Color woodcut international : Japan, Britain, and America in the early twentieth century.

Chazen Museum of Art
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COLOR WOODCUT INTERNATIONAL

JAPAN, BRITAIN, AND AMERICA IN THE EARLY TWENTIETH CENTURY

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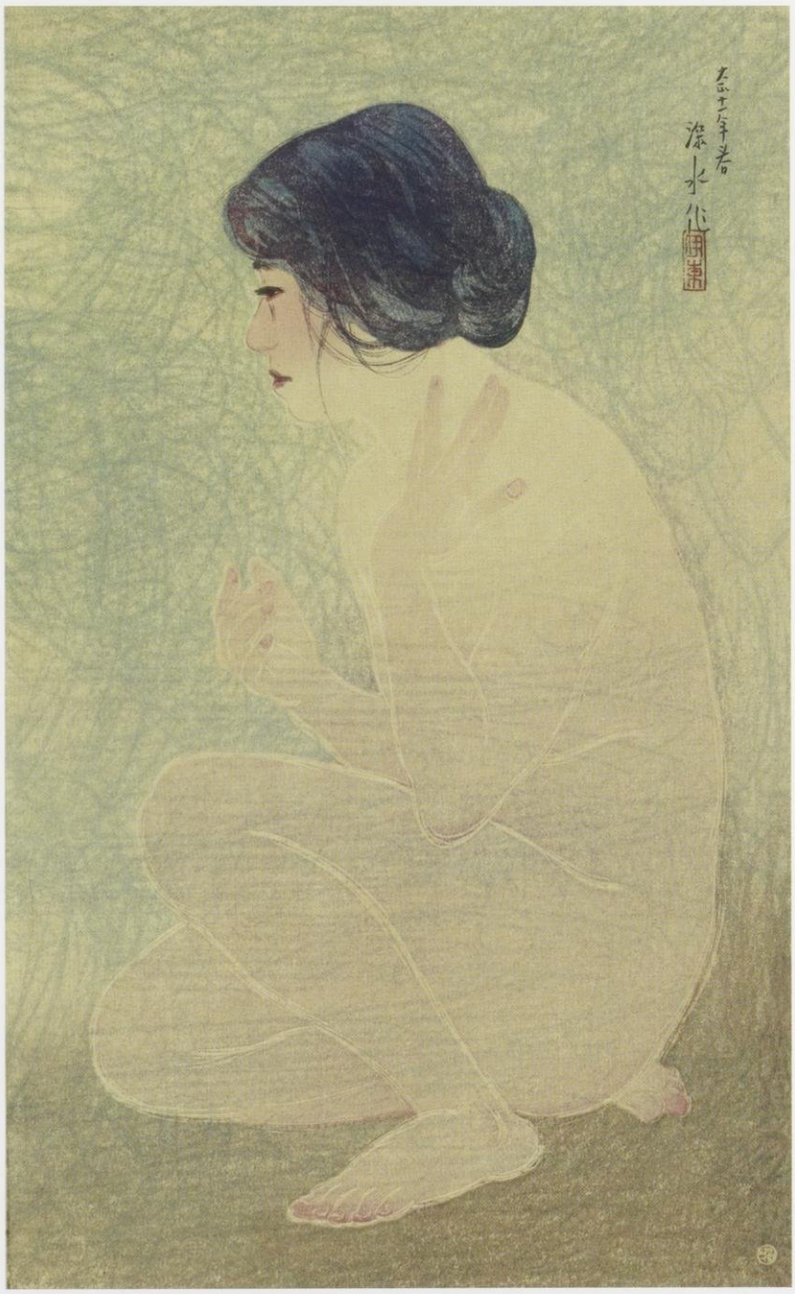

COLOR WOODCUT INTERNATIONAL

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Chazen Museum of Art University of Wisconsin–Madison

This book is published on the occasion of the exhibition *Color Woodcut International: Japan, Britain, and America in the Early Twentieth Century* held at the Chazen Museum of Art, University of Wisconsin-Madison, December 9, 2006 through February 25, 2007.

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Japan, Britain, and America in the Early Twentieth Century

Chazen Museum of Art University of Wisconsin–Madison

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Foreword by the Director

In the early 1980s, John Hasbrook Van Vleck, son of the mathematician and sometime collector Edward Burr Van Vleck, and his wife bequeathed his father's outstanding collection of Japanese woodblock prints to the Elvehjem Museum of Art, now the Chazen Museum of Art. The size and depth of the collection are such that it has been and is a significant resource for scholars, connoisseurs, and students. The collection has been the font of numerous papers and exhibitions, each, intent in its own way, to broaden our understanding of this art form and the culture that produced it. The present exhibition, although inspired by the presence of the Van Vleck Collection and drawing some of its exhibits from it, takes a somewhat different direction. *Color Woodcut International, Japan, America, and Britain in the Early Twentieth Century* explores the color woodcut technique from the vantage point of three divergent cultures that embraced it. Influences flowed not only from the East to the West but also from West to East. This exhibition attempts the first analysis of an international style in color woodcuts of the early twentieth century. Produced in America, Britain, and Japan, and often stylistically similar, these works are not only aesthetically satisfying and lively, they represent a crossroads—a point when artists created closely related works despite being separated by globe-spanning distances.

