Sixth Period: 1849

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

Japanese Wood Cutting and Woodcut Printing


Wood: usually cherry; Togi (= Tungus), adzuki (= Catalpa) also used.

Tools:
- Knife, blade an inch to an inch and a half long; wooden handle, three inch chisel and gouges; five chisels, eight gouges, usual.
- Ruler.
- Brush.
- Mallet.
- Grindstone.

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

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

Paper: various, fibrous, mostly from Brachytheria; is moistened carefully in jiles; for color-printing it is treated with dose, a kind of glue to prevent spreading. Silk occasionally used.

Colors: black: Japanese ink - grayish or dark black. Also pine soot.
- White: 3) carbonate of lead, apt to blacken; gypsum, from oyster shell.
- Red: 1) beni, pale prind, from a dayflower; 3) choberije, pink, from China - cochineal; 4) shido or benigaara, red iron-oxide; 5) tan, red lead-oxide, apt to blacken; 6) shide, vermilion, from China; 7) yodo, cheap carmine, from Europe.
- Yellow: 1) beni; 2) orido; 3) shido - all from nature earths.
- Blue: 1) konjo, copper-carbonate; 2) auro, indigo.
- Green: rodakeho, aceto-arsenite of copper - or by mixture.
- Purple: by mixture: first by Toyokuni.
- Rice paste for matsumen and kushe: size from gelatine + album.

Enures, a rubber used in printing.

Anderson: Jap. Wood-Eng., p. 11
Periods of Ukiyo-e

The First Period: The Primitives.

From Monochrome to Polychrome: (1660 – 1764)
- Monochrome, Sukemobu, Haraigetaudo, Kiyomotai
- Kiyomasa, Kiyomoto II, Kurumura Masanobu
- Shiogawa, Toyonobu, Kiyomitsu I

The Second Period: The Early Polychrome Masters.

From Polychrome to Retirement of Shunkosai: (1764-80)
- Kurumobu, Korinshu, Shunkosai, Buncho, Shunpi
- Shunkosai, Toyohara, Shigemasa

The Third Period: Kiyonaga and his Followers.

From Maturity of Kiyonaga to his Retirement: (1780-90)
- Kiyonaga, Shuncho, Shunman, Kitao Masanobu

The Fourth Period: The Decline.

From Retirement of K. to Death of Utamaro: (1790-1806)
- Yeishi, Yeishe, Utamaro, Sharaku, Choki, Toyokuni, Toyohara

The Fifth Period: The Downfall.

From Death of U. to Death of Hiroshige: (1806-1858)
- Hokuso, Hiroshige

From Sicle: Chats.
Outline of History of Ukiyo-e

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

The second step in development came with the realization that the brilliant coloring the atsumi-yae could easily be imparted to the new prints. So some of the sheets of Moronobu and his contemporaries were colored by hand with orange, yellow, green, blue, and blue, somewhat after the manner used by the painters of the classical Kano school. In the latter prints, they began to appear, shortly after 1700, solid masses of orange as pigment. These sheets were called tan-yae, from the tan or red lead used in them. About 1710 citron and yellow were used in connection with the tan. By 1715 or a little later
Some history of Allegro: cont.

A delicate red color of vegetable origin was discovered and almost entirely replaced the cruder Tan红色 dye. This color was called kurenai ye.

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

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

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

Flax: 1849.
Westerners may smile at the distortion of such a figure; but they must acknowledge that an atmosphere of mystery and special destiny surrounds the form, precisely because the artist has dared use these devices. The Japanese artist will draw a woman as if she were a lily, a man as if he were a tempest; a dog as if it were a writhing snake, a mountain as if it were a towering giant. This is the very essence of poetical imagination, and the value of it is to endow a picture with obscure suggestions and overtones of infinite power. Symbols of experience beyond themselves, these designs are charged with an almost mystical command upon the emotions of the spectator. Western art has employed such a method comparatively little in painting. In poetry it occurs frequently.
...
Japanese art has certain conventions that are highly individual. Some of these may appear at first sight as rigid, formal, and artificial. For example, the Japanese draws figures without shadows, and makes no attempt to represent the play of light and shade on them. The scene is painted as if in a clear, cold vacuum, where the diffusion of illumination is almost perfect and uniform. In the Japanese view, a shadow is something ephemeral and transient—a mere accident of illusion, and as such unworthy of perpetuation in art. The pattern of the object itself, free from this momentary tyranny, should be the sole theme of the artist. Similarly, high lights or chiaroscuro are not attempted; nor is modelling by means of these employed. A universal flatness is the result—a result deliberately aimed at.

