

## Works in the Exhibition

### Katsukawa Shunshō (1726-1792)

1. *Untitled (Two Women)*  
Woodblock print  
24 7/8 x 4 9/16 in.  
Anonymous donor, 00.225

2. *Two Women with Picture*  
Woodblock print  
23 7/8 x 4 1/2 in.  
Anonymous donor, 00.308

### Isoda Koriusai (1750-1800)

3. *At the Nomuraya Sweet Cake Store*  
Woodblock print  
25 3/4 x 4 7/16 in.  
Anonymous donor, 00.306

4. *The Game*  
Woodblock print  
27 7/16 x 4 3/8 in.  
Anonymous donor, 00.305

### Torii Kiyonaga (1752-1815)

5. *The Elopement of Ochiyo and Hanbei*  
Woodblock print  
27 7/8 x 4 1/2 in.  
Anonymous donor, 00.307

### Suzuki Harushige (1747-1818)

6. *Hana Awase ("An Array of Flowers")* or *Spring Beauty*  
Woodblock print, (1 of 3)  
14 3/4 x 10 in.  
Anonymous donor, 00.318

### Eisen Kikugawa (1790-1848)

7. *Courtesan*  
Woodblock print, (1 of 3)  
13 3/4 x 9 1/8 in.  
Anonymous donor, 00.317

### Utagawa Toyokuni I (1769-1825)

8. *Woman*  
Woodblock print  
14 7/8 x 10 1/8 in.  
Gift of Mr. Samuel Gansheroff, 83.14.3

9. *The Hermit Priest Karukaya Doshin refusing to recognize his son Ishidomaru in Karukaya Doshin Tsukushi no Iyazuto*, 1859  
Woodblock prints, (2 of 3)  
13 7/8 x 9 1/2 in.  
Gift of Mr. Samuel Gansheroff, 83.14.1.1-2

10. *The Actor*  
Woodblock print  
13 7/8 x 9 1/8 in.  
Anonymous donor, 00.236

11. *Two Actors*, 1852  
Woodblock print  
10 5/16 x 9 5/8 in.  
Anonymous donor, 00.315

12. *Actor playing the role of a Courtesan*  
Woodblock print, (1 of 3)  
14 x 9 5/8 in.  
Gift of Ms. Yoko Gochinas, 2003.19

### Katsushika Hokusai (1760-1849)

13. *The Fox Hunter and the Obi Puller from Hokusai Manga (Hokusai's Random Sketches)*, 15 vols., 1814-78  
Woodblock print, (1 of 2)  
7 x 4 13/16 in.  
Anonymous donor, 00.263

14. *Kajikazawa in Kai Province from Thirty-six Views of Mount Fuji*, 1831-33  
Woodblock print  
10 7/8 x 15 3/4 in.  
Gift of Mr. Samuel Gansheroff, 83.14.5

### Utagawa Kunisada (1786-1864)

15. *Unidentified Actor*  
Woodblock print  
6 5/8 x 9 in.  
Anonymous donor, 00.311

16. *The Actor Ichikawa Ebizo V (formerly Danjuro VII)*  
Woodblock print  
6 3/8 x 9 in.  
Anonymous donor, 00.312

### 17. *Young Women Preparing a Kimono*, 1860

Woodblock prints, (3 of 3)  
14 x 9 1/2 in.  
Gift of Mr. Samuel Gansheroff, 83.14.10.1-3

18. *The Wet-Nurse Shigenoi with Sankichi playing a game of sugoroku in Koi Nyōbō Somewake Tazuna*, 1854  
Woodblock print, (1 of 3)  
13 1/2 x 9 in.  
Anonymous donor, 85.7

### Utagawa Kuniyoshi (1797-1861)

19. *Possibly Yoshitsune and Benkei*  
Woodblock print  
14 3/8 x 9 1/2 in.  
Gift of Mr. Samuel Gansheroff, 83.14.8

20. *Story of the True Loyalty of the Faithful Samurai*, 1830s-50s  
Woodblock print  
14 7/8 x 10 in.  
Gift of Mr. Samuel Gansheroff, 83.14.12

### Utagawa Hiroshige (1797-1858)

21. *Atop Mt. Atago in the Shiba District*, 1834-35  
Woodblock print  
8 1/8 x 12 5/8 in.  
Anonymous donor, 00.494.1

22. *Snow Scene at Ueno Park (on the banks of the Shinobazu Lake (Edo))*, 1847-48  
Woodblock print, (1 of 3)  
15 3/5 x 10 1/4 in.  
Anonymous donor, 83.14.4