The prints in this exhibition, at the time of their creation, were intended to be enjoyed by a broad range of people and were successful in this aim—they were widely distributed and continue to be avidly collected. Perhaps for this reason they have largely escaped critical attention and have been virtually ignored by academics. However, the popularity of color woodcut prints makes them objects worthy of study, and they are beautiful as well. All of these reasons justify an exhibition and catalogue.

The exhibition's curator, Andrew Stevens, intrigued by the confluence of styles during this time period, conducted research at print collections throughout the United States for a two-year period in preparation for this exhibition. Drew has been curator of prints at the museum since the summer of 1988. He has pursued an interest in the color woodcut since his early days at the museum, collaborating with James Watrous on an exhibition in 1992, as well as curating several woodcut exhibitions since. In concert with the other two essayists in this catalogue, Nancy Green and Kendall Brown, he continues the Chazen's tradition of deepening our understanding of these works through original scholarship and expanding public awareness of the works through exhibitions and catalogues.

Each of the essayists in this catalogue provided a special expertise that greatly contributed to the cohesive strength of this exhibition. Kendall Brown, associate professor of Asian art in the department of art history at California State University, Long Beach and adjunct curator of Japanese art at the Pacific Asia Museum in Pasadena, discusses the profound impact of Japanese artists on the western world and provides a fascinating overview of Asian aesthetics in his essay, *Impressions of Japan: Print Interactions East and West.*

Nancy Green, senior curator of the Herbert F. Johnson Museum of Art at Cornell University since 2000, and curator of prints, drawings, and photographs at the museum since 1989, provides a compelling essay, *Temptations of the East: The Influence of Japanese Color Woodcuts on British Printmaking* that reveals the subtle interactions between artists of disparate, distant cultures learning from and influencing each other.

In the final component of this publication, Drew Stevens' essay, *The Spread of Style: Americans and the Color Woodcut of the Early Twentieth Century,* highlights the distinctly American aspects of the international color woodcut style and discusses factors that contributed to its eventual loss of popularity.

The work of pulling together exhibitions and catalogues such as this one would be impossible without the individuals and institutions whose confidence in the museum is reflected by their support. We are all especially pleased to thank the donors whose generosity made this project possible: the Chazen Museum of Art Council, the Terra Foundation for American Art, University of Wisconsin-Madison's Brittingham Fund, the Dane County Cultural Affairs Commission with additional funds from Endres Manufacturing Company Foundation, the International Fine Print Dealers Association, and the Wisconsin Arts Board with funds from the State of Wisconsin.

Many of the prints illustrated in this catalogue come from the Chazen Museum of Art's permanent collection. Since a good number of them were acquired in recent years in preparation for the exhibition, our thanks also go to the donors of acquisition funds whose names appear in the credit lines in the exhibition checklist. Thank you also to several lenders who graciously shared works from their collections. And finally, once more we are eternally grateful to University of Wisconsin Professor Edward Van Vleck, whose collecting of Japanese prints began around 1899 and ended in 1940 when his collection had grown to around 4,000. Without his love for this art form and without his son John's bequest in 1980 and then later his daughter-in-law Abigail's bequest in 1984, we would not have such a prodigious collection that has attracted, and will continue to attract, interest from scholars all over the world and generate projects such as the present.

Russell Panczenko, Director
Chazen Museum of Art

Introduction

The rise and fall of the international woodcut style in Japan, England and America

At the end of the nineteenth century and growing into the twentieth century, there was an international trade in color woodcut prints. Prints coming from nineteenth century Japan fired the interest of artists in Britain and America with their fresh colors, the simplicity of materials, and the departure from traditional western compositions. At the beginning of the twentieth century, interest in the technique was rekindled in Japan. The resulting prints of Japan, England and America shared a common inspiration, technique and subject matter. Although they never identified themselves as such, they form an international style which bears investigation. This catalogue, along with the exhibition it accompanies, explore how this common style came about almost in spite of the diverse cultures in which it took root, how it flourished, scattered its influence and ultimately fell from vogue

Despite the gaps separating them, color woodblock printmakers in America, Japan and England shared a combination of traits: a keen regard for other cultures, a purely practical grasp of the possibilities of printmaking, and the belief that by making art it might be possible to make a living. These notions bore fruit in the form of prints from all three countries that clearly shared some characteristics—they were made with similar inks and techniques, and the style of the prints was often similar as well, partly because of their common technical process and partly thanks to a shared sense of what prints might be marketable. This last characteristic was crucial to their success, because unlike paintings that need to be sold to only one willing customer, prints must be sold again and again.

