

ukiyo-e
a history of its
development

UKIYO-E - A History of its development.
Final Year thesis.

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Moya Bligh.

Ukiyo-o



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PART 1.

UKIYO-E - A history of its development.

The Japanese character which expresses UKIYO-E 浮世絵 originally meant "painful aspects of life". But slowly through the work of the UKIYO-E artists it came to mean a painting which expressed contemporary customs. And gradually the paintings were associated with particular customs while the name UKIYO-E was still carried. It should be noted here that UKIYO-E is quite different from earlier Japanese schools of art, although some similarities do exist. (this will be explained later in the thesis).

The Subject Matter of UKIYO-E.

The range of UKIYO-E subject matter was unlimited in the beginning and merely expressed the customs of the EDO period. However the most popular subjects were the "BIJIN GA" - this literally means beautiful woman. BIJIN GA from all classes were painted, but the most popular were the playgirls - "geisha". Probably the next in popularity were those UKIYO-E related to the drama. These were called "YAKUSHA-E" and were closely associated with the "KABUKI" theatre. The development of contemporary drama was quite similar to that of UKIYO-E and was enjoyed by the public,

so it was quite natural that the UKIYO-E artist should want to paint actors and the stage. Later on when the "BIJIN-GA" and the "YAKUSHA -E were no longer popular, scenery and landscape were painted, this was in the final stages of UKIYO-E. There are a few rare prints of early landscape and it was really HIROSHIGE and HOKUSAI who brought them into popularity. By that time these artists had been affected by western style painting techniques, and were called "UKI-E".

Other subject matter includes animals and flowers, most artists did some of these. Historical events such as wars were shown. In the later stages of the EDO period satirical books were popular and some prints were made for illustration. Another subject portrayed was "MAKURA-E", this literally means "sensual matter" most UKIYO-E artists portrayed this.

BRUSH PAINTING AND PRINT.

Basically there are two types of UKIYO-E, the first is where the whole picture is painted, and we can only recognise the style as UKIYO-E. The second is the more famous, it is the print. The print actually developed from the paintings and in the beginning they were a combination of a China black print with red paint handpainted on afterwards. This was called "TAN-E".

From this, "BENI-E" developed, where more than one kind of red was used with the black print. The next development was "URUSHI-E" where japan lacquer was used instead of paint, for a more elaborate kind of UKIYO-E. These were all fully developed before the "BENISURI-E" was printed, this was a black printed woodblock, as before, but instead of painting in the red, a red printed woodblock was used. From this "NISHIKI-E" developed, which is the many coloured woodblock print of the mid-eighteenth century (1764). UKIYO-E prints were made from paintings which were designed for the prints, so that they were not only affected by the original artist but also by both the printmaker and blockmaker. In some of the earlier prints two painters were involved, i.e. the original artist and the artist who painted in over the black print. So when we appreciate the prints we must remember not only the pictorial composition but also the flow of the line, which showed the skill of the engraver. Another aspect to note is that special light transparent feeling of water-paint which shows the techniques of the printers. At the early stages of UKIYO-E printing, most of the artists painted too. HISHIKAWA MORONOBU, who is said to be the man who brought UKIYO-E together from

the other Japanese schools, and so is the father of UKIYO-E. When this man died the UKIYO-E style was continued on by the MIYAKAWA group, who painted only and at one stage the painters and printers were equal in quality. However in the TOKUGAWA period (EDO) the changeover to printing took place.

DRAMA, LITERATURE and UKIYO-E.

UKIYO-E and KAHUKI drama have a close relation to one another. Looking at the history and development of these two, it is clear they both express contemporary life - so it is not surprising to find the UKIYO-E artists found some of their subject matter in Drama. Both of these arts had been developed for the public. So UKIYO-E artists used the actors as subject matter and the actors themselves benefitted from this kind of publicity. The actors became famous and the artists became prosperous. So the actors (YAKUSA) tried to please the painters, so as to improve their popularity. So YAKUSA-E was an important facet of UKIYO-E. Until and during this period in Japanese culture there was always a close relationship between literature and painting. In the KANO school, there was a close alliance with Chinese literature, -"KAN BUNGA KU". Whereas in the TOSA school the connection was with Japanese literature - "KOKU".



48. Watching divers for shellfish. UTAMARO (1753-1806.)

In UKIYO-E, the literature was very simple, stories which helped to complete the picture, and were for the public. UKIYO-E prints developed with these stories as illustrations, because they were cheap to print, and many could be done.

UKIYO-E and POLITICS.

As I have already mentioned, UKIYO-E expressed contemporary life, and so it was closely related to the political changes of that time. When the standards of living increased, this was reflected in UKIYO-E by more colour.

More than this, UKIYO-E was directly affected by politics when the government issued a special warning not to use too many colours in the prints as this made them too luxurious! UTAMARO was jailed for 50 days as a result of this and others were suitably punished! On one occasion the Government intervened, preventing the use of the colour red! In the end, this proved to be the best because it improved the standard of the technique of printing, which was beginning to get caught up in colours.

PREVIOUS GENRE PAINTINGS IN JAPAN.

In the HEIAN-KAMAKURA period the Japanese painters stopped using the Chinese style and went their own way. These new paintings were given the title "YAMATO-E", which literally

SUMMARY

UKIYO-E.

The art of the woodcut was introduced to Japan in the wake of Buddhism. It was used for both pictures and text. The earliest surviving Japanese printed text dates from the 8th and are Buddhist charms. (See Shubutsu). For a long time the woodcut was only used for Buddha. Then in the 12th the subject matter extended to genre. They were designs on fan shaped papers on which sacred texts were written. In 1391 and again in 1414 some remarkable woodcuts were made to illustrate the history of the Yuzu Nembutsu sect. Not until the 17th did any real developments take place.

In 1608 an illustrated edition of ISE MONOGATORI, a classic tale appeared in woodcuts. Other illustrated editions of classic and popular stories followed. But it was HISHIKAWA MORONOBU who transformed the art and really made possible the development of UKIYO-E. It was really the desire for pleasure in art among the lower classes, now that they enjoyed the peace of a settled government. Paintings were too expensive. MORONOBU saw the enormous possibilities of the woodcut, and adapted his style to the limitations and possibilities of that medium.

means "JAPAN PAINTINGS". Later on in the ASHIKAGA period, a new style was again introduced from China, and had a big effect on Japanese painting. The Japanese artists welcomed it and adopted it. Some of the more famous artists of this period include JOGETSU, SESSHU and SHUNBUN. It was from this style that KANO derived.

In another part of Japan the Japanese style of painting was succeeded by the TOSA style. This was more Japanese, not while it existed as a style, there were really no good painters using it. So the time came for the revival of "YAMATO-E", the people had become tired of the China black style of brush painting - "SUIBOKU-GA". The Japanese had lost interest in a culture that was not their own.

Theoretically this fusion of "YAMATO-E" and "SUITOKU-GA", should have been done by the TOSA school, but actually it was done by the KANO school. One of the many capable painters of this period was KANO MOTONOBU.

With the end of the ASHIKAGA period, there were many wars all over Japan and the soldiers were looking for gay, powerful, flowery type of paintings, the new "YAMATO-E" fulfilled this demand.

The new painters of YAMATO-E were KANO MOTONOBU, KANO EITOKU and KANO SANRAKU. Sometimes these artists painted genre scenes but more often they asked the soldiers what they wanted, which was usually mountains, rivers and the sea or flowers and birds. It should be understood that YAMATO-E was not for the poorer classes, but for the aristocrats - all soldiers in Japan were considered to be in a class above both farmers and merchants.

The KANO and TOSA styles were the most prosperous during the "KEICHO-KANEI" era. The genre type paintings were mainly views of castles, fortresses and shrines. This could only act as encouragement for later genre painters.

THE NEW GENRE STYLE.

It is important to understand that soldiers were the aristocracy in Japan in the TAKUGAWA period. So we can say that the genre paintings of the KANO and TOSA schools were appreciated by nobles. They saw in these paintings a rejection of their living - however this is not the same as UKIYO-E. But it did act as a starting point for UKIYO-E. One point that should be remembered about YAMATO-E was that it was indigenous to the KEIHAN district. It was also from another period in Japanese history.

The style of painting was completely different, the audience were also entirely different.

Another style of genre painting is called "NAMBAN BYOBU" - Western Style. Needless to say this is affected by the Western manner of painting. In the KEICHO and MOMOYAMA period the prosperity of Christianity, (brought to KYUSHU by FRANCIS XAVIER) introduced with itself Christian art. Many religious paintings were made but they were really of an imitatory nature. While they showed the European way of life, they were painted using Japanese paints and brushes. YAMADA NEMON was the most famous artist of this NAMBAN BYOBU style. However when Japan cut herself off from the rest of the world there was no need for this style to exist, so it quickly died. BYOBU was confined to the KEIHAN district, and while it is extremely interesting it is quite unlike the folk art of EDO.

PART 2.

THE PROSPERITY OF LITERATURE AND ILLUSTRATION IN NOVELS - EHON-NARA.

In the TOKUGAWA period of peace it was government policy to increase the level of literacy among the lower classes. In order to do this cheaply, the wood-block method of printing was most suitable, especially for illustration. Since the KEICHO period there had been some books with illustrations, but they were only appreciated by nobles. Possibly because they were all hand done brush paintings and would have been costly. Several famous writers wrote stories for these EHON-NARA, and the standard of literature was high. One of these was SEIKAKU.

THE ILLUSTRATION OF KANA-SOSHI.

(Books written in Japanese characters as opposed to Chinese - which had been considered more cultural up to this).

One of the most important things in relation to SOSHI is its use of printed illustration. It was because of the illustration in SOSHI that UKIYO-E later became famous. This type of book was published in the beginning of the EDO period. The content was mainly historical stories, especially about the recent war. Religious stories were also popular. However the illustration that went with these was not very good, but the styles of KANO

and TOSA were imitated and most of them were produced in the KEIHAN district. Later when UKIYO-E was prosperous in EDO, the styles adopted were the HISHIKAWA and TORII styles.

The type of literature that followed KANA-SOSHI was UKIYO-SOSHI. It was a natural step forward from KANO-SOSHI although as yet there were not many illustrations. However the artists employed were talented. One of the most popular stories of this time was SAIKAKU'S "KOSHOKU IGHI DAI OTOKO" which literally means 'History of a man who liked sensual pleasure' ! It was first published with illustrations by YOSHIDA MANBEI and later it was illustrated by HISHIKAWA MORONOBU.

ILLUSTRATION FOR KINPEIHON.

The word "KINPEIHON" means "GOLD BOOK" - These were story books intended to encourage young boys to become samurai. KINPEI was the hero of these books, he was a Japanese "ROBIN HOOD" ! The illustrations were done by HISHIKAWA MORONOBU.

AKA GO HON.

These were stories for children where the pictures were the main feature, and the writing was subsidiary. The main effect of these pictures was that they transferred the

interest, in books, from literature to painting. These pictures were done by the wood block printing method, which later became an essential part of UKIYO-E. However UKIYO-E was originally a type of painting. Because woodblock printing became such an important aspect of UKIYO-E, it is important to remember AKA GO HON as the source of its use.

PART 3

OUTSIDE INFLUENCES

EUROPEAN INFLUENCES UKI-E.

Western art was first introduced into Japan in the early (17th., by the Jesuits in NAGAZAKI. Later on some books on medicine and astronomy were brought into the country and they had western illustrations of anatomy etc. And so Japanese artists had some idea of perspective by the end of the (17th. However in the KANO and TOSA schools the thinking method was too rigid and they could not adapt it to include perspective. However UKIYO-E did and these pictures are called UKI-E. In his prints of the stage OKUMURA MASANOBU used perspective and the followers of TORII did also.

CHINESE PRINTS.

After MASANOBU, many UKI-E artists based their work on Western perspective. Up to this time the Dutch trade in NAGASAKI had allowed some pictures to enter the country, but the prohibition of Christianity reduced this. However western art still affected China, and the Japanese could still read Chinese. So knowledge of the west came from China. Western techniques had been used in Chinese prints and they were quite good. It was from these that MASANOBU learnt.

However many of the prints were scrolls on very weak paper and when they were imported, wooden supports had to be made for them.