Most of the European ideas of perspective are ignored in these works. In accordance with the ancient Chinese canon—based upon an imaginative and not upon a visual perception—the linear perspective of the Japanese exactly reverses that of Western painting. In their system, parallel lines converge as they approach the spectator. Different planes of distance may be suggested merely by placing the remote plane higher up in the picture; and sometimes no attempt is made to diminish the size of the figures in the upper plane. These devices may seem very naive to the European. But in aerial perspective, the power to give to objects a coloring appropriate to their relative distance from the eye—the Japanese indisputably employ to the utmost subtlety. When these an-
taste differs from European custom, it is not because of ignorance, but because their way seems to them the more expressive — the better adapted to the creation of those peculiar impressions of beauty which are their aim. The longer one examines the products of those alien themes of drawing, the less certain one is likely to be. The superiority of our more scientific Western conventions. Pickers. Chats. p. 38.
In all Japanese art, the element of pure brushwork is of greater importance than in the art of Europe. The people, trained from childhood in the handling of the brush as well as a pencil for the drawing of the complex forms of written characters, acquire a facility and accuracy unknown in other lands. Fine calligraphy is esteemed an art in itself, and the Japanese painter, whose life is devoted further exercises with the brush, may achieve a unique degree of skill. His power to sweep, guide, and modulate the width and intensity of his line is developed into a sixth sense. He can make his brush stroke smooth-flowing as a violin note, or splintered as a broken branch, or wavering like the flow of a river, or coldly hard and sharp as a point. Sometimes it has the edge of a knife; at other times, it dies away into imperceptible gradations; its blacks are dark, gleaming in their intensity; its grays are like the veil of mist. The mystery of the expression of pure personality in art is nowhere more strikingly exemplified than here. To the accustomed eye, the line-work of the Japanese artist is vibrant with intimate connection between hand and spirit. This command of the brush, so perfect that the passion of the artist's soul flows out through it, is one of the vital characteristics of Japanese painting.
Colors in Ukiyo-e.

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

Fichte: Chats, p. 143.
Memos:

Books:


Amos. Impressions ofukiyo-e. Paul Elder.

Dionysius. 1923. Scribners.


J. B. Lippincott.
Colour prints: (Yeigan).

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

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


disciple of Kuniyada. Pupil of Tempo Meiji. Called himself an 
Wakasaburo of the Hashimoto family, personal name Ken, called 
Kensuke. Style: Gysukuran, Goyo, Goyen, etc. When Kunisada 
II (really III) succeeded to Goyo, many of his disciples and 
their masters and changers changed, but Dahahide did not change, which 
was a sign of his character. He painted pictures of beauties, warriors, and panoramic scenery, 
His sketches are detailed and every stroke is carefully made. His 
complete views are in the order of birds' eye views and 
are based on his own observations. 
Many of his works date back to early Tempo. There are picture books also by him. 

In Keio (1858-1859) we find all sorts of works while staying 
with his pictures. Nogizaka many scenes of Yokohama 
and other prints relating to Yokohama. About Manen 
(1860) and Bunkyo (1867-1869). He is said to have resided 
to Yokohama about this time. Previously he had lived in 
Kameido, in part of Tenmanji, and he also lived 
of Longs, Fukuoka during Senji 1864 and Keio 
(1865-1866). Keio 2. Bunkyo ordered eleven color-prints 
artists to make up an album to be exhibited in France: 
Dahahide and Kuniyada were among them. This might be 
due to seniority, but their skill was recognized. 
His painting styles may be seen in his prints (mostly triptychs), 
from Meiji 1-3. A fan design by him is dated Meiji 5, 
so there is no doubt that he lived until then. From the 
map in Yokohama Dehiran no Shinkei published in the 
Spring of Meiji 4 (1871) - painted by Hashimoto Gysukuran 
sai, whose age was 67, we can come back 
to his birth date. The title Gysukuran appearing in 
Shinsui (New Best of West) tools. Meiji 5.5. was used 
for a time by the author.
Yoshimori i.

b. Tempo 1. (1830): d. Meiji 17.10.10 (1884) aged 55 years.
Professional lineage: disciple of Kunisada. Period of production: Kaei-Meiji. He called himself Wagenrō of the Waki family (sometimes said of Takachiho family. Calling name: Sa-Kenō (also called Kunshū, Ikkasai, Kosai, Shkurakubō, etc.). He first lived at Hikōjī, Shitaya, and later at Kayacho, Ikenobara. In his later years he was invited to take an office of 13th class in the Home Department. He however left his office and went to Yokohama where he lived in Nogichi. He devoted himself to painting of birds and flowers suitable for export. Some claim that he died Meiji 18.10.5. (1889).