23. *Manchurian Crane feeding her Chicks in a Pine Tree*, 1848-51  
Woodblock print  
27 5/8 x 9 3/4 in.  
Anonymous donor, 00.226

24. *Kinuta, Settsu Province on Tama River Bank*  
Woodblock print  
8 1/8 x 12 5/8 in.  
Anonymous donor, 00.494.3

25. *Untitled from 53 Stations of the Tokaido Road*  
Woodblock print  
7 1/2 x 11 3/4 in.  
Anonymous donor, 00.494.4

26. *Ariyaya (no. 49) from 53 Stations of the Tokaido Road*, ca. 1831-34  
Woodblock print  
4 1/2 x 6 5/8 in.  
Gift of Ihab and Sally Hassam, 2005.10.7

27. *Fujikawa (no. 38) from 53 Stations of the Tokaido Road (Gyosho Edition)*, 1841-42  
Woodblock print  
7 1/2 x 11 3/4 in.  
Anonymous donor, 00.494.5

28. *Narumi (no. 41) from 53 Stations of the Tokaido Road (Gyosho Edition)*, 1841-42  
Woodblock print  
7 1/2 x 11 3/4 in.  
Anonymous donor, 00.494.6

### 29. *Numazu (no. 13) from 53 Stations of the Tokaido Road (Tate-e Edition)*, 1855

Woodblock print  
14 x 9 5/8 in.  
Gift of the Marquette University Jesuit Community  
98.22.1

30. *Fucho (no. 20) from 53 Stations of the Tokaido Road (Tate-e Edition)*, 1855  
Woodblock print  
13 1/2 x 8 7/8 in.  
Gift of Cava Ross Estate, 88.8.7.2

31. *Driving Rain at Shono (no. 46) from 53 Stations of the Tokaido Road*  
Woodblock print  
9 5/8 x 15 in.  
Gift of Mr. Samuel Gansheroff, 83.14.9

32. *Ishibe (no. 52) from 53 Stations of the Tokaido Road (Tate-e Edition)*, 1855  
Woodblock print  
13 1/4 x 8 7/8 in.  
Gift of Cava Ross Estate, 88.8.7.1

33. *The Inari Shrine (no. 18) from 100 Famous Views of Edo*, 1856-58  
Woodblock print  
14 x 9 1/2 in.  
Gift of Cava Ross Estate, 88.8.6.1

34. *Plum Orchard at Kamata (no. 30) from 100 Famous Views of Edo*, 1857  
Woodblock print  
14 x 9 5/8 in.  
Gift of the Marquette University Jesuit Community  
98.22.2

35. *The Intertwined Catalpa Trees at Azuma Grove (no. 31) from 100 Famous Views of Edo*, 1856-58  
Woodblock print  
14 x 9 1/2 in.  
Gift of Cava Ross Estate, 88.8.6.2

36. *Barges on the Yotsugidori Canal (no. 33) from 100 Famous Views of Edo*, 1856-58  
Woodblock print  
14 x 9 1/2 in.  
Gift of Cava Ross Estate, 88.8.6.3

37. *The New Station of Naito at Yotsuya (no. 86) from 100 Famous Views of Edo*, 1858  
Woodblock print  
14 x 9 5/8 in.  
Gift of the Marquette University Jesuit Community  
98.22.3

38. *The Tone River and Goose Hill (Ko-No-Dai), (no. 95) from 100 Famous Views of Edo*, 1856  
Woodblock print  
13 11/16 x 9 1/16 in.  
Gift of Mr. and Mrs. Raymond F. Newman, 77.7

39. *The Tone River and Goose Hill (Ko-No-Dai), (no. 95) from 100 Famous Views of Edo*, 1858  
Woodblock print  
14 x 9 5/8 in.  
Gift of the Marquette University Jesuit Community  
98.22.4

40. *Manga (Book of "crazy paintings")*  
Woodblock prints on folded sheets  
9 x 6 1/2 in.  
Anonymous donor, 00.45

### Unidentified Artist

40. *Manga (Book of "crazy paintings")*  
Woodblock prints on folded sheets  
9 x 6 1/2 in.  
Anonymous donor, 00.45

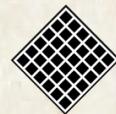


Utagawa Hiroshige (1797-1858), *Fujikawa (no. 38) from 53 Stations of the Tokaido Road (Gyosho Edition)*, 1841-42, woodblock print, 7 1/2 x 11 3/4 in., anonymous donor

## Acknowledgments

I would like to thank Dr. Martha Chaiklin, Assistant Professor of History at the University of Pittsburgh for serving as an advisor on this project. Her expert knowledge of Japanese art and culture, and her willingness to share it, are greatly appreciated.