One of the followers of SUZUKI HARONOBU was the first to etch in Japan. He got an etching from the Dutch traders and after examining it, asked a contemporary scientist HIRAGA GENI how it was possible, he then experimented until he got results. It was also he, SHIBA KOKAN who discovered how oil painting was done.

PART 4.

EMERGENCE OF UKIYO-E.

WHY PRINTING WAS USED.

From the point of view of subject matter, UKIYO-E cannot be distinguished from other schools of art, it can only be recognised by the manner itself. So it is important to remember that the intrinsic part of UKIYO-E is that the subject matter reflected the contemporary customs and that the public willingly appreciated it.

When we consider that UKIYO-E was a folk art and as such was sought after in large quantities. It was natural that printing should be used to meet that demand. From the beginning to the end of the UKIYO-E period, there was a close relationship between woodblock printing and UKIYO-E. (i. e. From HISIKAWA to the end of the EDO era). It is true to say that almost all of the famous artists of the UKIYO-E school made woodblock prints. In fact the design of woodblock prints was their main work and painting was secondary. Some of the artists concentrated purely on printing and never did any painting, so we can see just how important painting was to UKIYO-E.

HISHIKAWA MORONOBU.

When he was young he was a good painter but did not concentrate on painting, but on printing. He developed his own personal style (which is quite unusual in Japanese art), and published his prints in book form together with some paintings. Later on he painted a highly artistic print called ICHI-MAI-E.

HISHIKAWA MORONOBU was very proud of his painting style, which he believed was a pure Japanese style. At that time it was in competition with the KANGA style (Chinese). First of all he studied the other styles of painting, i.e. the KANO and TOSA KU. and then he developed a new independent style. So it is true that he was both the originator of UKIYO-E and the completor. He derived good points from the other styles of painting and established the new style which is called HISHIKAWA style. At that time in Japan there were only two styles KANO and TOSA so it was natural that these were the ones he studied. He also studied the genre style in the KEIHAN district and he based on these styles his new one. He collected all the good points from the various genre styles since the MOMOYAMA period and combined them to form his own style, which was peculiar to the HISHIKAWA period. After him many artists followed and studied his style and so we have the HISHIKAWA style which was the stepping stone to UKIYO-E.

THE PRINTS OF HISHIKAWA MORONOBU.

These prints were essentially what made him different from other genre painters. He did however paint a little and while we have no surviving prints of his we do have some paintings. Because previous genre painters, painted only, UKIYO-E is remembered for its prints.

His early books with ICHI-MAI-E (little prints) in them were actually more painted than printed. Sometimes there were more than 150 kinds of paintings and actually no more than 10 or 15 prints. ICHI-MAI-E prints were only one colour and so only one printing was necessary. These were very different to what they led on to - BIJIN-E or JYOKUKI. However in some cases a whole book was of ICHI-MAI-E.

There are very few brush paintings of HISHIKAWA MORONOBU but what examples exist indicate that he was skilled in brush painting.

Unfortunately his immediate successors were not so good. These were: FURUKAWA MOROSHIGE, FURUKAWA MOROMASA, HISHIKAWA MORETANE, HISHIKAWA MOROHIRA, SHIGIMURA MASETAKA, ISMIKAWA KYUSEN and YAMAZAKI TATSUJYO.

THE PROSPERITY OF ARTISTIC PRINT.

UKIYO-E became prosperous as the culture of the public, because of its characteristic use of the woodblock print. To fulfill its role as an "educator" to the public it was necessary that it be printed. Because however UKIYO-E is so famous world wide, it may be believed by some that the Japanese print originated from the EDO period.

Actually however Japanese prints originate from the HEIAN period. They were mainly religious prints, and they aimed at mass production, with the print being used, as a basis for painting with a brush.

It is quite true to say that the print had been known and quite well developed in Japan before UKIYO-E. However the early EDO prints were simple and technically not so good, so it is understandable that some should think the print (Japanese) originated from the EDO period. One of the reasons why the standard was not so high was because they were for the public. UKIYO-E was not pretentious in that it tried to copy the art of the aristocracy, in fact it was very plain and simple and easily understood. The first ink used was simple China Black.

THE SCHOOL OF HISHIKAWA MORONOBU.

ICHI-MAI-E used only China black and until HISHIKAWA MORONOBU was only used for religious purposes. However when it was used in the EDO period it was different

because it used only one colour! Because it was easy to produce at low cost many bought and this was the essence of UKIYO-E.

Those followers of HISHIKAWA MORONOBU, especially of the HISHIKAWA SECT used China black only, as it had been so popular with him.

The brush paintings of MORONOBU'S followers was very good and colourful but at the same time the lines were fine and precise. However the prints were not so good and the lines were thick and the composition was bad, and the overall impression was rough. One of the reasons for this was that they painted the coloured underprinting very roughly and simply. MORONOBU, TORII KIYONOBU and TORII KIYOBE did their prints with the special character of the thick lines of the paint. However in the 10 years in which the prints went through the changes of TAN-E, BENI-E and URUSHI-E, by the MEIWA age the very colourful and excellent NISHIKIE was developed by many UKIYO-E printers such as SUZUKI HARONOBU and 20 years later the most prosperous age of NISHIKI-E - the UKIYO-E that we are all familiar with. It is surprising to note the quick development of the techniques of UKIYO-E.

TAN-E.

The brush painters of the China black prints were soon encouraged by the people to become more colourful and because the technique of brush painting was already familiar, it was natural to use that means to colour the prints. They were relatively easy to produce cheaply and in large quantities. In the beginning the brush painting was very simple, using mainly red with a little green and yellow.

These prints were called TAN-E and they were very cheap and simply executed (the green colour came from grass!). It is interesting to note that the print colour was very different from the actual colour of the subject matter, but the combinations were interesting. Later on such colours as violet and scarlet were added but the main colour remained red.

The sizes of TAN-E. $1\frac{23}{100}$ x 0.9/09.5, 1.8 x 1, 2.5 x 0.95, 1.1 x 0.55, 1 x 0.25. Most of the subject matter of TAN-E was BIJIN-GA.

The TAN-E painters were HISIKAWA MORONOBU, TORII KIYONOBU, OKUMURA MASANOBU, MISHIMURA SHIGENOBU.

BENI-E.

The colours used in BENI-E were similar to those of TAN-E, but the colour was more intense. The red was the predominant colour with some violet and yellow with black print. At a later stage scarlet was introduced and to make the prints richer copper fillings were used with some japan. (lacquer). This was to attract the attention of the viewer to that aspect of the print. Some Japan was used in other areas to maintain a balance. Later on other colours besides black were mixed with the copper and so the intensity of the whole composition was increased. Some of the artists who had specialised in this BENI-E modified their style and called it URUSHI-E. Most of these were of actors (YAKUSHA) and were really souvenirs of the plays. The sizes of URUSHI-E are exactly the same as BENI-E. 1 x 1.8, 0.95 x 2.5, 2.2 x 1.5. There were also BENI-E for HOSOBAN, (a long slender print for hanging behind the shrine in the home). The sizes for these were 0.8 x 2.3, 0.4 x 2.2, 0.53 x 1.5, 0.5 x 1.0.

The BENI-URUSHI-E painters were TORII KİYONOBU, KONDO KATSUNOBU, KATSUKAWA TERUSHIGE - they all had a close affiliation with KABUKI (Drama).

BENI-SURI-E.

The essential difference between BENI-SURI-E was the development of more than one block so that more than one colour printing was achieved. The colours were mainly red, yellow and green and the colour was very simple. The technique of registration had not been fully realised and so the early BENI-SURI-E were crude. Later on the lines of the key block became finer but the colour distribution was still fairly simple.

The sizes were 0.95 x 1.3, .53 x 2.3, .4 x 2.2, .5 x 1.0. The colours of BENI-SURI were not overlapped to achieve other colours and towards the end of the stage the red colour that had remained unchanged as the main colour now became more brown or purple. One of the reasons for this was that the Government did not approve of too much colour and they also prevented the use of good quality paper because they disapproved of the rising merchant class who were upsetting the old class system.

However this was just before the development of NISHIKI-E. Although the standard was inferior the demand was great. The artists of this group were the followers of TORII and KIYONOBU 11. The most famous artist of this period was OKUMURA MASANOBU. Not only was he a designer of prints he also engraved them himself. He it was who completed BENIZURI-E. He was also a good brush painter but his printing was much

better and his brush painting had some print qualities!

NISHIKI -E.

The development from BENIZURI-E was very rapid and the differences were very great. The colours became much more intense and overlapping to achieve a third colour was discovered. The format was almost square and the quality of the paper was improved.

A new use was found for the prints, monograms were printed onto ribbons and cards for wrapping around gifts. One colour was used first and then people started to make them, themselves so the artists designed more complicated ones and this helped to improve the quality of the engraving. Some people got the artists or engravers to design monograms including their birth sign.

All artists designed prints of BIJIN-GA, but it was SUZUKI HARONOBU who developed a new tradition of designs including not only courtesans but women from all classes. However his faces were almost all the same and even in the dress there was almost no distinction between men and women, neither did he have any expression on his subjects faces.

PART 5

THE MASTERS OF UKIYO-E.

UTAMARO KITAGAWA 1754 - 1806.

His landscape paintings and drawings of insects are more popular in Japan but his fame rests with his designs for colour prints of women. BJIN GA.UTAMARO did not draw from models, instead he viewed them and later thought about the composition, until finally he produced the design. His brush painting was only average although when he was older he spent some time practising it. His series of "women taking baths" are very interesting because he used colours that had not been considered before. He was influenced mainly by KIYONAGA. UTAMARO was fond of using negative background colours, mostly either yellow or mica. On his womens faces he often used tones instead of lines. His composition was excellent. While he was alive his work was very popular - and even the Dutch sought it particularly to import into Europe before the end of the 18th.

HIROSHIGE ANDO 1797-1858.

He was an adopted son and may have felt insecure because he changed his name very often. When he was on a trip from EDO to KYOTO on the TOKAIDO road, he stayed at 53 overnight stations and made numerous sketches. In 1832 he published a series of 55 prints entitled the "53 stages of the TOKAIDO".



One for each station plus the beginning of the highway and the arrival at KYOTO. The series was an immediate success. Later he made other journeys within Japan and issued a series of prints entitled "69 stages of the KISOKAIDO", "Views of Edo", "Lake Biwa", and "Famous places in Kyoto". Repeatedly new designs were employed in his "53 views of TOKAIDO" where he used the other sketches of his trip. His bird and flower prints were also very nice, however, in the end of his career his work declined because of the demands of his publisher and his own needs for money. It has been estimated that he created over five thousand prints and as many as ten thousand were printed from his woodblocks.

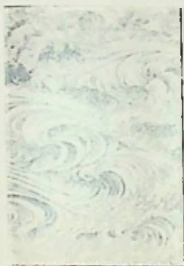


He possessed the ability to reduce the scene to a few highly decorative simple elements and at the same time capturing the very essence of what he saw. He could turn it into a strikingly effective composition. Some of his most beautiful compositions were in snow, rain, mist or moonlight. It was these prints that influenced the French painters of the 19th.

HOKUSAI KATSUSHIKA 1760-1849.

HOKUSAI was probably one of the greatest masters of the popular art of EDO-UKIYO-E. He was adopted into an artisan family and

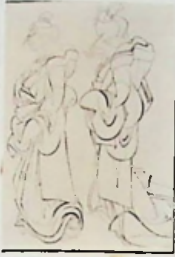




when still very young was apprenticed to a wood engraver. When he was 18 he entered the studios of KATSUKAWA SHUNSHO to learn the art of designing the woodcut. However when the master decided he should change his name he quarrelled and parted, so then he started to work for himself. He studied intensively and worked hard and with an insatiable curiosity nothing could escape his searching eyes. No scene was too small or too insignificant to escape him. He lived in poverty most of his life and took pleasure in calling himself "Peasant of KATSUSHIKA".

During his lifetime HOKUSAI used more than thirty different names and is said to have lived in more than ninety houses, moving only when the place was too dirty to clean or the landlord would no longer extend credit.

HOKUSAI illustrated large numbers of books and his famous MANGA, sketches and caricatures from life appeared in 15 volumes during the years 1812 to 1878, the last two volumes being published postunanimously. Outstanding among his colour prints are the "36 views of Fuji" and are generally considered to be the culmination of his art. The set contains 46 views in all and was published between 1823 and 1829. Other series issued around this time were "Views of famous Bridges",



"Waterfalls of the Provinces" and
"Pictures of Flowers and Birds".

