from the end of the Genroku era (1688-1703) and also engaged, from 1724 to 1740, in wholesale publication of illustrated story books. He contributed to the progress of woodcut printing technique by inventing new devices in the methods of *Urushi-e* and *Benizuri-e*. He excelled at portrayal of Kabuki actors and at depicting beauties.

17. OKUMURA TOSHINOBU (early eighteenth century). Toshinobu was a pupil of Okumura Masanobu. His "art names" were Kakugetsudō and Bunzen. His works are *Urushi-e* and characterized by his distinctive sharp style and soft colour tones.

18. NISHIMURA SHIGENAGA (died in 1756). Used the "art names", Eikadō and Senkadō. He studied the style of Torii Kiyonobu, and also assimilated the delicate, beautiful brushwork of Nishikawa Sukenobu and Okumura Masanobu. He invented a new form of print consisting of three subjects of narrow shape printed together on a single sheet, and a new method of printing called *Ishizuri-e*, showing a picture in white on coloured background as if stencilled.

19-20. TORII KIYONOBU THE SECOND (1702-52). The third son of Kiyonobu the First. *Benizuri-e* prints signed "Kiyonobu" are all works by this Kiyonobu the Second. His style is less bold and less powerful than that of the first.

21-22. TORII KIYOMITSU (1735-85). Kiyomitsu was the second son of Kiyomasu the Second, and became the head of the Torii family in the third generation in 1752. His pictures of Kabuki actors show the traditional style of the Torii school, while those of beauties are modified by a neat, delicate taste.

23. TORII KIYOHIRO (middle eighteenth century). Kiyohiro studied under Kiyomitsu. He specialized in *Benizuri-e*, and his works are distinguished for poetic atmosphere and fresh style.

24. ISHIKAWA TOYONOBU (1711-85). Toyonobu was a pupil of Nishimura Shigenaga, and at first used the name Shigenobu. A great part of his works are *Urushi-e* in the style of Masanobu, but his *Benizuri-e* works, pleasantly depicting beautiful women with neat, rounded faces, reveal his distinctive style.

25. TORII KIYOMITSU AND TORII KIYOTSUNE (middle eighteenth century). Kiyotsune learned from Torii Kiyomitsu. His speciality was the depiction of quiet atmosphere in elaborate brushwork.

26-32. SUZUKI HARUNOBU (1725-70). It is said that Harunobu was a pupil of Nishimura Shigenaga, but this is not confirmed. He was greatly influenced by Nishikawa Sukenobu, a book illustrator of the Kansai district (the area around Kyoto, Osaka, etc.), and also studied the style of the sixteenth century Chinese court painter Ch'iu Ying. His art, depicting romantic scenes of love, with girls and youths like dolls, found unsurpassed popularity, and the Harunobu style dominated the Ukiyo-e world of his time. He made a great contribution to the development of Ukiyo-e by inventing the technique of Polychrome woodcut printing called *Nishiki-e* ("brocade-picture"), which he tried for the first time in making picture-calendars, fashionable as New Year's gifts early in the Meiwa era (1764-71).

33. SUZUKI HARUSHIGE (1738-1818). Harushige, a pupil of Suzuki Harunobu, made pictures of beautiful women in the style of his teacher. His diary tells that he made fakes with the teacher's signatures. He changed his name to Shiba Kōkan at the beginning of the An-ei era (1772-80), and it is by this name that he is famous as the first man in Japan to make copper-plate prints in Western style of technique and perspective.

34-36. ISODA KORYŪSAI (middle eighteenth century). Koryūsai was born of a Samura family. He is said to have been a pupil of Nishimura Shigenaga, but this is uncertain. He was greatly influenced by the art of Suzuki Harunobu, but his style was more realistic. Cinnabar was a favourite colour with him.

37-40. IPPITSUSAI BUNCHŌ (middle eighteenth century). Bunchō at first learned the Kanō style of brush painting from a certain Ishikawa, but later specialized in Ukiyo-e. His style is a peculiar one, acute but delicate. He was the first man to make *Nigao-e* ("likeness pictures") of Kabuki actors which portrayed their individual features, while older "actor portraits" were all similar to one another.

41-43. KATSUKAWA SHUNSHŌ (1726-92). Shunshō learned from Miyagawa Shunsui, and at first used the schoolname Miyagawa, but later assumed the family name Katsukawa. He thus established his original style, which brought about a revolution in "actor portraits" previously dominated by the hereditary Torii style. Together with Ippitsusai Bunchō he is called one of the creators of *Nigao-e*. His vivid lines and strong, serene colour tones were sympathetic to the atmosphere of Kabuki of his time.

44. KATSUKAWA SHUNKŌ (1743-1812). Shunkō was a pupil of Katsukawa Shunshō, and excelled at portrayal of Kabuki actors. In his middle age he was struck by paralysis and worked with his left hand alone.