Yoshimori ii.

b. Ansei 1.4 (1854). Professional lineage: disciple of Yoshimori. Period of production: Meiji. Of the Masaki family: calling name Fukumatsu. In Kōka 2 (1856) he began study under Yoshimori and styled himself Morimasa. He also called himself Yoshimori-ji Kemonokada. In Meiji 13.2. (1880) he assumed the name Yoshimori and styled himself Ikkasai. It is said that he painted the sign of the Takezawa Theatre in Asakusa. He resided in Kurumazakacho, Shitaya, but later removed to 2-chome, Benjakūcho, Asakusa.
لا يمكنني قراءة النص العربي من الصورة المقدمة.
Yoshikaze, Yoshiin:

Disciple of Kuniyoshi; period Kaei - Bunkyö. Céls an Utagawa; commonly known as Girotchi, or Girotchi. His seals read: Ichijusai, or Issen. Yoshikaze. Lived at Kagoshima, Shikoku. Skilled in painting foreigner portraits.
Yoshizumi:

b. Tempo 4 (1833); d. Meiji 37, 2-6 (1904), aged 72.

Disciple of Kunigaki. Pseud. Kaizō Meiji; called
Kōjirō; style Okkatsui (later Ken sai), Chōkō,
Sharaku, etc. Born at Tōkyō, Asakusa. At first he apprenticed himself
to a papermaker, as his father's wish, but his natural ten-

dency was to color prints. He finally gained patronage
and became disciple of Kunigaki. He met success and in time came to rank with
his colleagues Yoshitaki, Yoshitoshi, etc. He
was skilful at actors, portraits, and beauties. Ac-


gording to the venerable Gakkōsei's research,
Yoshizumi illustrated a miscellany Shim bun
called Tōkyō Nichininichi Shim bun from Meiji
17. 10 to Meiji 8, 7. Also in Meiji 6 he
published Tōkyō Eisei Shim bun, illustrat-
ing the pictures himself. First illustrated newspaper.

Lived at Suwa-cho, Asakusa; Yonge-cho, Shin-
Komichi, Inaka-gawa; Senga, Totsuyama-cho, Shin-
Bashi; Taiko-machi, Nango, where he died. Poet.

Humorous Gekigaan. Yoshizumi, Nichiyū-koji. Buried in
family cemetery, Ansei-ji, Yoshino-cho, Asakusa (Nichia-
ten); remained at end of Meiji 5. Deaiji, Shibukawa
agama Kanigakubo, suburb of Tōkyō. Portrait-

Shinjyō Kishin-den (unusual men of interest). Ban'yō 3.
Yoshikane:

Disciple of Kuniyoshi; period: Tempō–Meiji.
Claimed to be Utagawa. Family name: Ikeda;
Known as Ikusaburō; style: Sakibōsai, Ichibōsai; and Chōkōro. His early name was
Yoshikane 津田晴 (clear weather). He painted
warriors and early Meiji costumes. He lived
at Kayagō, Osaka; later at Nankinmachi.
In Meiji 13 (1880) in Sakabashi-chō.

Yoshikane:

Disciple of Yoshiume; period: Meiji. Named
Osaka. Called himself as Utagawa. Family name
Fuji: Inoue Kisaburō.
Yoshifuji:

b. Bunsei 11 (1828); d. Meiji 20 (1887), aged 60 yrs.
Disciple of Kunioku; period Kais - Meiji. Called
Utazawa. Family name, Nishimura; known as Fuji-
taro; style, Sekibosai. Adept in pictures of warriors,
Kuniage (Panoramaes) and cuts. All sorts of
pictures, handled by children, he was nicknamed
"Omocha Yoshifuji." At first he lived in Haruaki-
cho, Kongo; later in Kojinmacho, Asakusa. On
his prints of Meiji 15 (1882) and Meiji 20 (1887)
his name appears as Nishimura Yoshifuji in the
career Nishimura Fujitaro, No. 58 Kita-Miwa-
ji machi, Asakusa.
I. Former name of Toyokuni II.

II. Early Meiji. Called an Utagawa. "Around Meiji 4 or 5 (1871 or 1872) was an artist named Toyoshige II. But his identity is unknown." — Wikipedi:Keiden. Mr. Miyazaki states in red, that he is Utagawa Kanimatake's early name.
I. Principles of Technology

II. Components: Called on Intelligence, "Inward Mind"

Ann. (1875-1876) more on outside research. The experience

and development of conventional, "inward intelligence"

My hippocampus, lecture notes, notes on "inward intelligence"

Communication: Current wave
Yoshitöyo:

Seirinusai Yoshitöyo.