A set designed in upright format, commonly called the "Imagery of the Poets" is among his masterpieces. These designs were executed in the great landscape tradition and are full of poignant beauty. HOKUSAI also designed some large sheets published separately and his "surimono" prints are unequalled for delicacy. When HOKUSAI was seventy his finest book was published "100 views of Fuji" the designs were still original and the entire book was in monochrome.

HOKUSAI had a great ability to observe and the ability to capture in a few quick lines the essence of the character. His technical skill and untiring industry kept him a student until the end of his life. When he was 75 he wrote "Once HOKUSAI, today the old man mad about drawing"!



3. Hokusai's skill at capturing all aspects of human nature is easily seen in these prints.

4.



- URUSHI-E - China black print with Japan
lacquer instead of paint.
- YAKUSHA-E - Paintings and prints of actors
and stage scenes.
- YAMATO-E - An uninfluenced Japanese style of
the Heian and Kamakura periods.

*ukiyo-e
its influence on
french painting*

PART 6

THE JAPANESE INFLUENCE ON FRENCH PAINTING BETWEEN 1854 - 1910.

The enthusiasm among painters in the last forty years of the (19th for Japanese art was intense and long lasting. WHISTLER in the 1860's admired Japanese art and the NABIS of the 1890's learnt a lot from the UKIYO-E prints. In the early (20th artists became more interested in primitive art and Japanese art influences faded. So while most people who know of (19th French painting few know of the full extent of the Japanese influence.

(19th Imperialism included a genuine interest in other people and parts of the world. The opening up of Japan revealed a civilisation that was both refined and quaint, yet still to be known. It seemed to be permeated with artistic values in all aspects of life.

This made it more attractive to French intellectuals, who found the industrial society revolting and depressing - it was a society who failed to appreciate its best artists. Japanese art was introduced at just the right time to offer an alternative to the GRECO-ROMAN principle of art, which had lost most of its vitality. This new sophisticated art which the Europeans could find in fans, screens and kimonos was a refined and delicate inspiration - (Whistler) or if the artist preferred flat colour, emphatic outline and frequent grotesqueries of the primitive spirit! these were all available in Japanese prints. So GAUGIN collected them - although Japan with all its social refinements and elaborate rituals was the very kind of culture that GAUGIN was trying to reject. These were the many aspects of Japonisme that gave it such a long life among creative artists.

The Impressionists discovered Japanese art while still students and even the older MANET and DEGAS had not yet formulated their styles. As their artistic concepts formed they incorporated Japanese ideas. The older artists found this more difficult. The Japanese art that these painters saw indicate the diversity of objects that had already been imported into Europe. Whistler used both oriental objects and style for subject matter.



On the other hand HIROSHIGE'S single prints "1 hundred views of Famous Places in Edo" had more influence than the "53 stages of the TOKAIDO", because they were published in the late 1850's after the opening of Japan, and so were extremely accessible to French artists at that time. The Japanese artists endlessly copied each other and themselves and any specific compositional element or style can be found in a number of different works.

One of the reasons why the French artists assimilated oriental ideas was because they too had noticed and admired many of the Japanese elements in their own environment. For example "cut off composition" and silhouetting occurred in photography.

The black outline of the PONT AVEN artists appeared in the Medieval art they admired in the Churches in BRITTANY and certain daring compositions had been created by characterists of the mid 19th. That some of the same influences came from photography merely strengthens the influences.

Some of the effects that occurred in both photography and Japanese print were found to be also applicable to art. In a complementary way the photograph proved that what may have seemed odd in a print was in fact "true".

The PONT AVEN artists can illustrate this, GAUGUIN AND BERNARD could not have used the outline if they thought that it was only used in Medieval stained glass. But when it appeared in Japanese print, it was no longer too traditional to use.



In an essay by GERALD NEEDHAM on the influence of the Japanese print he says "CLAUDE MONET was the leader in absorbing lessons from Japan". MONET has always been regarded as the purest Impressionist. The Japanese influence has been seen in only a few MONET works of the 60's and '70's, those which do not have an atmospheric perspective effect". Another writer has written that MONET "followed Whistler and MONET in incorporating the flat decorative qualities of Japanese prints into his art". W.C. SEITZ. MONETS extensive personal collection of prints and jans demonstrates his personal interest in Japanese art.

Actually the Japanese artists who MONET was particularly interested in were the landscapists, whose prints were not flat! KIYONAGA, HOKUSAI and HIROSHIGE, (the great artists of the late 18th were part of a new realism in the arts and their popularity was in part due to the new interest in travel books and novels. Actually these print makers eagerly studied the Dutch landscape prints and adopted some perspective ideas HOKUSAI even wrote his signature in

horizontal western style indicating his sources. Actually it was these European influenced pictures that MONET learnt from, he may have found the pure Japanese more alien in his search for a true rendering of a visual experience. One of the reasons why MONET borrowed a perspective scheme from Japan that had come from Europe originally, was because the Japanese exaggeration of perspective foreshortening contributed to the kind of painting MONET was trying to evolve. That a scene was visually convincing in its freshness, but also included the atmosphere was what he was trying to achieve. His pictures were given a single glance without sacrificing the actual depth of the landscape or its atmosphere. The dramatic perspective drew the eye to the back of the scene where the lack of an object forced his eyes quickly over the remainder of the canvas. This concept was very successful and became standard Impressionist composition. Both PISSANNO and SISLEY used it in their views down roads. MONET used it in his views of the SEINE where the river and the towpath combined to form one unit.

The most widespread influence of the Impressionists was the freshness and brightness of their colour. So different was the Japanese use of colour from that of the open-air painters, that it may seem an unlikely source of influence.

However the contemporary writers on Impressionism and the Japanese A. SILVESTRE and T. DURET considered Japanese colour as a major influence on the painters who were known to them as friends. Although the brush strokes of the Impressionists created an effect very different from Japanese colour. DURET expressed the connection.

"Well it may seem strange to say it, but it is none the less true that before the arrival of the Japanese picture books among us, there was no one in France who dared to seat himself on the banks of a river and to put side by side on his canvas a roof frankly red, a white washed wall, a green poplar, a yellow road and blue water".

A SILVESTRE WROTE IN 1873.

"What seems to have hastened the success of the newcomers, MONET, PISSARRO and SISLEY is that their pictures are painted in a singularly joyful range of colours. A blond light illuminates them and everything in them is gaiety, sparkle, springtime fete, evenings of gold or apple, trees in flower - again on inspiration from Japan.

This suggests another aspect of the Impressionist Japanese relationship - subject matter. Just as the Impressionists painted scenes of recreation

in PARIS and the nearly resorts and cafes, dance halls, race courses, theatres and boulevards and bridges, the promenading at ARGENTEUIL, BOUGIVAL, CHATEAU or at the seashore, so the UKIYO-E artists depicted the pleasures of EDO. The theatres, street scenes, wrestlers, the cafe life of the brothels and the many excursionist scenes of nearby beauty spots. This must have encouraged the assimilation of Japanese qualities and shows why the Impressionists were much less influenced by the Japanese paintings and screens.

PISSARRO revealed another aspect of mist, snow and fog in his canvases when he wrote to his son after seeing a show of Japanese prints.

"Damn it all, if this doesn't justify us! There are grey sunsets that are the most striking instances of Impressionism. HIROSHIGE is a marvellous impressionist. MONET, RODIN and I are enthusiastic about the show".

In addition to a pervasive interest in colour, numerous Japanese motifs can be found in MONET'S work.

In his pictures with bridges filling the upper part of the painting or with a screen of branches obscuring the motif - a technique also favoured by PISSARRO in pictures of snow actually falling and in individual compositions, like his painting of men

unloading coal from barges.

The famous "La Japonaise 1876", MONETS painting of his wife wearing a kimono with fans on the wall behind her is the one fashionable and obvious picture that he painted during this period.

RENOIR was sensitive to Japanese colour but his compositions were less innovative than MONETS, most of his Japanese influence came from the work of his friends, rather than directly from the Japanese. However he did use fans and screens in his portraits expressing his admiration for Japanese art.

MANET AND DEGAS.

These two borrowed different elements from Japanese art than did their open air friends, and it maybe easier to see their debt.

MANUET'S use of flat colour and surface modulations in OLYMPIA 1863 and the FIFER 1866 are both considered to be Japanese influenced.



MANET'S admiration for VALESQUES single full length figures set in an undefined space led him to appreciate the immediacy of the Japanese figures silhouetted against the white of the paper with no ground line. The FIFER is a most striking example of this style in which the Japanese influence has almost entirely replaced the Spanish.

*So V's palette is simplified
Portrait*

MAP OF JAPAN



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MANET even uses the braid on the boys trousers to form a black outline like those in the prints. MANET'S faces which disturbed people because of their lack of detailed definition also came from the prints. BERTHE MORISOT wrote "Only MANET and the Japanese are capable of indicating a mouth, eyes and a nose in a single stroke, but so concisely that the rest of the face takes on modelling".

Throughout the 1860's, MANET sought to make his figures break out of the confining perspective and semi gloom, beyond the picture frame, that made the carefully painted pictures of that time lack the touch of life. In Japanese art, with its fresh colours lack of half tones and simplification of background he found an art which paralleled his own search and went beyond the Spanish (17th masters.



Many of his subjects corresponded with the prints. The exquisite aspect of the geishas powdering in the mirror or showing off their kimonos or hairstyles must have inspired MANET, the great painter of the PARISIENNE and her gloves, hats and parisols and petticoats. The French courtesan "NANA" 1877 stands half dressed in front of a mirror powdering herself, while her gentleman caller is cut in half, by the edge of the painting, in an amusing Japanese reference which reminds us of the YOSHIWARA theme of courtesan and client.

The art of Japan is very obvious in DEGAS work because it was those particular qualities that attracted him, i. e. assymetrical composition, figures thrust dramatically into the foreground or pushed up to the top of the picture. Interior scenes with bird's eye view points and steeply sloping floors, figures sliced by the edge of the picture or touches of the grotesque. When we compare these devices with what DEGAS wrote down in his notebooks, we can see their correlation with interests derived from DEGAS' mid (19 background.

"No one has ever done monuments or houses from below, from beneath, up close as one sees them going by in the streets.

On smoke, smoke of smokers, pipes, cigarettes, cigars, smoke of locomotives of high chimneys, factories, steamboats, etc.

Series on instruments and instrumentalists, their shapes, twisting of the hands and arms and neck of violonists, for example, puffing out and hollowing of the cheeks of bassoons, oboes etc." DEGAS' notebooks.

So we can see that the appeal of the Japanese for DEGAS lay in their suggesting contemporary life more vividly than the painstaking realism of academic art. French Salon art avoided

contemporary life, in contrast the Japanese theatrical prints showed the actors in their latest roles and they can actually be dated, because the publishers rushed them immediately into the shops. DEGAS views of the stage were also contemporary. Where the Japanese depicted the tea house of YOSHIWARA, DEGAS painted the cafes and concerts of the boulevards.

Since he believed in deliberately composing his work back at the studio rather than faithfully reproducing what he saw on the spot. DEGAS was able to use the non-western effects described above far more boldly than the other Impressionists. Paradoxically this was the result of his conservatism - he followed academic precepts governing the need to compose a painting that had been rejected by his friends.



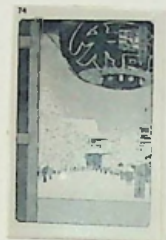
DEGAS was a late appreciator of Japanese art, but he really accepted a Japanese approach and it became the basis for his compositions. His work was really based on the artists who treated interiors. The "cotton merchants" is a typical DEGAS work. The composition moves up the painting, with a diagonal halfway up the work - similar to HARONOBU'S prints. The man on the right is truncated, which is another Japanese influence.

However the Impressionists who were less decorative mainly borrowed from the prints. Most of the evidence for what prints were available must come from the paintings they influenced! Most of the prints imported were contemporary, HOKUSAI and HIROSHIGE. However KUNIYOSHI and KUNISADA while not the most skilled artists also exerted a certain influence because all Japonisme was equally interesting. The influence of the (18th masters such as UTAMARO, HARONOBU and KIYONAGA is less evident, although after the 1867 World Fair a great variety of works do seem to have been known.