45. KATSUKAWA SHUN-EI (1762-1819). Shun-ei was a distinguished pupil of Katsukawa Shunshō, and a master of actor portraits. His art, characterized by vigorous lines, influenced Toyokuni and Sharaku.

46. KITAO SHIGEMASA (1739-1820). "Art-names" Karan, Hekisui, and Kōsuisai. The eldest son of a book dealer, he established his original style by diligent self-teaching. He was the founder of the Kitao school. His style is "subdued", modest, and tasteful.

47. KITAO MASANOBU (1761-1816). Masanobu learned Ukiyo-e from Kitao Shigemasa, but he was more famous as a writer under the name, Santō Kyōden. His style was more like that of Torii Kiyonaga than that of the teacher Shigemasa. His late years after the Kansei era (1789-1800) were devoted to writing fiction.

48-54. TORII KIYONAGA (1752-1815). Kiyonaga was the son of Shirokiya Ichivei, publisher and book dealer. He studied under Torii Kiyomitsu (Torii the Third), and after the death of his teacher became Torii the Fourth, to maintain the tradition of the Torii family as well as to educate the teacher's grandson, Kiyomine (Kiyomitsu the Second, or Torii the Fifth). He at first made portraits of actors in the Torii style but soon, influenced by Isoda Koryūsai and other artists, created an original style in the depiction of beautiful women. He portrayed the voluptuous beauty of women in a realistic style. His art, showing peculiarly beautiful colour tones and flowing lines, found great popularity, and "Kiyonaga style beauties" prevailed in the Ukiyo-e world of the Temmei period (1781-89).

55-57. KATSUKAWA SHUNCHŌ (late eighteenth century). Shunchō learned from Katsukawa Shunshō, and was active from the end of An-ei to the Kansei eras (1772-1800). His pictures are those of beauties, and show the strong influence of Torii Kiyonaga.

58-62. TŌSHŪSAI SHARAKU (active 1794-95). Sharaku was an unusual genius among all Ukiyo-e artists. His extremely bold, impressionistic portrayal of actors was an art of a kind never attempted by any other artist. The name of Sharaku is widely known throughout the world. He was active as a print designer for only 10 months from May 1794 to February 1795, during which period he made 145 prints. His whereabouts before and after that are totally unknown.

63. KABUKIDŌ ENKYŌ (1749-1803). Enkyō imitated the art of Sharaku, but his style was not so extremely unusual as that of Sharaku. He made only a few kinds of prints during his active period of about six months.
- 64-70. KITAGAWA UTAMARO (1753-1806). Utamaro at first studied under Toriyama Sekien. His art-name during the An-ei era (1772-80) was Kitagawa Toyoaki, but he changed the name to Utamaro in about 1782. He successfully depicted beauties in the style of Kiyonaga, but in 1791 he created a novel style of figure drawing. He published thereafter masterpieces of *Okubi-e* (large-head-pictures), or close-up portraits, one after another, and won great fame which conquered the Ukiyo-e world. He was punished by the Shogun government in 1804 on the charge that one of his works implied criticism of the Shogun's family, and he died in misery.
71. EISHŌSAI CHŌKI (late eighteenth century). Chōki was a pupil of Toriyama Sekien. He at first called himself Chōki, then changed the name to Nomakawa Shikō, and finally resumed the name Chōki. His works are pictures of beautiful women in the style of Utamaro, and are distinguished for light, clear colours and delicate flowing lines.
72. TORII KIYOMASA (late eighteenth century). Kiyomasa was the son of Torii Kiyonaga. He studied under his father in boyhood, but the father, upon becoming Torii the Fourth, caused him to give up art in order to prevent future dispute about the succession of the Torii family. Thus he was active only up to the age of 20. His art shows strong, free brushwork and skilful colour scheme.
73. KUBO SHUNMAN (1757-1820). Shunman learned from Katori Nahiko and Kitao Shigemasa. Shōsadō was another "art name". He was famous as a writer of fiction and comic poems. His favourite subject in Ukiyo-e was beautiful women, and he worked in a colour-scheme called "Beni-girai" (avoiding red colour) with the emphatic use of purple constructed with grey and yellow. His "subdued" colour tones are very effective.
74. CHOBUNSAI (OR HOSODA) EISHI (1756-1815). Eishi used the "art name" Chōbunsai. He learned painting from Kanō Eisen-in. He was the son of Hosoda Tokiyuki, great grandson of Hosoda Tamba-no-kami, who held an important position in the Shogun government. He himself was a Samurai of high rank, but gave up his governmental position and became a *machi-eshi* (artist of the town). He depicted women in an elegant and elaborate style.
75. CHŌKŌSAI EISHŌ (late eighteenth century). Eishō was one of the leading pupils of Hosoda Eishi. He, like his teacher, specialized in beauties, but his style was more delicate and realistic.
76. ICHIRAKUTEI EISUI (late eighteenth century). Eisui, too, was a pupil of Eishi. His *Okubi-e* (close-up pictures) of beautiful women show animated expression.
77. SHIKYŌSAI EIRI (OR REKISENTEI EIRI) (late eighteenth century). Eiri, Chōkyōsaia by another "art name", also learned from Hosoda Eishi. He later assumed the name Rekisentei Eiri, the Eiri in this case being written in characters different from the original Eiri. He excelled at portrayal of beautiful women.
- 78-80. UTAGAWA TOYOKUNI THE FIRST (1769-1825). Studied under Utagawa Toyoharu. His art was very eclectic, he readily assimilated the styles of other artists, and very successfully. His portraits of actors, in a style appealing to the masses, brought him nation-wide fame. He made fine pictures of beautiful women, too. He established his original Utagawa style in his later years.
81. UTAGAWA TOYOKUNI THE SECOND (1802-?). This artist at first used the name Toyoshige. He was a pupil of Toyokuni the First, and he became the latter's adopted son, thus, after the death of his teacher, inheriting the name Toyokuni. His style