At the beginning of the twentieth century, printmaking was nothing new to any of the three countries. Rather, it was a bit old fashioned. Woodblock printmaking in particular was palpably on the decline. In England and America, the last great surge of the craft of woodblock printmaking happened in the nineteenth century, when every publication vying for public attention had images from wood engravings on its pages. During the nineteenth century when the pages were printed exclusively by movable type presses, the most efficient way of placing images on the pages was to cut the images into wooden blocks that print in the same way that movable type does. That way, the images, like the type, can be arranged on the press bed, locked together, inked and printed all at once. By the late nineteenth century, the woodcut illustrations in books and periodicals were exceptionally fine, thanks in part to specialization. Designed by specialists, cut into blocks by other specialists, and printed by a third set of people, all organized by a publisher, the wood engraving illustration set the standard into the beginning of the twentieth century. However, it was perceived as a primarily commercial process, necessary for illustration and reproduction of paintings and drawings. In short, wood engravers got little respect.

Interestingly, a similar pattern of image publishing had evolved in nineteenth century Japan. There was a lively market for woodcut images which, as in Britain and America, were produced by a publisher-coordinated network of designers, block cutters, and printers. There were great differences between the

style and techniques of block printing in Japan and the West; however, as they became aware of each other throughout the nineteenth century, printmakers and their audiences recognized the sophistication of prints made halfway around the world.

Even before a contingent of the American Navy's ships steamed into Tokyo Bay in 1853, Japanese artists had inferred single point perspective and two point perspective from sources which came into Japan through the tightly controlled port of Nagasaki. After the forcible opening of Japan, the sophisticated technology from the West constituted a cultural challenge, but it also provided the means to fulfill an unmet desire for modernization. Among the new ideas introduced with western culture, western methods of image-making were enthusiastically studied by the Japanese. Perspectival techniques, limb shading, and other common features of western art, previously sporadically embraced for their novelty, were freighted with a new importance for the Japanese. Thanks to generations of competition in a market driven by innovation and technical excellence, Japanese artists were sophisticated judges of images, and perceived that the western styles and techniques, though unfamiliar, were worth study.

Americans and Europeans concurrently became fascinated by Japanese culture, sometimes simply beguiled by the foreign-ness of the exports from Japan, but at best recognizing the technical excellence and intellectual depth of the culture that gave rise to those products. Prints are an excellent cultural export, they constituted a common ground on which the cultures could meet. Dozens can fit in a small box for the long trip abroad. Looked at from the vantage-point of another culture, they do not face as great a language barrier as that other dense purveyor of culture, the book. But part of the allure of the print from a distant culture is its obscurity. A print of some perfectly mundane activity in one culture becomes an object of mystery when transported to another, as foreign viewers try to understand the joys and sorrows that animate the figures, and the history implied by unfamiliar landscapes.

For people in Europe and America, prints coming from Japan exerted this fascination. The best prints were at least as fine as the best examples of western woodcut art. Moreover, they incorporated color in ways that were graphically exciting, and accomplished the technically difficult challenge of color printmaking with apparent ease. In the West, a print incorporating five or six colors had historically been considered an important achievement, while Japanese prints regularly sported a dozen colors.

The final international commonality of interests that brings artists to the color woodcut is the threat of technology. The amazing versatility of lithography and increasingly broad use of photography were putting an end to woodcut jobs around the world. In Japan, Britain, and America, photographers and lithographers were supplying images to fill publishers' requirements. As the woodcut ceased to be a viable commercial form, a new generation of woodcut practitioners developed without the wealth of publishers that helped support and also provided direction to previous generations of woodcut artists. In America and England, this compelled printmakers to look to Japan for techniques that, to the western artists, were new, yet still linked to a prestigious lineage. For Japanese printmakers, color woodblock printmaking was rediscovered as an almost overlooked art form. Common at home, color woodblock prints took on a new luster with the discovery that they were highly prized in the West, giving traditional methods a new vitality.

The result was an international style of color woodblock printmaking in America, England and Japan. In all three countries, artists created prints using techniques of printing that had originally been developed in Japan. For instance, these artists all learned the elegant Japanese solution to make sure that all the colors of the final print were nicely lined up with each other—kentō registration, which transfers paper alignment notches from one block to all of the rest to ensure consistent registration. Water-based inks, another preference borrowed from the tradition of color printmaking in Japan, provided these printmakers with a flexible color palette and the capacity to mix colors through overprinting. However, the style of the works combined aspects of both Japanese and western traditions of depiction.

In England and America, the press that made the wood engraving a medium of such subtlety and precision was also a significant hindrance to its widespread use—presses are neither inexpensive nor portable. To some artists, the press was another impediment to be added to a list of grievances against the wood engraving of the nineteenth century. This was part of the appeal of the Japanese style of woodblock printing; instead of a cumbersome press, it required only a baren, the simple, disc-shaped tool used to rub the paper onto the inked block. In a pinch, even the baren was optional; many manuals extolled the use of the back of a wooden spoon. The simplicity of the tools used to produce a color woodcut in the Japanese manner was continually touted as a major part of its appeal.

The splitting of Japanese woodblock printmaking into different sectors—the designer, block cutter and printer, with the publisher directing—meant that the countless, finicky details of each stage of the process were divided among workers in an efficient way. It is possible, of course, for a single artist to encompass all of these crafts, but the time required is most often beyond the reach of artists trying to make a living with their work. For artists in America and Britain, the looming learning curve was attacked in a variety of ways. Some artists took advantage of skilled artisans to print their works, either by placing themselves in the Japanese system of print production and submitting designs to a Japanese publisher to be cut and printed, or becoming their own publishers and hiring the workers themselves. Others encompassed those details of Japanese technique that interested them and developed them into personal styles.