It is interesting to note that in MANET'S portraits, i. e. ASTRUC and ZOLA we see more albums than single prints. This would seem natural given the greater ease of packing and transportation, which when bound were usually smaller than single sheets. MANGA HOKUSAI'S 15 volume work is an example.

When Japanese art became fashionable all types were imported. So those we know today are not necessarily the most important works of the 60's. HOKUSAI'S "1 hundred views of Fuji" which is a book was far more influential than the more famous "36 views of Fuji".



Another type of composition used by DEGAS was the view of the theatre from the box, in which the profile and fan of a spectator loom up in the corner dwarfing the distant dancers on the stage. The technique does not seem to come directly from a Japanese print but it could be DEGAS' reworking of the dramatically enlarged object in the foreground.

(HIROSHIGE'S show scene with lantern in the foreground). The women bathers who occupied an increasingly important place in DEGAS' art after 1880. are also associated with Japanese examples, though of course the female nude is far more common in Western than Japanese art. But where the model is represented gracefully in the West, in Japanese art she appeared in the more awkward poses favoured by DEGAS.

This can be attributed to the Japanese fondness for striking poses, for their love of the humourous and grotesque and for their lack of skill in drawing the human figure, as life models were not used. HOKUSAI'S sketches of bathers in the "MANGA" have been compared to DEGAS' bathers. It is also possible to compare the public bath house scenes which gave Japanese artists an excuse for creating many contortions of the human figure.

WHISTLER

WHISTLER was very obviously influenced by Japanese art although he was not an Impressionist he did influence them and as can be seen from a letter his mother wrote to a friend back home (1864).

"This artistic abode of my son is ornamented by a very rare collection of Chinese and Japanese art. You will not wonder that his inspiration should be of the same cast".



As WHISTLER'S passion for Oriental art developed, he tried to immerse himself in the Oriental artists tradition. This can be seen in his picture begun in 1864 "Variations in Flesh Colour and Green: The Balcony". The composition of this picture of Japanese women on a balcony overlooking a river is taken from two prints by KIYONAGA that WHISTLER owned. He also introduced cut off sprays of flowers at the lower edge of this painting, as well as insects - motifs not found in the KIYONAGAS. The painting is not a simple pastiche but the background landscape has been completely changed to that of the Thames scene of modern industrial chimneys. WHISTLER was trying to work through Japanese art towards an original vision that did not reject his western heritage but gave it a new direction. WHISTLER was learning to what the eastern artist so often did, to stand off from his work to select his material with an objective eye and to arrange it consciously and sensitively. He created a series of paintings that were poetic fantasies on his subjects. This was true of his "NOCTURNES". These were inspired by actual London or French scenes but changed so much that it seemed natural for WHISTLER's Butterfly signature to appear in the central lower edge.

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WHISTLER prepared a Japanese setting in his studio, he had models who would regularly pose in Japanese robes. He actually changes the initials of his name to form the shape of a butterfly. He prized the symbol because it resembled the characters that appeared on Oriental paintings, indicating the identity of the owner. He often added the butterfly so that it added an essential element of decoration to his composition. On holiday at Trowville one year he produced a painting where he surrendered himself to uncluttered expanses of sea, sand and sky - Harmony in Blue and Silver. It is a sky streamed with cloud, but just enough. Whistler was learning the eloquence of economy from the Japanese.

WHISTLER contributed a highly individual approach which prepared the way for the broader use of Japanese art. A whole new acceptance of Japanese art came in the 1880's when many young artists rejected naturalism. Painters were looking for exaggerated forms and new colour harmonies - a whole new range of possibilities was discovered in Japanese art. The new artists - the PONT-AVEN group, the POINTILLISTS, the NABIS, VAN GOGH, TOULOUSE-LAUTREC, and others - had differing styles and ideals, but were all united by their passion for Japanese art, so Japanese characteristics were then adopted by French artists.

GAUGIN and the PONT-AVEN Artists.

GAUGIN and BERNARD admired the bretons for their sincere and uncomplicated faith. Their art was an attempt to match this faith with simple almost crude forms that were made more sophisticated by the use of line and colour. Realising that they could not revive Medieval art, they approached their subjects with the black outlines and flat colour of Japanese art. EMILE BERNARD wrote, "The study of Japanese prints led us towards simplicity. We created cloisonisme - 1886".



So, "Le Pardon" is a picture that in its subject and mood reminds us of the age of faith - yet modern. The pattern of straight tree trunks in the upper part of the painting, (a Japanese feature) was widely imitated by GAUGIN'S admirers.

GAUGIN enthusiastically collected Japanese prints and used them to decorate his rooms both in France and in Tahiti, they appear in the background of his paintings, for example "Still Life with a Japanese Print 1889, as well as influencing his style.

Noting the suppression of shadow in Japanese prints, GAUGIN used them as a support for eliminating naturalism in favour of expressive colour. GAUGIN like all PONT AVEN artists painted the rocks and sea of the breton coastline with the decorative of the waves and foam that are familiar from HOKUSAI'S "Great Wave."



BERNARDS "Fete de Nuit" 1888 compliments GAUGIN because it too depicts a contemporary scene. The theme is taken from HIROSHIGE'S "Fireworks at Ryogoku Bridge". The foreground close up of heads is an obvious Japanese motif both in its positioning and in its mixture of the decorative and the grotesque.

HIROSHIGE'S "Whirlpool at NAFUTO"

is the kind of Japanese picture that inspired LACOMBE in his GREY SEA. 1890. Although he eliminated the sky completely so that perspective is almost eliminated as well, his spray and waves are held static by the outlines. It was painted in the studio, though, not in the open.

In the nineties a new sophisticated self confident woman emerged, and she too was expressed in contemporary painting. Paul Ranson's "Woman standing by a balustrade with a Poodle" (1895) is an example. The tall, thin format, the balustrade diagonally cutting the middle of the picture, the woman's head in profile with an elaborate hairstyle and hat, exaggerated height and the curved outline of the dog, come straight from the Japanese. The HARONOBU print makes a comparison but it probably was influenced by many prints. RANSON liked the undulating lines and outlines of the Japanese women as can be seen in his other designs.

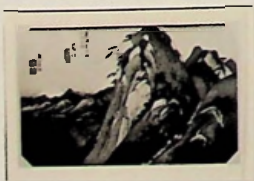
BERNARD was known as the "NABI JAPONARD", he had a great sense of humour and discovered some parallels in Japanese art. He never imitated the Japanese, but found the exaggerated

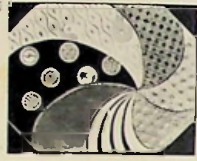
height, or the fantastic outlines of the BEIJING an inspiration for painting the parisienne. BERNARD always started with his subject and never lost the character of the original although his influences are distinctly Japanese.

Because of the continued interest in Japanese art both the colour print and the book illustration were reconsidered as art forms. In their early years the Impressionists produced hardly any prints at all, and were not really interested in illustration. Oil painting was less important in the nineties and BERNARD began to produce excellent prints and illustrations. However this thesis deals with paintings only.

SEURAT and the POINTILLISTS.

Despite his scientific approach to paintings SEURAT did not escape the Japanese influence. Many of his compositions in nature were drawn from Japanese landscape prints. The dramatic composition of "Le Bec du Hoc, Grandcamp" 1835 has been described by HENRI DORRA and SHEILA ASKIN as a response to HOKUSAI'S wave prints. Would SEURAT have used a wave as a source for a Cliff? especially when HIROSHIGE'S HAKONE is comparable. SEURAT'S picture was by MONET'S pictures of cliffs in 1882 at PONTVILLE and VARENGEVILLE, which showed a new Japanese influence in his work then. SEURAT'S many young followers abandoned his semi scientific doctrines for the more subjective mood of their time and so they





incorporated many Japanese effects. SIGNAC'S portrait of FELIX FENEON 1893 is particularly interesting because the abstract background comes from a kimono design - another original use of Japanese forms. Another example of the response to Japan is the anonymous copy of HIROSHIGE'S "Whirlpool at NARUTO". This precise copy done in the pontillist manner is an exploration of HIROSHIGE in the approved Academic tradition.

VAN GOGH

Although Van Gogh is not French he was influenced by Japanese art and his copies of HIROSHIGE'S prints are well known. His portraits of PERE TANGUY with a background of Japanese prints, and his boats on the beach at SAINTES-MARIES are among his numerous Japanese inspired subjects. Although VAN GOGH reproduced Japanese prints in the background of his portraits he did not imitate them. His great concern for perceiving and recreating individual character was very different from the Japanese indifference to specific personality.

VAN GOGH admired the life of the Japanese artist and in reading he found support to his idea of artists living together and helping one another. As part of his ideal he liked to exchange works with other artists, he claimed this was common in Japan.

TOULOUSE-LAUTREC

Just as BERNARD reworked some of MONET'S subjects of the seventies, so LAUTREC redid many DEGAS compositions of the same period but with a dash of caricature that came from Japan.



CLAUDE MONET'S work changed in the eighties, as he became more concerned with dramatic composition. In his views of pine trees at "Antibes" 1883 he reflected the common Japanese composition of foreground trees that are added for vivid effect.

MONET'S love of Japanese objects was obvious in his garden at GIVERNY where he built a Japanese bridge, that figured in some of his paintings. MONET'S development had brought him from his early views of contemporary life to the final phase of large paintings of water lilies and nisteria, to the art of evocation and contemplation - the last, but one of the greatest gifts of Japan to French painting.

"SHUBUTSU" - PRINT OF BUDDHA.

These prints were used in the HEIAN and KAMAKURA period as a means of distributing to many people, religious objects. The method of production was quite different from UKIYO-E, because it was a seal-type print - and instead of using a roller, it was printed using the pressure of the hand. Many small Buddha were printed on the one page and were often kept in the body of a metal or wooden Buddha.

In religious picture scrolls it was necessary to make many copies of the same size and content. Originally these were done by brush painting but this method proved unsatisfactory until they were made using the wood block printing method.

THE KEIHAN AND EDO DISTRICTS.

The precursors of UKIYO-E prints and paintings came from the KEIHAN district. (a triangular area formed by the cities of CSAKA, KYOTO and NARA). They were a kind of genre painting style which were created from the two schools of KANO and TOSA, with some slight influences from other traditional styles. This was during the KANEI period in KEICHO in the KEIHAN. This style was still prosperous during the KAMAKURA period, but it is quite different from UKIYO-E.

In the case of EDO (TOKYO) the new style was handed down from HISHIKAWA MORONOBU, this style UKIYO-E was quite different from the TORII, KAIGETSU, MIYAKAWA, KATSUKAWA, KITAGAWA, KATSUSHIKA or UTAGAWA schools. The prints were limited to EDO and appreciated as "EDOE" or NISHIKI-E. So it can be said that the original idea of UKIYO-E came from the KEIHAN, but developed in EDO to become one of the world's most famous print types.

JAPANESE PERIODS MENTIONED IN TEXT.

HEIAN	850 - 1200 A.D.	
KAMAKURA	1200 - 1450 A.D.	
AS. IKAGA	1450 - 1600 A.D.	
MOMOYAMA	1600 - 1650 A.D.	
FOKUGAWA		} EDO
KEICHO	1650 - 1850	
KANAI		

GLOSSARY OF TERMS

AKA GO HON	- Childrens picture books
BENI-E	- China black print, using more than 1 red hand-painted colour.
BENI-SURI-E	- China black print with a red print from another woodblock.
BIJIN-GA	- Paintings and prints of Beautiful Women.
EHON NARA	- Book with brush painting illustration (Tokugawa Period).
GEISHA	- Courtesan.
HISIKAWA	- A type of Ukiyo-e based on Hisikawa Moronoln.
HOSOBAN	- The name given to a long slender print.
ICHI-MAI-E	- Little prints of only 1 colour.
JAPONISME	- The name applied to French painting, crafts and prints influenced by Japanese Art. (Nineteenth Century).
KABUKI	- A type of stylized play which developed at the same time as Kabuki.
KANA-SOSHI	- Books written in Japanese characters - before this all books were written in Chinese characters.
KANBUNGAKU	- Chinese literature.
KANGA	- Chinese style painting.