Disciple of Kuniyoshi. Period, Ansei-Keio.

Claimed to be Tôgôe, Family, Fukuyama; Name, Kenkichi; Style, Seirinusai. Son of concubine of an inn-owner near Sanrakushî, Uyeno.

Studied first under Tôyôkuni III, but soon left him for Kuniyoshi. At this time there was enmity between Kuniyoshi and his colleague Kunisada, who changed his name to Tôyôkuni III. It was this that caused Kuniyoshi to give Kenkichi, his new disciple, the name Yoshitöyo. This is done to place the first syllable of Tôyôkuni under the last syllable of Kuniyoshi. Yoshitöyo was skilful at warriors. It is said that he painted kite pictures in his last days. He did not marry. He died in temporary residence in Osaka. Posthumous name, Hōzanin, Enoshinski. His grave is at Shokakujî, near Kikuyabashi, Osaka (Kishiren). — From the study by Kaneko and Tame.
Yoshitennyū

1822-1866

Yoshitennyū was the pen name of an artist from the Meiji period known for his work in the ukiyo-e genre. Born in 1822, he was a disciple of Kuniyoshi, a prominent ukiyo-e artist of the time. His work often featured scenes from traditional Japanese culture and history, and he was known for his detailed and colorful style.

Yoshitennyū was a talented artist who contributed significantly to the ukiyo-e genre. His works are highly regarded for their intricate details and vibrant colors. He passed away in 1866, leaving a legacy that continues to inspire artists and art enthusiasts today.
Yoshitôrô: Minor Udôyô

Disciple of Kuniyoshi; period, Tempo-Meiji; claimed to be Utagawa-Magashima family; name Tatsugô; style: Schindô and Himenôrô. It is said that for some reason, on the thirtieth anniversary of his master Kuniyoshi, he was ousted by his colleagues, and thereafter Mosai. Most skilled in painting warriors; some masterpieces in actors and portraits. After the Restoration his prints of customs were popular. Lived at Hasegawa-cho, Nakahashi, Matsukawa-cho and No. 6, Kojichô, Kanda.
Yoshitomi:  
menor Umayoe.

disciple of Kunitoshi: period, Kaei-Meiji.
Called himself an Utagawa: Hagiwara family, 
at first called himself Schigeiso Yoshitomi, 
but moved to Yokohama about Meiji 6 and 
thereafter Hothei.
Yoshinoji:  Minolkege

disciple of Kuniyoshi: period, Kaga: Bunkyo.
Called himself Utagawa: style, Ichirinsai.
On a print of Bunkyo 1 (1861) Ichirinsai Yo-
Shinobu. This is the identical person.
(Tenkiota) Yoshitsuki: cont.

limiting themselves in the most artistic clumsiness), would be only prized as adorning his name as the last master; for ninety percent, we have no grief for their hastening into blessed dusts.

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

p. 150

accident of the Lord Di series, disappointed him.

Battles and Historical Heroes, series (100); contemp. to fill demands: mostly forgotten.

Kiyomori's Illness. 1385. "fairly found his own art.

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

We can point out many shortcomings in his work as a pure Utayake artist; but after all, I think that nobody will deny his rare and versatile talent. It is a pity that he was not born in a better and more prospere.

p. 152

He was an interesting personality, full of stories and anecdotes, ... he was human and lovable.

Hosoechi Yone: The Last Master of the U. School.
(Yoshitoshi): cont.
disturbed by love beyond hope, although I hesitate to say they are the best specimens (and yet they are in their own way) they have few companions in the long Ukiyo-e annals as theatrical posters, for which exaggeration should not be too much blamed. The striking point of emphasis in design, hitting well the artistic merit, makes them worthy. I recall what I have heard about the Kozure picture; it is said that the artist specially three days to draw this "Hundred days wig" to use the theatrical phrase. And what painstaking execu-
tion of the artist; and again what wonderful detri-
ty of the Japanese carver (Ueda) and printer. Per-

again, the realism was the main cause why Yoshito-
schi's art failed to compete with the earlier Ukiyo-e artists like Shunsho, Utamaro, and even Hokusai; it was doubtless an art borrowed from the West. When I observe how Yoshitoshi's art, unlike the earlier artists, delighted to use the straight, forceful lines, the modern Western illustrators; the picture called La Mort is a fit example in which he carried out that tendency or maniervism with most versa-
tility. I dare say that his pictures, whether of historic
al heroes or professional beauties (which were least affected by the so-called realism in Western perspec-
tives; and observed carefully the old Ukiyo-e canons,
(Yoshitoki) Yoshitoki: cont.