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## Hokusai, Hiroshige and the Utagawa School Japanese Prints from the Haggerty Collection



Utagawa Toyokuni I (1769-1825), *Actor playing the role of a Courtesan*, woodblock print, (1 of 3), 14 x 9 5/8 in., gift of Ms. Yoko Gochinas

**April 26 - July 17, 2007**  
**Haggerty Museum of Art, Marquette University**



“Japanese prints fulfill all the criteria of great art. They combine physical beauty, technical virtuosity, and brilliant design with great originality, boundless vitality, and fascinating content.” Roger S. Keyes.

The Edo Period (1615-1868) was a time of spectacular and unprecedented economic and cultural prosperity in Japan. During this period, woodblock prints of the stylish world of the pleasure quarter, known as *ukiyo-e* became increasingly popular. The burgeoning market created high demand among the merchant class for mass-produced and affordable prints. They sought *ukiyo-e* or “pictures of the floating world” as concrete expressions of the belief that the world is transient and therefore ought to be enjoyed while possible.

The exhibition, *Hokusai, Hiroshige and the Utagawa School: Japanese Prints from the Haggerty Collection*, consists of eighteenth and nineteenth-century *ukiyo-e* by the most recognized artists of the period. Prints by Utagawa Hiroshige, Katsushika Hokusai and artists of the Utagawa School demonstrate the traditional Japanese woodblock prints. The woodblock process, similar to that employed by artists in Europe in the sixteenth century, was adapted from Chinese techniques by the Japanese to create commercial prints. Japanese printers were adept at producing books, so the transition to creating first monochromatic and then full-color prints was achieved by around 1765. The Haggerty collection has numerous works by important teachers, such as Katsukawa Shunshō and Utagawa Toyokuni I, along with rival artists, Kunisada and Kuniyoshi, of the Utagawa School.

The techniques used to create Japanese prints from woodblocks were developed centuries earlier in order to produce multiple copies of Buddhist texts and devotional images. The process involved artists, woodcarvers, printers and publishers. The latter often decided the merits of a project based on market demand. By the eighteenth century, prints were made for a variety of purposes from inexpensive advertising of theatrical and sporting events to high quality portraits of Kabuki actors, courtesans and beautiful women. These prints, known as *ukiyo-e*, were increasingly purchased by contemporary collectors and commoners. They were the most widely owned art form in the country.

The oldest Japanese woodblock prints in this exhibition are by Katsukawa Shunshō (1726-1792), the leading artist of the Katsukawa School and teacher of Katsushika Hokusai. Katsukawa specialized in *bijinga*, images of beautiful women, and portraits of actors. The *bijinga* prints in the exhibition by Shunshō, Isoda Kōriōsai and Torii Kiyonaga are described as *hashira-e*, or pillar prints because of their tall and narrow format. This type of print – popular until the early nineteenth century – was sold to be hung, like a hand painted scroll, on the narrow wall or pillar of the alcove in a typical Japanese home.

The traditional *bijinga* artist Utagawa Toyokuni I was hired to produce a series of actor portraits of the leading Kabuki artists in 1794. He created larger format prints to better represent actors in specific roles. These were then sold and collected as souvenirs. They have since become historical records of theatrical performances. The stylized acting, elaborate costumes and set design can be seen in these prints. Kabuki was extremely popular and the actors – all male after women were banned from the stage in 1629 – were a favorite subject of some artists. Toyokuni’s *Actor playing the role of a Courtesan* (no. 12) is from a romantic story known as a *sewamono* while the print by Kuniyoshi that possibly represents *Yoshitsune and Benkei* (no. 19) is from a history play or *jidaimono*.

As the demand for Kabuki prints increased, artists captured key scenes from famous plays such as *The Hermit Priest Karukaya Doshin refusing to recognize his son Ishidomaru in Karukaya Doshin Tsukushi no Iyazuto* by Toyokuni I (no. 9). Utagawa Kunisada’s *The Wet-Nurse Shigenoi with Sankichi playing a game of sugoroku*, 1854, (no.18) is from the 1751 play entitled *Koi Nyōbō Somewake Tazuna* by Miyoshi Shōraku and Yoshida Kanshi. The board game played by the little boy features the fifty-three stations of the Tokaido road. It ties directly to the story of the young princess Shirabe, who is being married off by her father Lord Yurugi yet refuses to leave for Edo. Only after she

Katsukawa Shunshō (1726-1792), *Untitled (Two Women)*, woodblock print, 24 7/8 x 4 9/16 in., anonymous donor

plays the game, and wins, does she decide to embrace her trip to the capital. These prints, like the paintings that preceded them, were often designed as triptychs. An excellent example in the Haggerty collection is *Young Women Preparing a Kimono* (no. 17) by Utagawa Kunisada. While each image is part of a larger scene, they were often sold independently by the publishers.