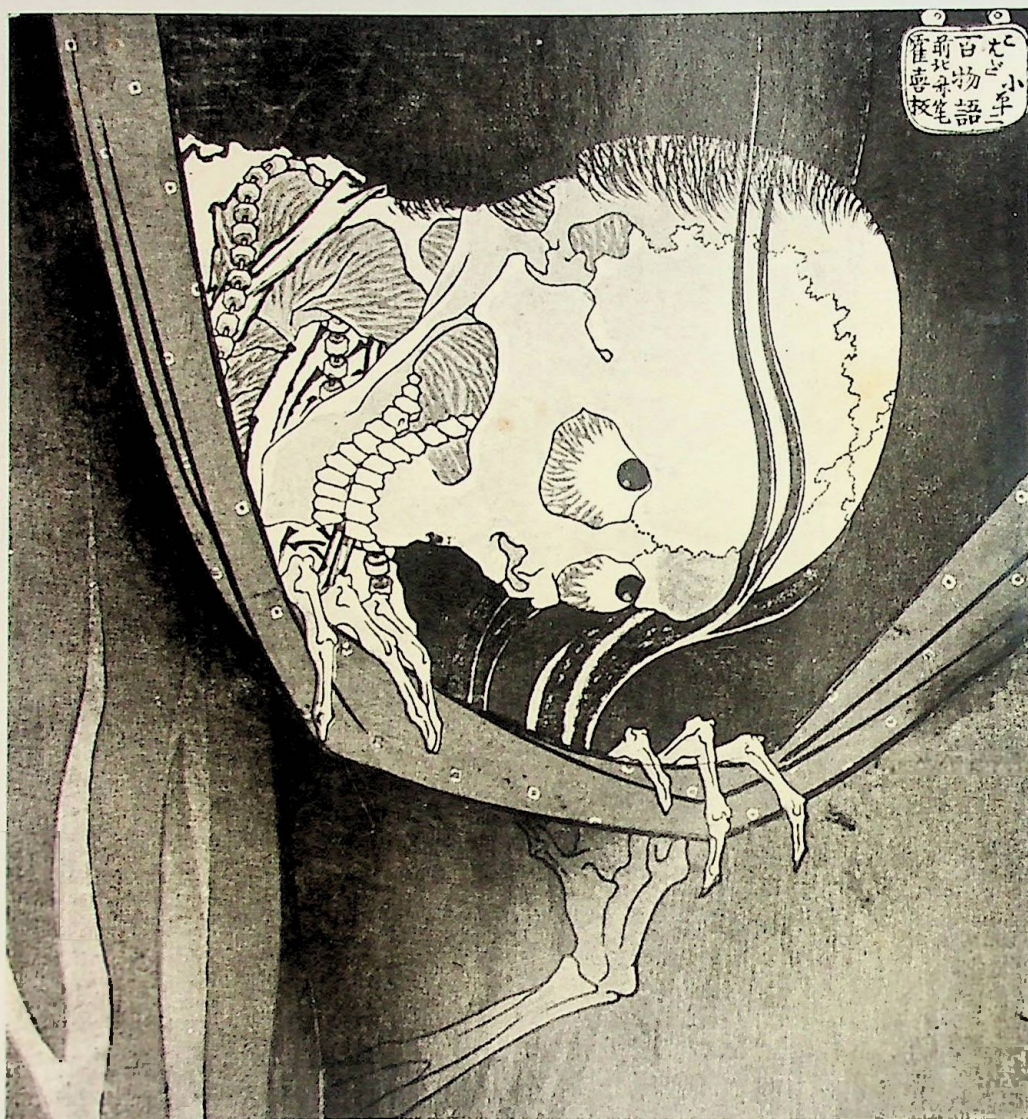
- KANO-KU - A school of Japanese painting where there was a close alliance with Chinese literature.
- KEIHAN - A district of Japan forming a triangle between the cities - Osaka, Kyoto and Nara (see map).
- KINPEIHON - Books about a samurai hero - meant to encourage young boys to become soldiers.
- KOKU - Japanese literature.
- MAKURA-E - (Shunga) Overtly sexual pictures.
- NAMBAN-BYOBU - In the Keicho and Momoyama periods, the west influenced Japanese painting - these paintings are called NAMBAN-BYOBU.
- NISHIKI-E - The many coloured woodblock prints by which Ukiyo-e became famous.
- SUIBOKU-GA - The Chinese style of painting in black only - popular in Japan in the Ashikaga period.
- TAN-E - China black prints with red colouring handpainted in afterwards.
- TORII - A style of Ukiyo-e based on Torii Kiyonage
- TOSA-KU - A School of Japanese painting which relied on Japanese literature.
- UKI-E - Western influenced paintings
- UKIYO-SOSHI - Books written in Japanese characters with Japanese illustration.



19. "EMILE ZOLA" Detail showing Zola surrounded by a Japanese screen and prints. By MANET. 1868.



1. Detail from Painting - "Two Beautiful Women". This painting done by Hokusai in his early forties shows his romantic aspect. This woman is fresh and youthful marking the transition between the early stooping figures and his later older robust women.



2. This macabre print is one of a series of six based on the popular ghost stories of the Edo era. This picture represents the hero "Kohada Koheiji".



5. This composition is entitled "Fat People". Note the bottom right hand man seems to be finding it a great effort to scratch his back



6. More fat people expressed admirably with an amazing economy of line.

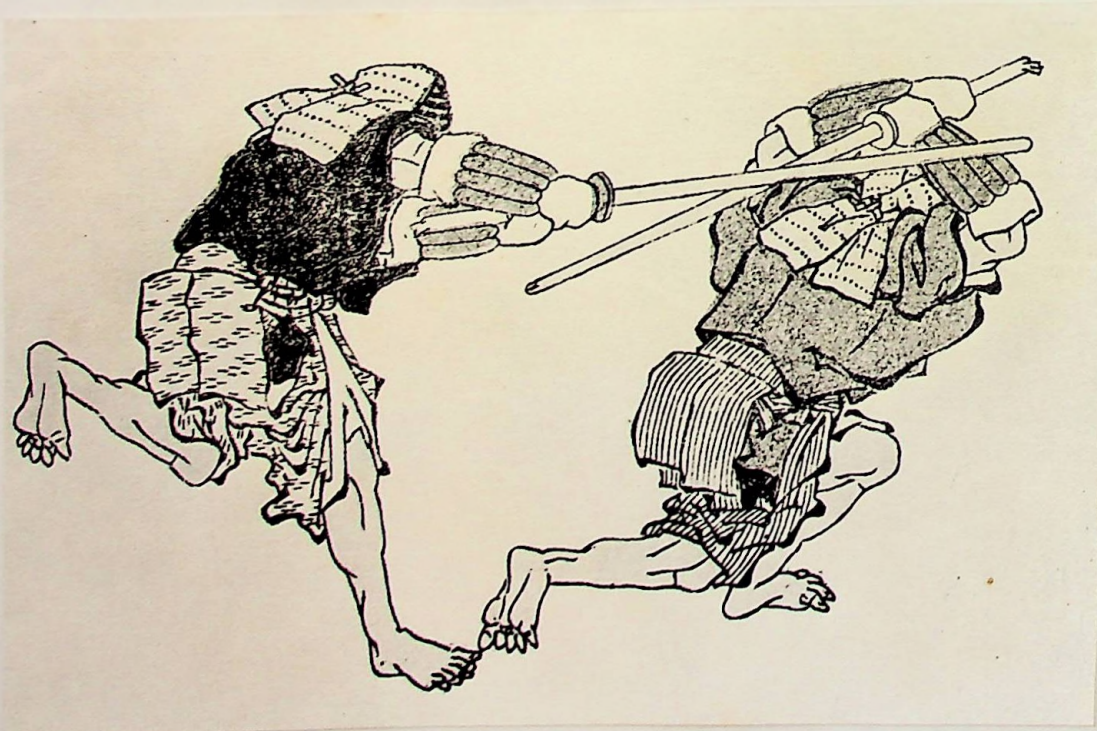


7. 'Enjoying the water'.



8. Kendo is the Japanese form of fencing using bamboo swords. In these pictures we see the art in practice in the street and in the lower picture, in full armour.

9.

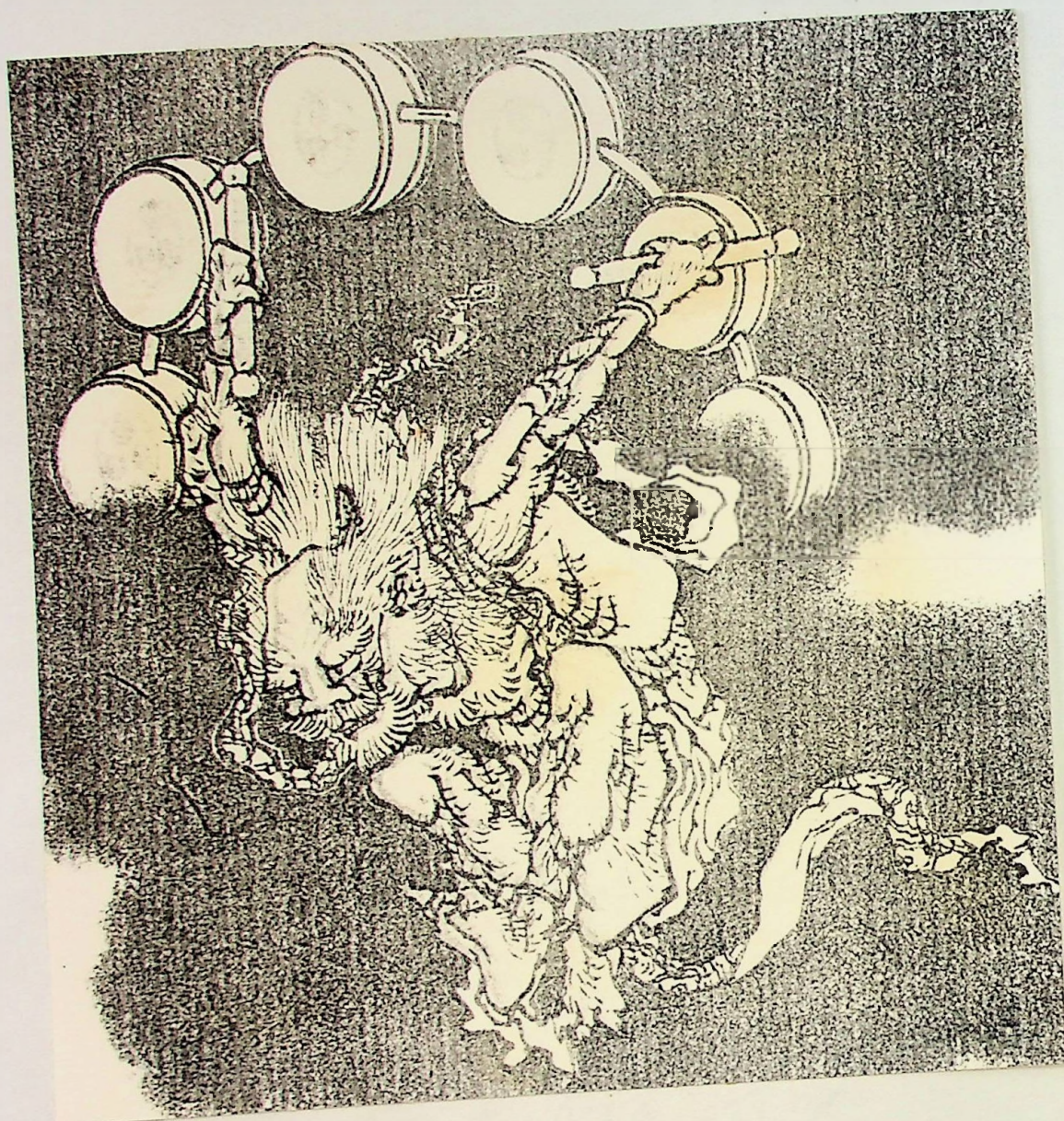




10. These fine horses have been executed in realistic detail with attention to their adorned finery.



11. In contrast to the last picture this single stylized study of a wild horse with such economy of line is an example of Hokusai's having been influenced by Chinese Painting.



12. "The god of thunder". In folklore the thunder god is a demon who carries a large ring made of linked drums that he beats with sticks held in both hands.



13. This print is an example of Hokusai's genius - we can see the turtles in the pond moving about slowly and it was simply achieved using 2 blocks.