In Japan, artists saw the economic opportunities presented by the color woodcut from a different perspective. With the tradition of color woodblock publishing already in place, printmakers didn't have to reinvent the techniques that had been developed by generations of their forebears. Instead, they would spend the next generation experimenting to see what parts of the complex print-production process could profitably be dispensed with. Those who objected to the participation of a publisher in the printmaking process, whether for reasons entrepreneurial or artistic, were as anxious and innovative as their overseas printmaking peers to explore ways that the artist could be in more direct control of the final product and thus compensated more directly as well.

The very innovations being pursued by these artists eventually eroded the similarities between their works, as might be expected when groups of clever, industrious people of widely divergent cultures attack a given problem. Starting from the technical ideal of the nineteenth century Japanese print, which had been made for a small, culturally homogenous market, the color woodblock print developed in the twentieth century to accommodate a market that rewarded individualized styles. Artists were quick to develop in their own directions.

Yet the fact remains that artists in Japan, England and America all came to embrace the color woodcut, albeit for different reasons. These reasons grew from the particular circumstances of their cultures, creating for a short time a confluence of style, subject and technique that constitute the international color woodcut style. However, the same forces that brought it together also dissolved that short-lived style into the endless permutations that are the hallmark of twentieth century art. To better understand the regional influences that fostered this style's growth and decay, we must look more closely into the cultures that gave rise to the style in the first place.

Impressions of Japan: Print Interactions East and West

By Kendall H. Brown

The Problem of Prints, The Potential of Prints

The first half of the twentieth century was a dynamic epoch for woodblock printing around the world. In Japan, prints evolved stylistically and thematically in ways both obvious and subtle. Woodblock prints developed dramatically at the end of the Meiji era (1868–1912) because they had to. Not only was woodblock printing as a process largely superseded by new reprographic techniques, but the very definition of "art" was hotly debated as various western terms denoting "fine art" *(bijutsu or geijutsu)* or "pure art" *(junsui geijutsu)* were used to champion certain media, subjects and styles and, conversely, to marginalize and quarantine "lower" types of commercial artistic production, including prints.

Concurrently, western scholars of pre-modern Japanese prints such as Arthur Davison Ficke in 1915 declared "the old art of the colour print [as] completely dead," taken over by "pleasing though weak designs of birds, flowers, and landscapes." For Ficke, a poet and *ukiyo-e* aficionado, this new concern with "prettiness rather than . . . beauty" stemmed from a lack of vitality in modern Japanese culture diluted as it was by westernization.[1] However, in deploying the values of the past to judge the art of the present, and in looking for cultural purity, Ficke succumbed both to the Orientalist desire to preserve the ostensible integrity of Japanese culture and to a common type of reverse historical myopia in which prolonged focus on distant subjects results in the inability to see those close at hand.

Focused squarely on the past, Ficke was blind to both the incremental and the cataclysmic changes then taking place in woodblock prints. These evolutionary steps and revolutionary ruptures were part of an intense dispute over Japanese artistic uniqueness and indeed the viability of Japanese culture. The identity of the artist, defined by stylistic and cultural affiliation as well as the function of their work, became a fundamental matter with a discernible shift towards the post-Romantic, western idea of the "artist as creator." This realignment—although more indicative of an ideological move than a practical one since most artists still had "day jobs" as illustrators and graphic designers—forced artists working in older modes to defend themselves theoretically or alter their style to one that was suitably progressive. The position of print artists within this changing aesthetic and social terrain was doubly difficult since woodblock images were increasingly being used in new ways as newspaper supplements, book frontis-illustrations *(kuchi-e)*, postcards and advertisements.[2]

At the heart of the Japanese print renaissance was a complex international exchange at the commercial, creative, ideological and personal levels. Most basically, the interplay of domestic and foreign concepts and styles of printmaking led to two major movements. In one, *Sōsaku hanga* (creative prints), artists under the sway of western ideas of artistic autonomy and spontaneous creation professed—and sometimes actually realized—the ideals of crafting self-designed, self-carved, and self-printed images. The other mode, known as *Shin*

hanga (new prints), sought formally to adapt the subjects and styles of *ukiyo-e*—the Edo period "pictures of the floating world"— that had infatuated American and European artists and collectors, and relied technically on the more overtly commercial and distinctly collaborative publisher system. In this system, the publisher was the "print originator" *(hanmoto)* who commissioned an artist to produce a design and then hired a block cutter and printer to produce the finished prints.[3] In addition to the print makers working in these movements, there were a few Japanese artists who sought to synthesize or transcend these approaches as well as a handful of western artists, lured to Japan by its flourishing craft traditions and an imagined cult of beauty, who worked with Japanese publishers or produced their own prints.[4]