- followed that of the later years of the teacher. He, too, was a man of great talent, but in activity and fame he seems to have been surpassed by Kunisada (Toyokuni the Third), a fellow pupil of his under Toyokuni the First.
82. UTAGAWA TOYOHIRO (1773-1828). Toyohiro, like Toyokuni the First, was one of the two distinguished pupils of Utagawa Toyoharu. With his excellent designs of beauties and landscape he competed in skill with Toyokuni, who specialized in portraits of actors. His works are characterized by quiet, poetic feeling.
83. UTAGAWA KUNIMASA (1773-1810). Kunimasa was taught by Toyokuni the First. He was skilful in portraying actors, especially in the *Okubi* (close-up) style. He made only a few pictures of women, but these show a delicate, sensuous beauty peculiar to his art.
84. UTAGAWA KUNIYOSHI (1797-1861). Kuniyoshi is coupled in fame with Kunisada (Toyokuni the Third) as one of the two outstanding pupils of Toyokuni the First. He dealt with actors and beauties, too, but his true merit was displayed in landscapes and *Musha-e* (pictures of historical warriors). His landscapes, in particular, were fresh, vivid ones in which he adopted Western techniques.
85. UTAGAWA KUNISADA (TOYOKUNI THE THIRD) (1786-1864). "Art names", Gokitei and Kōchōrō. He was a pupil of Toyokuni the First, and later became Toyokuni the Third. He was a pre-eminent figure in the Ukiyo-e world after the 1830's, and made a great number of pictures of beauties and actors. His main characteristics are exaggerated contours and voluptuous atmosphere.
86. KIKUKAWA EIZAN (1787-1867). Taught by a teacher who studied the Kanō painting school, and later learned from Suzuki Nanrei. He held a peculiar position among Ukiyo-e artists of his time as a man who, with his pictures of sensuous beauties in the style of Utamaro, emulated the Utagawa school then flourishing.
87. KEISAI EISEN (1790-1848). Ikeda by family name. He led a very eventful life and collaborated with Hiroshige in landscape. His late years were devoted to writing. He wrote, among other books, the *Zoku Ukiyo-e Ruikō*, a collection of biographies of Ukiyo-e artists, which is still an important source of information.
- 88-92. KATSUSHIKA HOKUSAI (1760-1849). Hokusai was a pupil of Katsukawa Shunshō. He called himself Shunrō at first, and changed his "art names" more than 20 times thereafter. He studied various styles such as those of the Kano, Tosa and Korin schools as well as Chinese and Western arts, and established his original style on the foundation of these. He was a man of great talent and diligence, eagerly depicting any fit subject for art. His fame is now world-wide.
93. TOTOYA HOKKEI (1780-1850). Hokkei's family name was Iwakubo, but he used the "house name" Totoya (fish dealer) as he kept a fish shop. He first learned painting from Kanō Masanobu (Kanō Yosen), but later studied under Katsushika Hokusai and specialized in Ukiyo-e. He was a devoted follower of the style of Hokusai, in which he worked at illustration of literary works of the time. He was especially clever at illustrating comic poems.
94. SHŌTEI HOKUJU (1763-1824). Hokuju studied under Hokusai, and developed a Western art style, besides creating his own original manner.
- 95-100. ICHIRYŪSAI (OR ANDŌ) HIROSHIGE (1797-1858). "Art names", Ichiryūsai and Rissai. He became in 1811 a pupil of Utagawa Toyohiro, by whom he was given the name Hiroshige the next year and founded his own school. The famous series *Fifty-three Stages on the Tokaidō Highway* brought him sudden and great fame. His landscapes were not realistic, faithful reproductions of nature, but a poetic, sentimental depiction of the climate of Japan in simplified brushwork and impressive, beautiful colours.

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