14. "Detail from a whirlpool". In this print Hokusai has depicted the violent, swirling motion, which was his fascination as was any form of movement.



15. "Woman holding a cat in her arms". In this brush painting we can see that a motion has just ceased and a stilness has come over both the woman and the cat.



16. "Woman doing the cleaning". The woman is careful not to upset her combs and hairpins by binding a towel round her hair to protect it from dust. Demonstrating once again Hokusai's genius got capturing the fleeting moment.



17. "Woman tuning a Samisen". This typical Japanese musical instrument is being tuned for use and the concentration has been skillfully suggested on the woman's face.



18. "Two Women Walking". The woman on the left is just going out, as she adjusts her kimono and wears high wooden clogs. The other woman who is barefooted is indoors. She has removed one of her hairpins and is scratching her scalp, which is understandable when we think that her hair was thickly oiled.



20. "THE FIFER" by MANET 1866

— Spavitt mpt



21. EDGAR DEGAS " COTTON MERCHANTS" 1873.



BRITISH MUSEUM, LONDON

Torii Kiyonaga : *Twelve Months in the South*, 1784
"The Fourth Month"



"The Sixth Month"

22. These prints were in Whistlers own collection and greatly influenced his "Variations in flesh colour and green: The Balcony."



Variations in Flesh Color and Green: The Balcony, 1867-1868

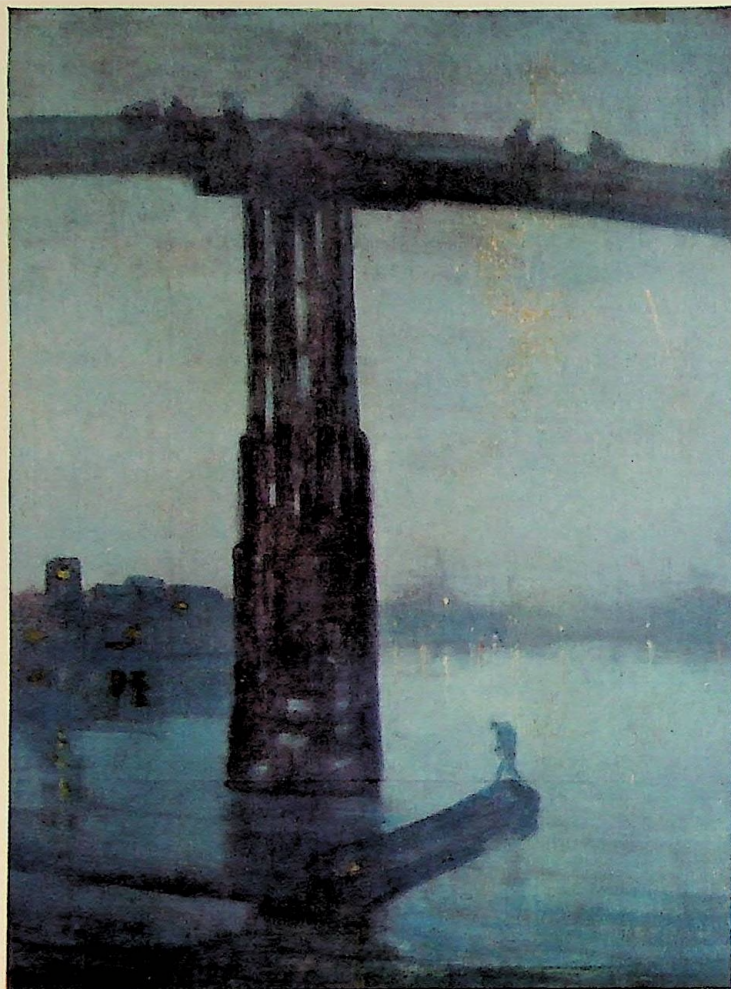
23. Whistler's butterfly symbol can be seen on the bottom left hand corner. Based on KIYONAGA'S prints - Twelve months in the south.



24. Symphony in white No 2 The little white girl 1864.



25. MRS. FREDERICK R. LEYLAND - 1873.

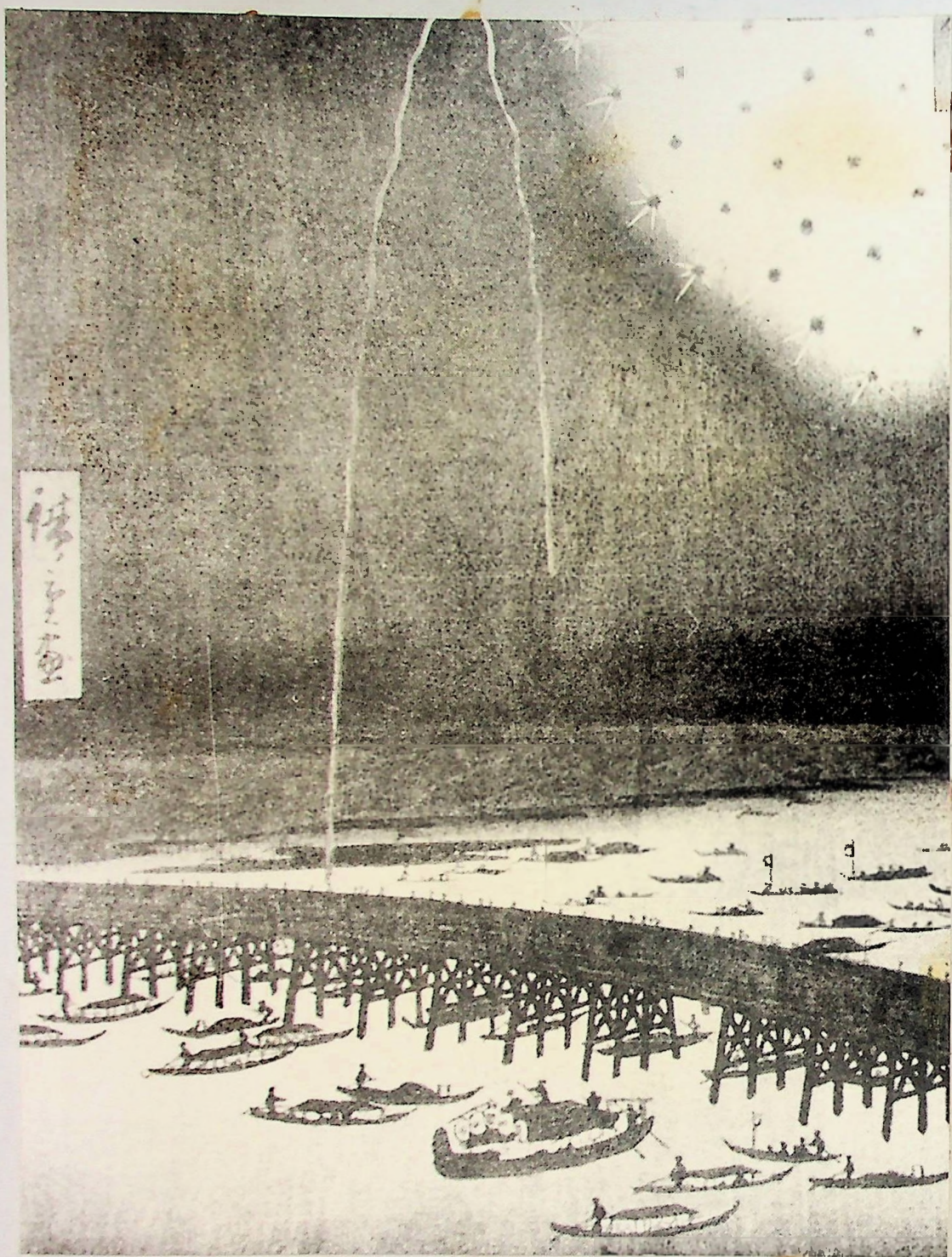


26. "NOCTURNE in blue and gold: old Battersea Bridge" 1872.

JAMES McNEILL WHISTLER.



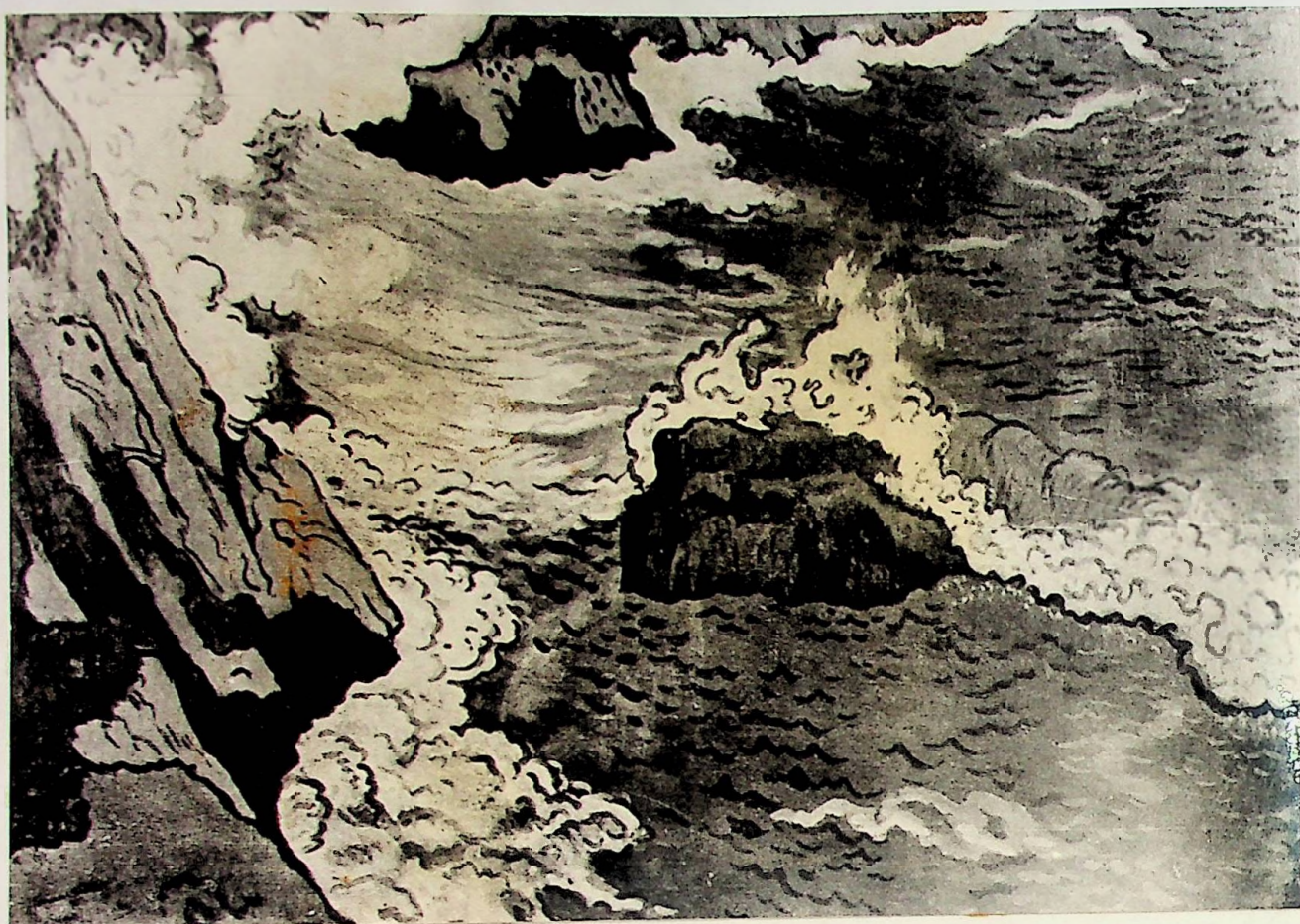
27. PAUL GAUGUIN " Le Pardon Breton, pres d'un Tombeau 1889.



28. "FIREWORKS at Ryogoku Bridge" by HIROSHIGE.