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

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

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

--- series of Three called Shadow, Moon, and Flowers, two of them commemorating Danjuro in his well-known role of Kanemon Kyuuri, and one, Kiku-goro in Seigen, whose early life of priesthood was
(Foukioka) Yoshitoshi:

Affected early by Western art, finding specimens in Kuniyoshi's storehouse and the general public were equally simple when Kuniyoshi's style Sensei's first attempt after the new departure, quite impressive as he thought was well received by them; when he was too far in this foreign imitation through his little knowledge, as in his battles of Kyowa, he vanquished the whole picture. ... Time is, after all, the best judge, as we know that more early pictures of Yoshitoshi's early days, when he had not found his own art, are most peacefully buried today under the heavy dusts of blessed oblivion. p. 146

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

He helps, more than any other artist, the historian of Japanese art to study the age psychologically, in fact, he serves him more than Hokusai or Utamaro.
b. Tempō 10.3.17 (1839); d. Meiji 25.6.9 (1892)

disciple of Kunigoro; period Alice-Mèji.

Four opinions as to father's name: Yoshioka
Keibē, Yoshioka Kinzaburō, Yoshioka Oria-
būrō, Kenkōsha Tamesaburō. This Kinsaburō
was a physician, while Tamesaburō is said to
have been a retainer ofbakufu. Mr. Yamamura
Kutō, disciple of Yoshitoshi, says—although it
appears on the government registers as second
son of Yoshioka Oria-bōrō, it should really be
second son of Yoshioka Kinzaburō (later dENG to
Keibē). Commonly called Yonëjirō. Bec-
•ame a disciple of Kunigoro in Kaku 3 (1852)
when twelve years old. Many styles, as: Gyō-
Kuōrō, Ikai, Kaisai, Kaisai, Sokotai, etc. From
Meiji 5 and 6 (1872-3) he suffered a nervous
breakdown; recovering towards the end of Meiji
6, he assumed Daiō (dai, great; so, revive).

Early in his career he admired the styles of
Kikuchi Yōsai and delighted in painting
historical personages. He borrowed somewhat
from Western art and many departures
from the old school. Besides ukiyo-e he made
newspaper illustrations and was highly conside-
There is not space for a full list of his ukiyo-e:
Yoshitóshi:
but outstanding are:

Taira disappearing in sea, Bunji (1185) a triptych
of Kábi (1885) done at 15 years old.

Rambles of Eikai: Several sheets, Meiji 5 (1872)

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

Yubin Köchi shimben, Singles, Serial, Meiji 7.

Matching the beauties (geisha). Singles, Meiji 9 (1876)


Choice Collection of Pairs. Several.

Twelve Prizes of Tokyo month by month, Meiji 16 (1893)

One Hundred Moon Scenes, 150 sheet. Meiji 18-24

Thirty-twoStudies of Customs, Meiji 21 (1888). Cut 69.

Shogaku-shobin: penance: diptych

Kintaro and carp: diptych

Akaichi-gei de & Obi: vi diptych

Journey of rustic Genji: diptych

Carp under wisteria: triptych, Meiji 27 (1894)

Served: Nakahashi (Keio 1865); 2-chome, Tachibana-

Shi: Okemachi; No. 1, Kiyotakemachi; Nr. Minami-

Okemachi; No. 1, Kiyotakemachi; Nr. Minami-

Kinosuke-cho; No. 5, Maruyama-cho; Minami-kan

Kasumicho; Minaya-cho; Nogu Niyamage-cho; bought house at Sugar

Kura-cho; Naga Niyamage-cho; bought house at Sugar

Kura-cho; Asakusa; 1855 and lived there 5 or 6 years

Kura-cho; Asakusa; 1855 and lived there 5 or 6 years

Hearing it unlucky began to build, meantime weij

In his mind: Treatment of no avail. Left hospital
and soon died at Kamezawa-cho, Otsuka Sho.

Yoshitóshi-Koji, Benio Bunkó-ki, Rec. 1.
Hiroshige Second:

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

Second Hiroshige

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

--- Shigenobu appears to have succeeded to the name Sengai soon after Hiroshige discarded it. --- At all events, he was still using the name in Bunsei 2, on a set of Chiritsu prints; and it was not until after the death of Hiroshige that he assumed the latter's appellation of Sengai, with his in character identical with those of the master.