Despite the fact that the renewed Japanese interest in prints was spurred by the western fascination with *ukiyo-e* on one hand and, on the other, by contemporary theories emphasizing artistic self-expression, it was also premised on the idea that woodblock prints were an intrinsically Japanese art form. This ideological conflation of Japan and print art culminated during World War II when the Japan Print Service Society's manifesto claimed that woodblock prints are uniquely Japanese because they represent the spirit, beauty and ethos of Japan.[5] Ironically, this image of Japan as the "country of prints" *(hanga no kuni)* was realized internationally in the immediate post-war decades when several *Sōsaku hanga* artists earned the praise of foreign critics and won prizes at international print competitions.[6]

In contrast with the post-war fluorescence of *Sōsaku hanga* that stemmed from the economic and ideological support of Occupation personnel, before the war *Sōsaku hanga* artists, although in some cases trained abroad and generally much influenced by European artists such as Henri Rivière (cat. nos. 5, 7), developed without the significant patronage or personal intervention of westerners.[7] The cultural tension if not confusion felt by many early *Sōsaku hanga* artists is demonstrated in the biography of Yamamoto Kanae[8] (1882–1946), who studied oil painting in Paris for several years but, after his return to Japan in 1916, helped found the Japanese Creative Print Association, then largely rejected many of the trappings of contemporary European artistic style and theory that he had initially championed.[9]

Arguably, a commercially and critically successful cultural synthesis in *Sōsaku hanga* was achieved only after WWII, when artists began to sell to foreigners, to teach in America and Europe, and to imagine their art in a dynamic international context. This kind of reflexive dialogue in print art between the theoretical domains of tradition and modernity, nativism and internationalism, occurred a half-century earlier in Japan among a very different group of artists and along a different set of stylistic and social coordinates. Because there has been a tendency in art history to denigrate the productive transnational intercourse between *Shin hanga* artists and western artists and consumers as pandering to the "tourist trade" and as trafficking in an Orientalist "commodification of culture," this essay leaves aside the discussion of *Sōsaku hanga* and the entire specter of Orientalism in order to explore how avowedly commercial woodblock prints developed in Japan between 1900 and 1940 based on a variety of interactions between Japanese artists and westerners.

Moreover, because studies of early twentieth century publisher-based prints have largely focused on *Shin hanga* after its purported "birth" in 1915 or on the work of individual western artists active in Japan, this survey also examines connections between Japanese *Shin hanga* artists and westerners, both those who worked independently and with impresarios such as Watanabe Shōzaburō (1885–1962). It begins, however, with the work of roughly a dozen artists designing prints in the last decade of the nineteenth century and the first decade of the twentieth century, before the historically sanctioned conception of *Shin hanga*. The point is to demonstrate the immediate roots of that movement as well as the creative relationship between art and commerce in Meiji prints. Throughout, the approach will be to weave together the warp of formal concerns—technique, style and subjects—with the weft of social ones—training, patronage,

exhibition—in order to integrate the diverse origins of and audiences for these images of Japan. Central is the notion that for Japanese and western artists alike, "Japanese prints" and indeed "Japan" were not fixed entities but shifting ideas that could be differentially constructed, and consequently could serve manifold purposes.

From Meiji to Taishō via the West

With the forcible "opening" of Japan in 1854 by the American Pacific Fleet, the course of Meiji and indeed Japanese modern culture was set on an axis defined by Japan's relationship with the West. As such, Japanese art and culture were plotted between the poles of progress and retrospection, the foreign and the native. Politically the antipodes took the forms of enlightenment (Meiji means "enlightened rule") and feudal loyalty. Intellectually the extremes were reason and imagination. In artistic terms the polarities may be termed illumination and darkness, although the literal creation of light and shadow belonged most obviously to the material world of western realism, while the twilight realm of ineffable spirit and poetic overtone was associated with Japanese "tradition." Although some artists treated these ideals as inviolate categories through which identity was formed and fixed, others handled them as reflexive and thus dynamic elements that could be played with productively.

The triptych, *A Picture of Prosperity, America* (cat. no. 1) by Utagawa Hiroshige II (1826–1869) from 1861, illustrates the first and most extreme stage of modern Japanese contact with the West. In the late 1850s and 1860s, when foreigners first started to inhabit the new "treaty ports," many plebian print artists seized upon the subject of exotic foreigners in a genre known as "Yokohama pictures" (*Yokohama-e*), after the largest foreign settlement. A sub-genre, represented by this work, imagines the magnificently dressed foreigners in their equally grand homelands. Differentiating between the customs and architecture of western countries is irrelevant, given that Hiroshige II takes his "American" scene, with only minor alterations, from a rendering of Fredericksberg Castle in Denmark which appeared in the March 7, 1860 edition of *The Illustrated London News*, of Yokohama.[10] Rather, the subject is the majesty of western architecture, the exotica of western costumes, and the strangeness of western pictorial traditions—not coincidentally all qualities seen in the converse in early western depictions of the Orient.