29. BERNARD'S Fete De Nuit 1888.



30. LACOMBE'S GREY SEA could be compared with Hokusai's
"Whirlpool at Naruto".



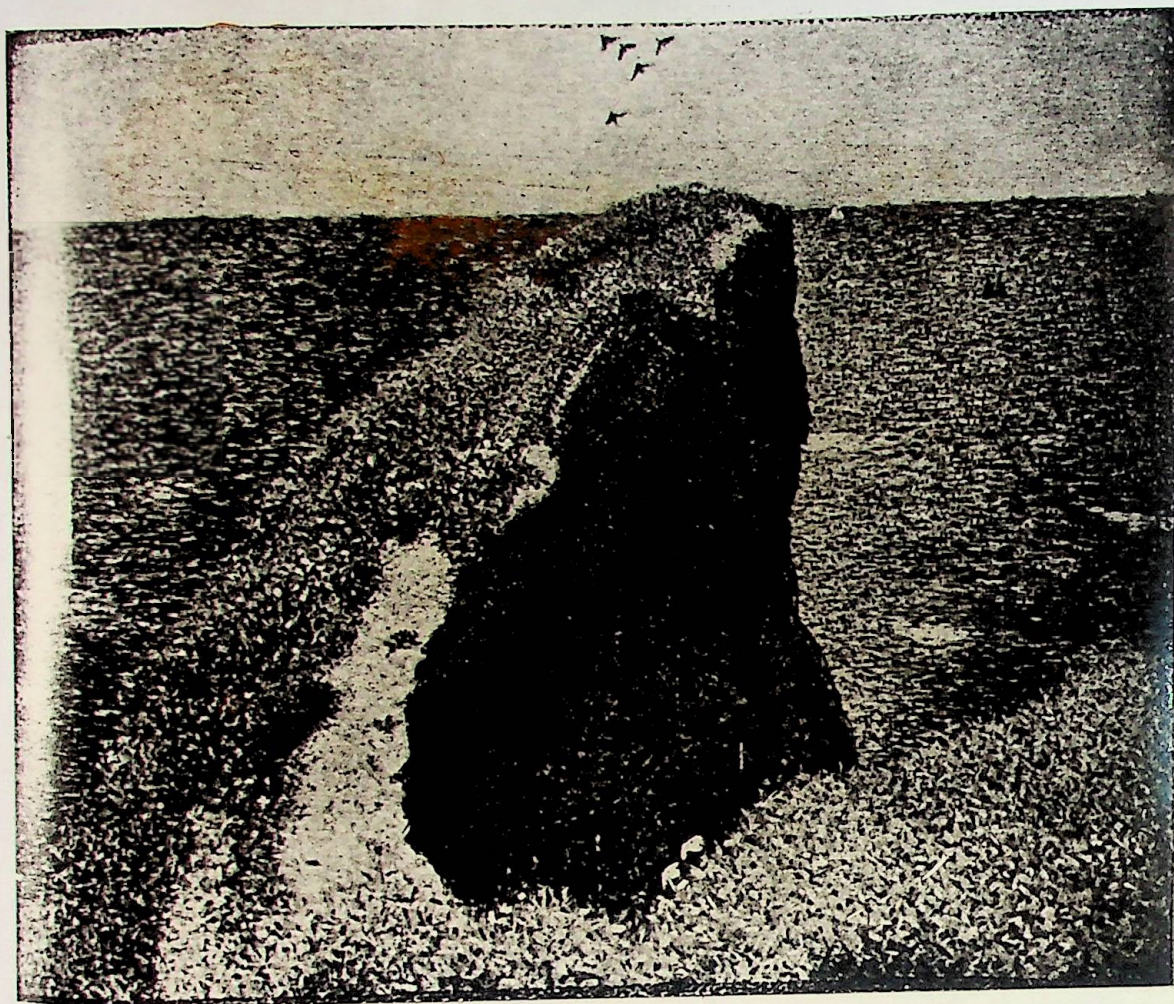
Paul Gauguin, *Nature Morte à l'Estampe Japonaise*, '89, signed, oil on canvas, 72.4 by 93.7 cm. (28½ by 36⅞ inches)



32 HARONOBU "Woman
Playing with a cat".



33 PAUL RANSON- Woman standing
by a balustrade with a poodle.



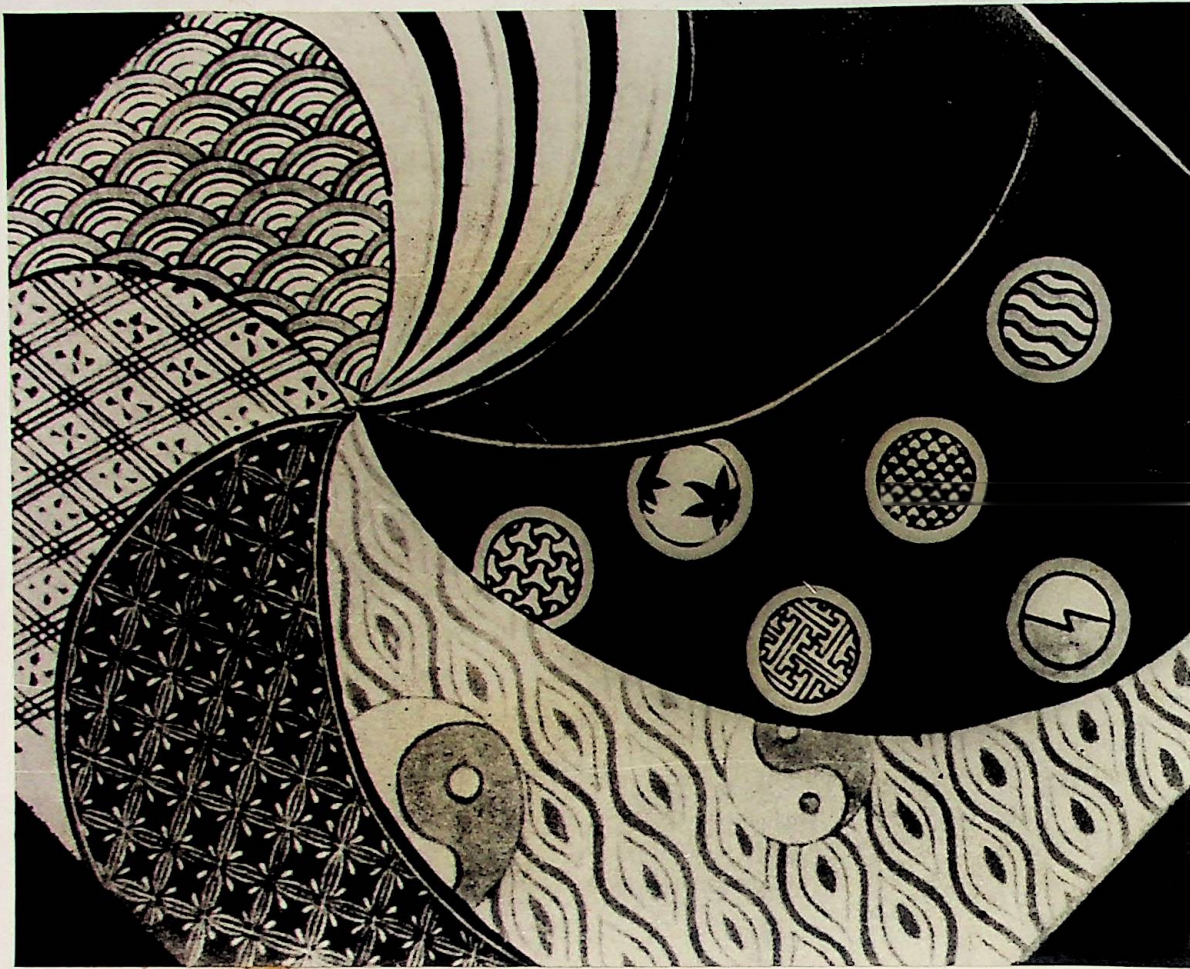
34. The Bec Du Hoc, GRANDCAMP GEORGES SEURAT 1885.



35. HAKONE from the 53 stages of the Tokaido 1832 HIROSHIGE.



36. Portrait of FELIX FENEON 1890 PAUL SIGNAC.



37. PRINT OF KIMONO DESIGN ANONYMOUS.



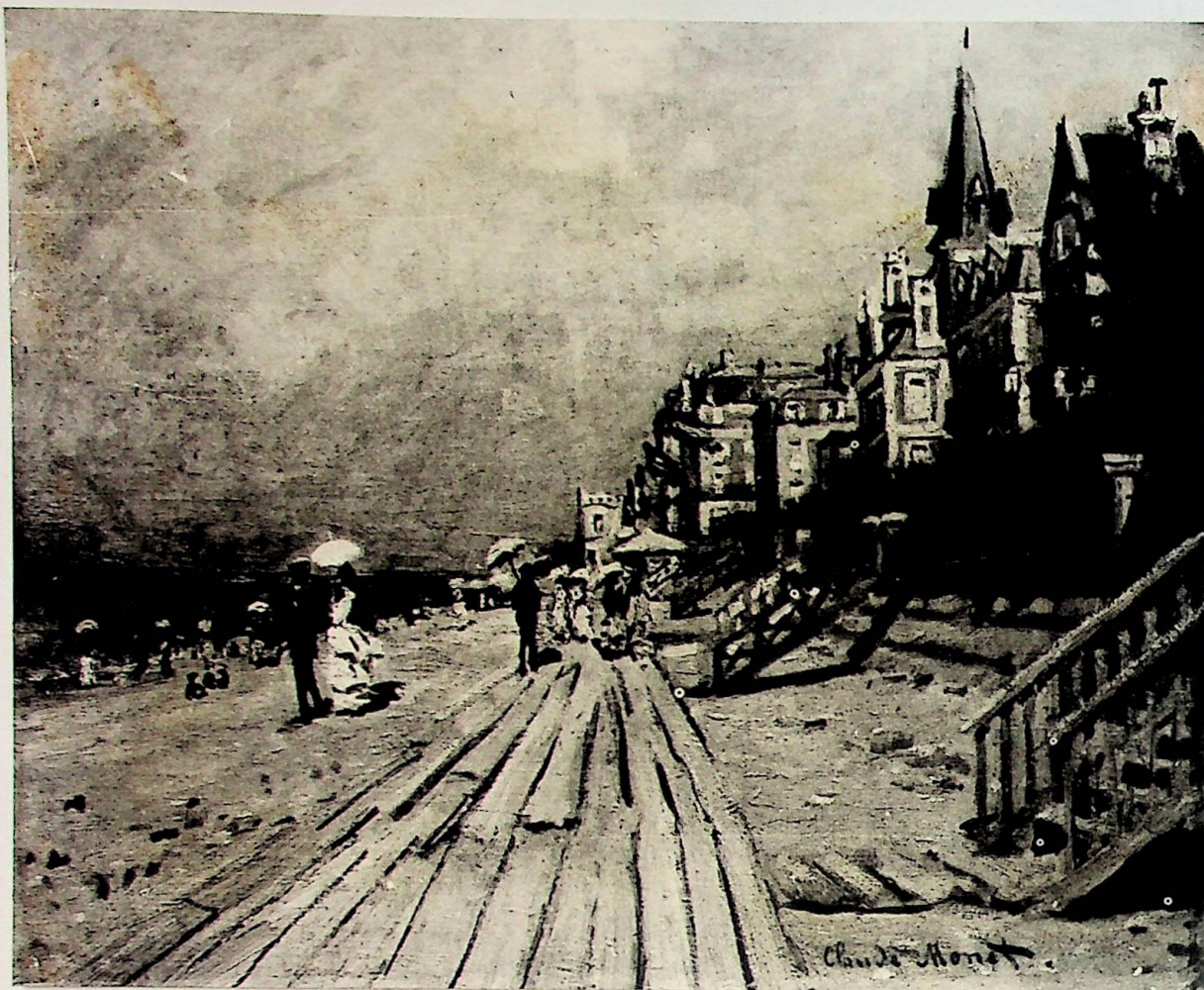
38. View from 53 Stages on the Tokaido. KUNIYOSHI.