In a very short time, however, he dropped the "Sengai" appellation, in order not to be confused with certain public prints then carried Shinya Sengai Bunchaku, and for a while used only the remainder Ryusai, as, indeed, his master had sometimes done. --- He had inherited Hiroshige's property -- including his seals -- and it is related that one morning, for many unexplained, he left the house where his master had lived, and he had lived for so long, without his breakfast.
Sekino Hiroshige: cont.

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

Strange Hiroshige, pp. 22–23

Shigenobu was driven to abandon his painting and struggle for a bare living in decorating kites and the like. He moved to Yokohama, renounced his own name and found employment in painting char font (tea-boxes). Kishimoto still helped him from time to time, but in Meiji 2 he died in great poverty in his 44th year. Kishimoto paid for his funeral. He left no family.
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Shigenobu = Hiroshige II.

The present tendency of Japanese critics generally (who, following the lead given to them by European writers, seem at last to have begun really to appreciate the landscapes of Hiroshige) is to give everything published during his lifetime and some work only completed shortly after his death the first of the name. And this point of view has the unswerving adherence of Mr. F. Happer, to whose patient and unceasing tireless researches we all, and especially the present writer in particular, owe so much. Moreover, it may not be conveniently stated, that Mr. Happer is entitled to the credit of having been the first to identify Shigenobu as the second Hiroshige.

Strange: Hiroshige p. 25.

(Yanagawa Shigenobu was a disciple of Hokusai.)
Shigenobu = Hiroshige II.

Strang gives him much more credit than Happer does; attributing an active collaboration through the latter years. He thinks much was left to Shigenobu in the development and execution of ideas. Of Yedo Miyage (1861) he says: The work in these later volumes is much inferior to that in those issued during Hiroshige's lifetime and it cannot be assumed that his inferior prints reproduce the master's drawings in the sense that they are facsimile copies. Vol. 8 is perhaps by Shigenobu; the rest are built up by a designer of little skill—Hiroshige III—from skeletons such as we have already referred to and seem to indicate the method by which the better Shigenobu may have aimed at the prints of the debatable period. Strang: Hiroshige. p. 28

Undoubtedly work of Shigenobu: began to be known in 1852. Signed Shigenobu. Some figure pieces even earlier.

Ichiryusai Shigenobu
Ichiryusai's pupil Shigenobu

48 views of Yedo (Tsutakchie)
80 of the 100 views of Provinces (Alwagei, 1859-1861)
68 similar (Tsutakchie)
several sets of Yedo views
Dunjo-no-ji 255 anniversary, 1863, collaborating with Chigemasa in 1865.
Shigemasa = Hiroshige iii (also Hiroshige ii).

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


See: his portrait print of Hiroshige monument at Akiba temple. Print of same
Kōga

pupil of Keiko; period Meiji-Taisho
Tsuchiyama family; for some reason he went under
the name of Sakaimori; proper personal name
was Toshikina. Skilled at painting no for wood
blocks. Among his works are:

Kōgakujō: Album of no-plays. Kōgakujō
Hyakunin: One hundred no
Gojuban: Fifty no comedies
Kunimasa V. (= Baido)
pupil of Kunimasa IV: style Baido. Some of his prints of Meiji 26, 27 are signed Kunimasa V.
When he was fifteen years of age he studied under the distinguished ukiyoe artist Ichigōsai Tōkyūmi 2. When twenty, he assumed the title Kenimasa IV (Magawa). At the age of sixty-four he was known as Baidō Hōsai and lived at the back of Okuyama in Asakusa. Fortunately for the enthusiasts he followed the practice of his predecessors and showed his skill in painting portraits. His family name was Takeuchi and his personal name was Eiryū. His son Ayō was also noted for his skill in portrait painting. Therefore both father and son were well known. He was recognized as an eccentric. He was fond of travel and spent years in visiting the most out-of-the-way places in the whole realm studying the essence of ukiyoe. His portraits of actors and others reveals Yedo characteristics to a marked degree, which we cherish greatly today. He retained his youth to a good old age but did not have old manish atmosphere.

A Hokusai: Mike wa mina o wo warete to
the whole trunk forgets its age
nare no hana. — Hōsai
plum blossoms.