Whereas on the cusp of the Meiji era, the elderly Hiroshige II utilized the conventions and sensibility of *ukiyo-e* to represent his ostensibly western subject, a generation later, in works like *Distant View of Mt. Fuji from the Hakone Mountains*, the young Kobayashi Kiyochika (1847–1915) combined a western style with a Japanese subject and medium. The depiction of atmosphere, light and shadow, and illusionistic space is combined with a telegraph pole (symbol of modern technology and the West) in front of Mt. Fuji (emblem of Japanese spirit and Japan). Kiyochika's voluminous collaboration with numerous print publishers and newspapers necessarily drove him to design in a variety of styles and to depict a vast range of subjects, as well as to adopt an ambivalent view of modernization that shifted with particular changes in the social and political climate. In some prints, Kiyochika seems to embrace the bright sky of the westernized future, while in others there is an aura of longing for the comforting shadows of old Japan. For instance, in the four prints depicting the *Great Fire at Ryōgoku*, he begins with a sense of objective although stylish description when depicting the conflagration from Hamachō (cat. no. 2), but ends with a poignant sense of loss in the "morning after" print that depicts the only thing left unscathed — the new metal lampposts. In his nocturnal townscapes as well as his scenes of isolated Shinto shrines like Umewaka Shrine, Kiyochika embraces the mystery or at least the remoteness felt in those places most redolent of the past. In sum, Kiyochika's work mixes reportage and romance in an approach that could be called an "aesthetics of twilight" for its refusal to accept a fixed style or ideological position as well as for the artist's fondness for the affective beauty of evening.[11]

1. Inoue Yasuji (Japanese, 1864–1889) *Evening Views of Asakusa Bridge,* 1880–1885, color woodcut, 211 x 332 mm, bequest of John H. Van Vleck, Chazen Museum of Art, 1980.3273.

Kiyochika's ambiguous position is more understandable when it is realized that he was not formally trained in *ukiyo-e* or at any formal Japanese artist's studio, but perhaps learned informally from Japanese contemporaries and from Charles Wirgman (1835–1891), an illustrator for *The Illustrated London News* resident in Yokohama. Paralleling this mix of cultural affiliations, at least some of Kiyochika's early prints were likely intended for domestic and overseas audiences in that they bear titles in Japanese and English. There are also reports of a series of bird, flower and landscape prints commissioned by publisher Matsuki Heikichi specifically for export.[12]

Kiyochika had a profound impact on other woodcut artists. His landscape style was adapted by his students such as Ogura Ryūson (act. c. 1880s) and Inoue Yasuji (1864–1899) [fig. 1] as well as adapted both by *Shin hanga* luminaries like Kawase Hasui (cat. no. 56), Kasamatsu Shirō (cat. no. 57), and Yoshida Hiroshi (cat. nos. 58–64) in addition to the more recondite artists like Shibata Kōyō and Kobayashi Eijirō from the stable of the publisher Nishinomiya.[13] Moreover, Kiyochika's often slightly otherworldly, dream-like evocations of Japan as a place both real and imaginary, may well have resonated through the prints of both Japanese artists and foreigners including Bertha Lum (cat. no. 28) and Lilian Miller who similarly apotheosized the Asian landscape.

Beginning perhaps as early as 1929, when J. Arthur MacLean and Dorothy Blair exhibited prints by Kiyochika and Yoshida Hiroshi at the Toledo Museum of Art,[14] scholars have too often skipped from Kiyochika's early work to *Shin hanga,* ignoring an entire generation of artists active from the late 1880s into the Taishō period (1912–1926). The reasons for this historical lacuna are numerous, ranging from simple lack of knowledge to a prejudice against the softly lyrical style (Ficke's "pleasing though weak designs") employed by many of these artists. Likely the explanation also includes a discomfort with artists who deigned to make "export art" in a variety of styles as a kind of commercial "broadcasting". The fact that some of these prints reproduce paintings *(fukusei hanga)* also disturbs those who seek purity in art.

Despite the tendency of art historians to create a valley between the peaks of mid-Meiji prints and *Shin hanga* or *Sōsaku hanga,* the last two decades of Meiji produced a range of extraordinary prints, many based on paintings by established artists associated with *Nihonga* (Japanese-style painting), including Shibata Zeshin (1807–1891), Kōno Bairei (1844–1895), and Kawanabe Kyōsai (1831–1891). These painters were known abroad, usually through the display of their paintings at international exhibitions. As for Kyōsai, represented by *Crow on Plum Branch,* he not only had a painting shown at the International Exposition in Vienna in 1873, but was well known to important foreign collectors in Japan including Émile Guimet, William Anderson and Ernest Fenollosa, and was famous through a book on him by English architect and Japanophile Josiah Conder, who studied painting

with the master.[15] It may be that prints were made to capitalize on the artist's notoriety. The carving and printing are superlative, capturing the lightness and spontaneity of a brush painting—and subverting the notion that Japanese woodblock prints are necessarily an art of outline and bold color.