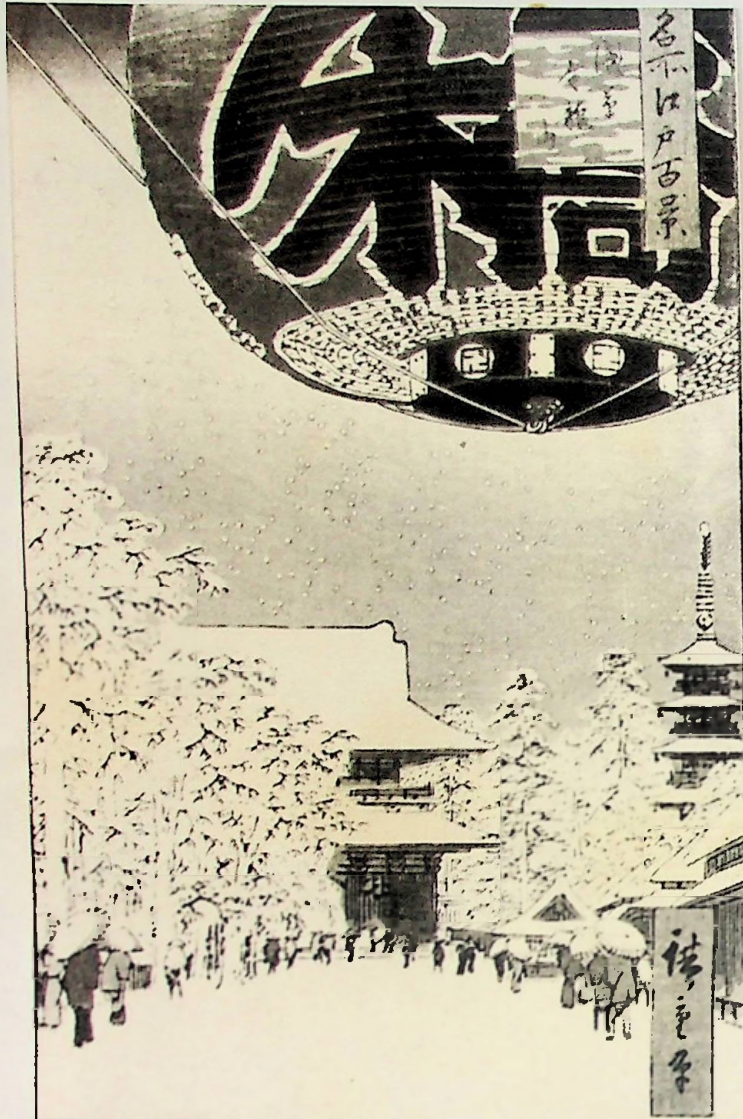
39. Antibes 1888 CLAUDE MONET.



40. Monet's "Nean Houfleur in the Snow" 1867



41. The beach at Trouville CLAUDE MONET 1870.



42. ASAKUSA KINRYUZAN TEMPLE 1856 by Hiroshige, showing the Japanese form of perspective. A comparison can be made between this and Monet's "Road near Honfleur in the Show".



43. "NANA" by EDUARD MANET 1876.

Up until this all woodcuts were black on white paper, but the demand for colour soon became apparent and MORONOBU and his pupils produced Broadsheets as well as books, colouring them by hand. Tan or red lead being the dominant colour, and so they were called TAN-E. (see TAN-E).

The theatre was also very popular in EDO at this time, and an actor who had designed posters in OSAKA, TORII KIYOMOTO came to EDO in 1687 and although his own work has not survived he founded a famous school of artists. His son TORII KIONOBU 1664-1729 was the first to design portraits of actors.

These portraits remained one of the more popular themes of UKIYO-E artists. KIYONOBU'S son KIYOMASU (1694-1716?) rivaled his father. Competing in popularity with the portraits of actors were the portraits of fashionable beauties and courtesans. (see the subject matter of UKIYO-E). The KAIGETSUDO group of artists during the early years of the 18th produced some elegant prints of women. But in this field OKUMURA MASANOBU 1686-1764 was much more inventive and productive. (see BENIZURI-E).

In the early 1740's UKIYO-E was printed in 2 or 3 colours. Colour printing invented in China

in 16th was introduced to Japan as early as 1634. The frontispiece of the JINGO-KI was printed in colours. But the technique was not applied to popular prints until about 1740. The cherry wood was carved on the plank - as in Europe until the days of THOMAS BEWICK. A separate block was cut for each colour. Accurate register was obtained by the simple means of a guide mark in the form of a right angle at the lower right hand corner of each block and a straight line parallel to the lower edge near the left corner. The 2 or 3 colour prints were called BENI-E. (see BENI-E). The same name was used for more elaborate hand coloured prints than TAN-E. MASANOBU, KIYONOBU 11 and KIYOMASU 11 worked in this way. The number of colours was soon increased to 5. In 1765 the first elaborate polychrome prints, called NISHIKI-E were published by SUZUKI HARONOBU (1725-70). He created a fashion for scenes of graceful women. (see BIJIN-GA and HARONOBU). HARONOBU'S closest follower was KORYUSAI. KARSUKAWA SHUNSHO 1726-92 revived the prestige of the theatrical prints, they had been neglected by HARONOBU. He represented the actors in a less stylized manner than the TORII masters. From about 1780 to 1790 UKIYO-E was again dominated by a single master TORII KIYONAGA 1752-1815. His figures unlike the childlike grace of HARONOBU were tall and stately.

The poise and dignity of his groups is superb. UTAMARO (1753-1806)(see UTAMARO). was an even greater master of figure design. In his discovery of beautiful relations between figures and in revealing the sensuous beauty of women he is incomparable. During the 1790's EISHI and TOYOKUNI competed with UTAMARO for popular fame. SHARAKU published in 1794-5. a series of actor prints surpassing in power all his predecessors in the line. After UTAMARO'S death in 1806. UKIYO-E as an art for representing beauties and actors declined, but the school was regenerated by HOKUSAI (1760-1849) who found new inspiration in landscape. His 36 views of MOUNT FUJI and other sets contain some of his finest landscape designs ever made. A little later HIROSHIGE (1797-1858) in countless sets of prints depicted every aspect of his own country in every weather with extraordinary intricacy and freshness. His contemporaries KUNIYOSHI and KUNISADA were the last UKIYO-E masters of figure design. The school which had mirrored the popular life of EDO for two centuries virtually came to an end with HIROSHIGE'S death.

INTRODUCTION.

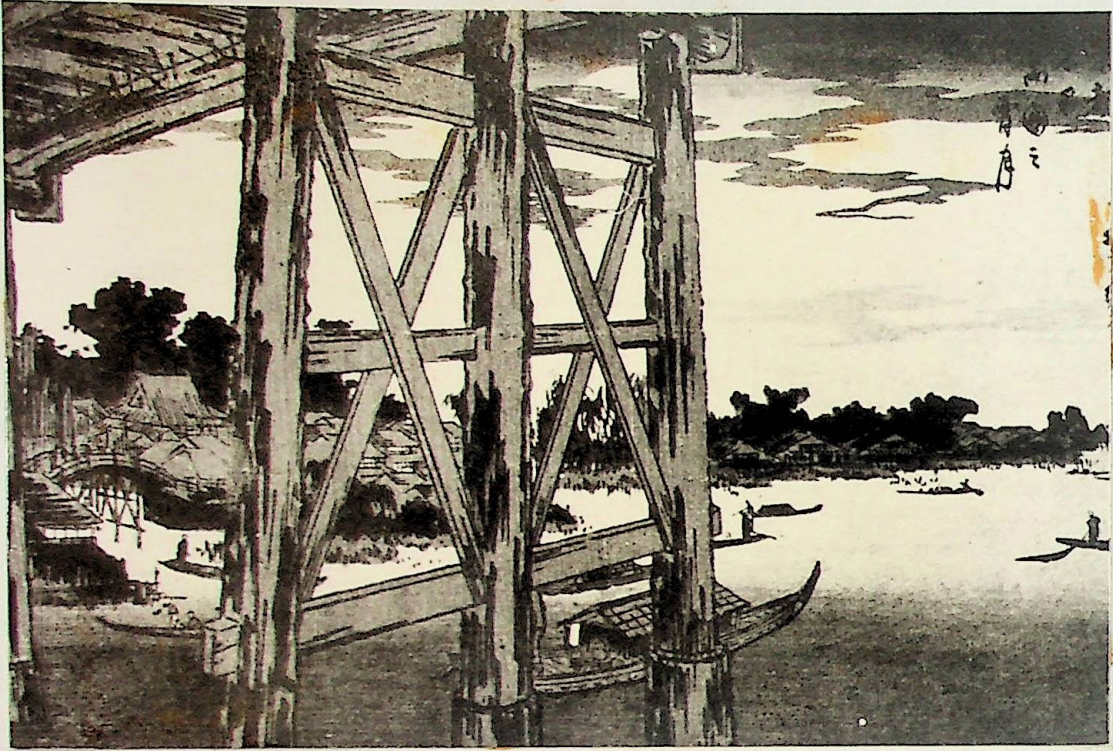
This thesis is an examination of the interaction of two cultures in the 19th. Identifiable relations between some Impressionists and Japan, in particular with the techniques of the Painters and Printmakers of the UKIYO-E school.

The Impressionist background will not be discussed nor will I discuss the growth of a literary public in contemporary France. However, an understanding of the UKIYO-E school requires a brief outline of the cultural influences on the Japanese painters and printmakers.

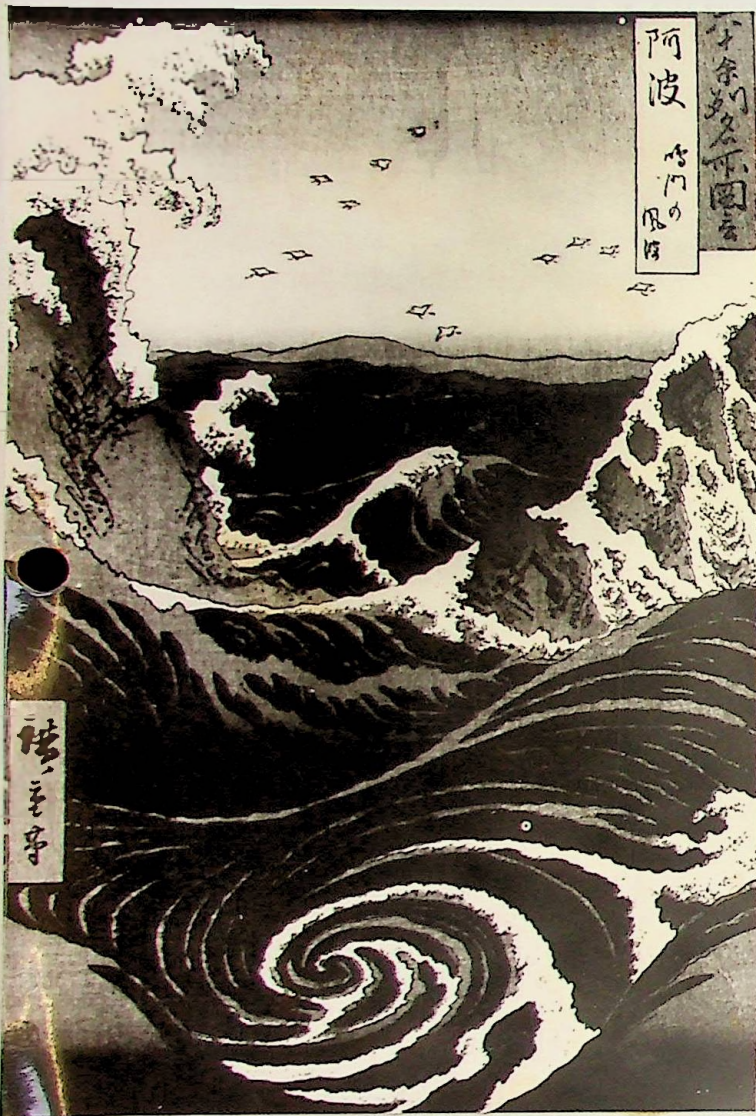
The first 3 parts deal with the cultural structure of Japanese society and the demands it made on its artists; with changes in book illustration; and finally with influences from China and Europe.

The next 3 parts deal with the emergence of the UKIYO-E style; the way it was handled by its most influential masters; and with the response of Impressionists.

The first 4 parts and appendices are translated from UKIYO-E by FUJIKAKE SEIYA edited and restructured for a European audience.



44. BRIDGE at RYOGOKU - Hiroshige This print may have influenced Whistler in his Battersea Bridge series.



45. HIROSHIGE'S whirlpool at Naruto



46. A faithful copy done by an anonymous artist in the pointillist style.



47. HIROSHIGE from "1 hundred views of famous places in Edo".

In the first 5 parts the chronology is based on the Japanese reckoning each era from the beginning of an Emperor's reign. The last two parts are dated A.D. - thus part 5 is subject to both systems. This is intended to be helpful! A chronology is appended to relate these 2 systems.