The most important nineteenth-century *ukiyo-e* artists – Hokusai and Hiroshige – built on the achievement of earlier artists. They made prints in every genre, but made their greatest contributions with landscapes. Artists began creating prints of landscapes only in the late 1820s. Prior to this time, landscapes were either imaginary, or designed to frame an individual figure, and therefore subordinate to



Utagawa Kunisada (1786-1864) *Young Women Preparing a Kimono*, 1860, (3 of 3), woodblock prints, 14 x 9 1/2 in., gift of Mr. Samuel Gansheroff

the main theme. At the age of sixty-nine, Hokusai started his most famed series of landscape prints, *Thirty-six Views of Mount Fuji*. The Fuji series marks a high point for the independent landscape print. Hokusai’s images capture the beauty of Mount Fuji throughout the year, and they were affordable. The artist’s mastery of composition and ability to integrate people in nature can be seen in *Kajikazawa in Kai Province*, 1831-33 (no. 14). In this predominately blue print, the shape of Mount Fuji is mirrored in the foreground by the crag and lines held by the fisherman creating a subtle, yet powerful composition.

Partly in response to Hokusai’s success, Hiroshige

began the *53 Stations of the Tokaido Road* (no. 25-32). This major series of landscape prints depicts actual locations on the Road between Edo (later Tokyo), the shogunate’s administrative capital and Kyoto, the traditional imperial capital of Japan. While developed to facilitate the required travel of regional authorities to and from the capital, the road also functioned as the main route for business, delivery of commercial merchandise and for pleasure travelers. During the Edo period, the Tokaido was the most traveled of the five major highways. In his prints, Hiroshige provides an invaluable look at life and commerce along the Tokaido. In *Ishibe* (no. 32), the open screens of the houses afford a glimpse into different domestic scenes including the serving of tea. The town of Narumi was famous for cloth dying, so Hiroshige’s print

36) reflect the changes that were made to the city to provide places for people to enjoy nature. *The Inari Shrine* (no. 33), on the other hand, celebrates one of the many sacred places found in the city. Prints of specific places in Edo, or along one of the major highways, became personal mementos and souvenirs of travel, actual or imagined for the commoners of Japan.

Hiroshige, the last great pre-modern *ukiyo-e* master, developed a range of prints as seen in the exhibition. Encouraged by his publishers, he designed landscapes in both vertical and horizontal formats, figure portraits and seasonal prints known as bird-and-flower prints or *kacho*. Deluxe and indigo impressions were made of many designs as seen in the two Haggerty versions of *The Tone River and Goose Hill (Ko-No-Dai)* from *100 Famous Views of Edo* (nos. 38-39). Hiroshige prints were in high demand. They were inexpensive and often sold out on completion. Produced by the thousands, a print could be purchased for sixteen *mon*, or the cost of a bowl of noodles. Hiroshige is



Katsushika Hokusai (1760-1849) *Kajikazawa in Kai Province from Thirty-six Views of Mount Fuji*, 1831-33, woodblock print, 10 7/8 x 15 3/4 in. Gift of Mr. Samuel Gansheroff

believed to have created 8,000 images while Hokusai and Kunisada produced ten of thousands of images.

The Haggerty prints from the Edo period are from the Golden Age of woodblock printing in Japan. They include actor portraits, *bijinga*, images of beautiful women and courtesans along with landscapes. The artists of the Utagawa School provided collectors and commoners with images of their idols and heroes. Hokusai and Hiroshige, on the other hand, produced views of famous places inhabited by ordinary people. Together, these prints provide visual records of the art and culture of pre-industrial Japan. These *ukiyo* prints created a sensation among the Impressionists once they reached Europe, just as they had among the Japanese, whose enthusiasm for prints spurred artists to create the *ukiyo-e* prints of the era.

Annemarie Sawkins, Ph.D.  
Associate Curator



Utagawa Hiroshige (1797-1858) *The Tone River and Goose Hill (Ko-No-Dai)*, (no. 95) from *100 Famous Views of Edo*, 1856, woodblock print, 13 11/16 x 9 1/16 in., gift of Mr. and Mrs. Raymond F. Newman



Utagawa Hiroshige (1797-1858) *The Tone River and Goose Hill (Ko-No-Dai)*, (no. 95) from *100 Famous Views of Edo*, 1858, woodblock print, 14 x 9 5/8 in. Gift of the Marquette University Jesuit Community