The high percentage of small-size *(shikishi* and *chūban)* bird-and-flower prints published by Matsuki Heikichi at his Daikokuya publisher suggests that these works were made for foreign sale, likely at world's fairs or at the numerous Japanese art shops that sprang up in Europe and America in the fairs' wake. At the expositions, low and mid-priced Japanese goods were marketed not only in the Japanese shops located in the commercial zone but also at the government-sponsored bazaar located within the Japanese pavilion or on its grounds.[16] Furthermore, capitalizing on the *Japonisme* vogue and the success of Japan at the expositions, in cities and resort areas alike Japanese and western entrepreneurs set up businesses selling Oriental antiques and curios, including prints. Chief among these goods were ceramics and cloisonné, often featuring paintings of fish and birds. While Japanese artists at the early fairs produced items to match Victorian taste, by the end of the century they realized that westerners desired the lyrical and refined style that they associated with Japan as the nation of artists and poets, and consumers sought nature subjects befitting a "land of gardens." Thus, the delicately rendered prints of birds, carp, insects and flowers match the styles and subjects of other Japanese export work, together creating a homogenous image of Japan as a virtual Eden—an image as seductive to its producers as to its audience.

Ogata Gekkō (1859–1929) won prizes for his paintings at the 1893 World's Columbian Exposition in Chicago, the 1900 Exposition Universelle in Paris, and at the Japan-British Exposition held in London in 1910. *Rabbit* exemplifies the style used by Gekkō for his 1899 series of twelve bird-and-flower prints published by Matsuki Heikichi. As has been noted, this combination of delicate atmosphere and strong brushwork corresponds to the teaching of Ernest Fenollosa (1853–1908) and Okakura Tenshin (1862–1913) who preached a revival of native arts at their Painting Appreciation Society (Kangakai) lectures, which Gekkō attended.[17]

Gekkō's student Tsukioka Kōgyo (1869–1927) was better known for his prints than for his paintings. In addition to his famous series of *nō* plays (cat. 39) published in several editions by Matsuki, Kōgyo designed a number of bird-and-flower prints noted for their delicate line and color, as well as for their clever manipulations of negative space. Kōgyo's refinement is perhaps only surpassed by the lyrical grace of Watanabe Seitei (1851–1918). Seitei turned to prints after making designs for ceramics and metal. When he won a silver medal at the 1878 exposition in Paris, he visited the city and studied its art to great effect in his own work. Seitei likely made his first bird-and-flower prints in 1891, working for the publishers Hasegawa and Ōkura Yasugorō. Seitei's dramatic compositions reflect the style of French decorative art at the time, although this boldness is tempered by the soft lines and delicate atmosphere adapted from Shijō school painting. *Cicada and Oleander* (cat. no. 40) is a typically enchanting work. These quietly beautiful prints seem ideally suited to display in western homes, and indeed these basic forms, if not their level of refinement, were taken up by such American female printmakers as Alice Ravenel Smith and Edna Bois Hopkins, who may have looked at them and at older Japanese bird-and-flower prints.

The feminine elegance of these bird-and-flower works also appears in the few independent (not made as *kuchi-e)* figure prints from this period as they too seem calculated to appeal to women eager for the graceful beauty associated with Japanese art. In an age when western women were infatuated with Japanese things—reading Onoto Watanna's novels featuring Japanese heroines, seeing productions of *Madama Butterfly,* studying *ikebana* and planting Japanese gardens[18]—such refined prints may well have been taken as emblems of sophisticated domestic culture by western women. Likely they were also viewed as ideals of proper feminine deportment and stylish appearance by Japanese women.

2. Uehara Konen (Japanese, 1878–1940), *Three Quarter Moon Over Torii Gate,* woodblock print, twentieth century, Gift of Mrs. Elizabeth Lowrie in memory of Mr. Robert T. Lowrie, Pacific Asia Museum Collection, 1978.16.59.

Well-known for his figure prints and one of the most respected illustrators of his day, Mizuno Toshikata (1866–1908) depicted contemporary men and women but favored historical beauties such as *Young Woman by Plum Tree* (cat. no. 41), from an unidentified series published around 1900. As assuredly feminine in taste is the series, *Pictures of Famous Places in Tokyo (Tōkyō meishō zue)* by Miyagawa Shuntei (1873–1914). A student of illustrator and *bijinga* (beautiful woman) specialist Tomioka Eisen (1864–1905), Shuntei made his reputation with domestic scenes showing children and women's customs. The softness in mood is matched by a subtlety in technique featuring an almost transparent application of color and embossing. In *Moonlight at Matsuchi Hill* (cat. no. 42) and *Women Airing Clothing at Mimeguri*, the places of the modern capital virtually fade away as the stylish women appear both as "good wives and wise mothers" *(ryōsai kenbo)* and as heirs to the chic style of geisha. In both Japan and the West, as industrialization created a more masculine, modern society and urbanization destabilized familiar patterns of family life, such placid images of ideal families surely resonated with conservative male and female viewers alike.

In Japan, as in the West, rapid changes in social customs, economic infrastructure and demographic patterns led to wide-spread feelings of alienation often termed "modern sickness." Along with the recourse to historical memory (or memorized history), another palliative was the valorization of the countryside as a pristine domain free from strife. Certainly the western view of Japan as a land of flowers and gardens, seen in dozens of illustrated travel books around the turn of the century,[19] underscored the propensity of the Japanese to view their landscape in such Arcadian terms. Similarly, as the other essays in this volume demonstrate, the general artistry of Japan and the fondness for nature scenes in Japanese art contributed to a new emphasis on pastoral landscapes in western art produced both under the Aesthetic and Arts and Crafts movements. Given the reciprocal cultural and economic relations of the period, it is not surprising that such idyllic scenes were common in Japanese prints made at the beginning of the twentieth century.