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

Ota:
Kiyosada:

b. Koka 1, 8 (1844): d. Meiji 34, 2, 14 (1901). Aged 58
first studied under Kunigosho; later under Kijomitsuo. II. Period: Bunkyo-Meiji. He called himself a Torii. He was before a Watanabe: adopted a Saito. His child name was, Matsuijirou, later Chokachi. When 13
years old became pupil of Kunigosho and took name Yoshisato. After Kunigosho's death he studied under Kijomitsu and assumed the name of
Kiyosada. Also known as Chōhō. When Kishōga
theater, as site of present Meiji-za) was built, he became
its stage-manager and painted actor albums. Since then he is said to have made steady for
the Torii. For further reasons he had made
Kiyosada-Tori. VII after the death of the latter's
father. Kiyosada's posthumous name is
Kantokuin Kiyosada Nikka Shinski, Buindai,
Myōkenji, Shichikineko Shitaya.
Kiyochika:


Lineage: Japanese and Western painting; period of production Meiji-Taisho. He was born at Kurayashiki, Asakusa.

Ninth child of Kobayashi Shigebe, who was a headman of Kurakata-gakusho (goshuin). He had five elder brothers and three elder sisters. The family moved to Horioka when he was five or six years old. He was fond of drawing from early childhood. It was his habit to go to the racing ground and come home and draw pictures of the young samurai on horseback. There is also a picture which shows him hit by a top, when he broke away from a group of friends who were fishing with tops and absorbed in drawing pictures on the ground with a stick of bamboo. In this picture he appears as a boy of five or six years with peculiar hair arrangement and wearing a large money-pouch. In Reminiscences (1862) his father died and he became head of the house, at 16 years. His elder brothers were prostrated so that his trust fell to his lot despite his youth. He succeeded to his father's office. He was now initiated into manhood and was called Katsunobu. His juvenile name was not changed owing to the fact that the Shogun of the time was occupied when the naming should have taken place, so he remained Kiyochika all his life. (Fran.: Memories of Kiyochika by Kobayashi Katsunobu.) Conditions of society were changing; and after the Restoration the Kurakata was done away with.

Thereafter he led a wandering period in Edo-city. With the death of his mother, he decided to return to his former Tokyo. On his way there, he learned photography under Shimotsuka Senjo, the pioneer. He also
Kiyochika: cont.

studied oil painting under an Englishman, Wagman, and then returned to the mothercity. He then learned the fundamentals of Japanese painting under Shōjōyosai and Oshibata Preshin. Therefore he was able to acquiring the command of the brush and the handling of light, which were necessary in producing good prints. Castles, buildings and the new introductions all had their lasting influence on Kiyochika. Fond of sketching, he more than filled his sketchbook. At this juncture lithographic pictures of ships, and copper-etchings were popular. Hence the wood-block printers were seeking for and made for things to please the novelty-seeking public. When Matsuzaki Heikichi of Dairokuya saw Kiyochika's sketches, he was much impressed and invited him to have his work published. The prints published were correct in perspective and used heavy and light lines ingeniously. They produced wood-prints with a touch of freshness, the scenery, portrait, animal, flower or design, and color. The improvement in facial coloring and in drawing technique is credited to Kiyochika's efforts. Sales were good and other block-printers sought his work, and the prints published from Meiji 9 (1876) to his old age, ran to several hundred. Most of his paintings were done in his later years; and they several times outnumber his prints. At the Ryogoku Art Club, Meiji 41. 4. 8 (1908) he painted more than authors and pictures in a day. Contrariwise, he spent many months upon a single masterpiece. From the end of the Shogunate onward, his work was more notable.
Kiyochika: cart.

for quality rather than quantity. His best work is his sketches.

What historical pictures he did were only for the satisfaction

of his publishers. The following is the list of Kiyochika's artistic

work. (47 numbers). — for Matsuzaki Heikichi. He also

drew comics (Punch), grimaces, wild sites, sketch-
picture books, etc. In tracing Kiyochika's art develop-

ment, we will say that he started oil painting after

he took up block printing. His color printing dates from

Meiji 9. From then on until Meiji 18, he designed

magazine covers, and illustrated such periodicals as

Yamatoe, Myakono Hana, Myakkaen, Shokumugumi,

and Hirono Shinden. Thus he raised the quality of

magazine and newspaper art. Kiyochika's artist name appeared in his maiden efforts published

Meiji 9. 1. 13 - the Free scenes of Yedotachi, a

tripod Ryogokubashi, where it reads Hoensha

Kiyochika. This was changed to Shinseiri and

Shinsei by Meiji 17 (1884) and after Meiji 18, the

titles no longer appeared on the prints. In his

paintings, however, Shinsei or Shin appeared in his old age. When he was old, he made paintings

by request when journeying from place to place.

The following extracts regarding his journeys are

taken from Kurosaki Shin's Kiyochikaguden

(Illustrated Life of K.) His home addresses were:

213 Wakaamiyama machi (Narita); 3-chome Ariecho;

Yonezawa; 21 Naniikeicho; 12 Gensukecho, Shiba;
On 28th of October, 1885, when his third daughter, Katoe, was born. The female figure that appears in the landscape painting is his wife Yoshiko. Several months later they moved to Daimyokuden, Kyobashi, and later to Kaga-cho. The fourth daughter, Katoe, was born the 27th of July 1894. After which they moved to Kaminarimon, Asakusa, and next at Shinbasha, Asakusa. A year later they moved to Kuruma, Kaga-cho, Shitaya-ke. It was while living here that he went to Nagano (Shinsho) to sketch. He seems to have lodged near Shinsho and to have wandered around among the mountains. Meiji 32, accompanied by a colored man, Fukuma, he left Tokyo and went to Nagano; then to Ueda. It was then that he made several hundred paintings through the kindness of the merchant-prince Swasak. Then they went on to Kiri-ji, Gunma-ken, and while touring at Kanazawa, in Kanazawa, he made some scores of paintings through the kindness of the merchant-prince Swasak. At this juncture, he suffered with his stomach, but was cured in a month by the kind care of Dr. Kobayashi. His next station was at Kabiya Inn, Ashikaga, where he stayed a month, making a number of paintings, then to Sendai, in 6 months, where he made sketches of Matsushima, spending two months, when he returned to Tokyo. Towards the end of the year he was at Nomori Inn, Yonezawa, where he came to know Oshima Yōsai. The three then went to Fukushima, spending days in sketching landscapes and customs, filling orders.
During the year it was one of the last times he returned to Tokyo. About this time he painted serial plants for Nippon Musashino and for the magazines Kamekko (Life, i.e. Pain, Pleasure) and Gakaretz (Delicate Taste, Etc.). Summer Meiji 33 (1900) he made a trip to Fukuoka, Fukuoka, in his way to Osaka. He sketched the beauties of Setonaikai. Kii (Inland Sea), he returned to Tokyo. An oil painting of flowers at Tomonoura, Fukuoka, was done in Meiji 15. While he was in Osaka, Esaki Kikuo visited him and urged him to go to Kanazawa. He was there welcomed by General Kanie Motomi, the divisional commander, Rakuhojiyama, Major Mori and various others. He was invited to serve in the pottery-painting school; a change in decoration of Kutani ware is noticeable thereafter. In Meiji 34 (1901) he moved to Meikojima and later to Asakusa-ya. In the spring of this year he suddenly left Tokyo and visited Soma and Okaya (Shinano). Here he counseled himself by studying the mountain scenery and companionship with his congenial friends. From Meiji 39.7 (1906) to Meiji 40.5 (1908) he traveled to Hirooake and painted several hundred pieces, through the patronage of Dr. Narumi Teigo of Shinagawacho and others. Meiji 37 (1904) he moved to Fujimicho, Kojima-Chi. His wife, Yoshiko, died, Meiji 45.4.13. (1912) aged 53. He organized Shigyakai (Friends Society) as the Sogo club in Kallgaracho. Meiji 45.6, and distributed his paintings to the members in the order of their initiation. His paintings now showed experienced
Kyoichi: end.

Japan.

skill. In Taisho 2 (1913) he went to Dowa making sketches of the great table land of Dowa-dake, and the territory around Okaya. Ninth month he went to Matsunoto, putting up at Orii Yosaburo's, his relative, and divided his time between drama, horse-riding, and sketching. After eight months he returned to Tokyo. Taisho 3.3. he spent a Kusco Painting Meeting at Chikushi Club, displaying and distributing the sketches which he had made in two years in the Ohe mountain. About this time he used to tell his disciples Matsumoto, Tsuchiya Kosui and others to carefully preserve his paintings (landscapes) because their values will appreciate in foreign lands. He seems to have had great confidence in his landscapes. For a time he lived at Hontjin, and later at Nakaasato, Takinokawa. In Taisho 4, he was suffering from chronic rheumatism. Seventh month he went to Matsunoto and spent much time at Asama hot spring, under care of Orii Den. With the approach of the cold season, becoming worse, he returned to Tokyo, mid-nov. On 11.23 he went on an endless journey, never to return. He was then 69 years old. On 11.4 he was buried with his ancestors in the grounds of Aoyamakura in Nagasumichi. Posthumous name Shinseiin Taigaku Kyoichi Koji. Survivors: oldest daughter, Mrs. Kano Goro; youngest (Kato). Mrs. Kikuno Jentaro; fourth daughter (Kato - Ko) Mrs. Katahishi Shosuke. (This account is by Watanabe Shozaburo). Life and works of Kyoichi to be published this autumn.