A good representative of this genre is *Crows on a Moonlit Night* (cat. 43) by the versatile Yamamoto Shōun (1870–1965), who designed at least fifty such moody nocturnes for Daikokuya during the last decade of Meiji.[20] Another master of the genre was Uehara Konen (1878–1940). During the first two decades of the twentieth century, Konen produced about forty horizontally oriented prints published by Kobayashi Bunshichi of Tokyo.[21] A few prints, composed of vast swaths of vibrant colors, are highly experimental and remarkably western in sensibility, more akin in mood and manner to the work produced by Arthur Wesley Dow than to anything created earlier in Japan. Konen's characteristic landscapes (fig. 2), however, feature placid riparian scenes rendered with light washes of blue or gray representing water and sky, broken only by sketchily rendered trees or structures. As such, they evince a kind of Japanese *Japonisme,*

although in a later Anglo-American inflection. Konen is often associated with the later, more Hasui-esque *Remaining Light*, published in 1928. Watanabe Shōzaburō published Konen following the destruction of Kobayashi's business in the 1923 Tokyo earthquake.

Leading print collector and dealer Robert O. Muller termed the landscape prints of Shōun, Konen and several artists working for the Tokyo publisher Nishinomiya, the "Sumida River" or "blue river" school. Thematically different from Kiyochika's views of the iconic Mt. Fuji or noted spots in Tokyo, these prints tend to feature generic places and focus on rural life, usually seen at twilight, night or in rain. Stylistically, the emphasis on glowing light and the blue-gray palette derive from Kiyochika's nocturnes, but the separation of the composition into areas of light and dark seems closer to the idea of *nōtan* championed by Dow and exemplified in prints by Dow and his followers (cats. 21, 22). It is very likely that this Japanese manifestation of an Arts and Crafts print style resulted from a calculated attempt to match western taste in order to land these prints on walls in American and British homes.

Several facts indicate that Konen and other landscape print designers made work to be exported. Watanabe's 1936 sales catalogue states that "over thirty years ago" Konen's small prints were produced for the foreign market.[22] Indeed, the prints are found in many western collections but are more rare in Japan. Konen's original publisher Kobayashi produced facsimile reprints of *ukiyo-e* for print dealers in Europe and America, and thus had a strong distribution network in place for new works as well as a conduit for receiving feedback from potential clients. Many of Konen's prints were reportedly sold by the Shima Art Company in New York, and presumably by other outlets as well. The Shima Art Company, founded in 1908 by Shima Torazō (1877–1927), distributed original prints by a variety of publishers, and commissioned publishers in Japan, especially Daikokuya, to produce new work.[23] By contrast, the foreign orientation of the Nishinomiya-published prints stemmed from the fact that Nishinomiya was an incarnation of Kōbunsha, the publisher of *ukiyo-e* reprints and illustrated crepe-paper books founded by Hasegawa Takejirō (1853–1938) in 1884 to supply the West with reasonably priced examples of Japanese literature and art as well as books about Japan. Later run by Takejirō's second son Hasegawa (aka Nishinomiya) Yosaku (1896–1986), by the early twentieth century Nishinomiya had expanded its line to include original prints by a number of relatively minor artists, most of them specializing in the bird-and-flower or landscape genres.[24]

Embracing the East

The rich flow of Japanese print art to the West is only part of the story of Japanese and Occidental print intercourse in the last decades of Meiji. In fact, this cultural diffusion involved artists in addition to artworks; just as Japanese artists went west, some westerners journeyed east. The development of the *Shin hanga* idiom from around 1915 until WWII needs to be seen not just as the consequence of Japanese publishers looking to move beyond *ukiyo-e* reproductions, or as the enticing but neither satisfyingly traditional nor fully modern bird-and-flower and landscape images decried by Ficke. Instead, it was predicated on a growing interaction of artists from Japan and the West and on a burgeoning respect for woodblock printing—both of which signaled a more mature esteem for all kinds of pre-modern Asian art and thus created the possibility for successful modern Japanese prints.

The key indicator of a shift from passive western consumption to active western practice in Japanese print idioms was the coming of American and European artists to Japan to study woodblock printing. Although western painters had been traveling to Japan since early Meiji, the year 1900 marked the arrival of two aspiring woodblock printmakers: the Prague-born lithographer-painter and Japanophile Emil Orlik (1870–1932), and Paris-trained American painter Helen Hyde (1868–1919). During Orlik's hectic nine-month stay in Tokyo, he not only introduced several young Japanese to lithography and book plates but sought to learn the techniques of graphic art by studying painting with

Kano Tomonobu (1843–1912), and block printing. In *Japanese Magician*, Orlik displays his technical skill along with his intent to adapt the strong outlines and bold color-shapes of Japanese prints to his own brand of Secessionism.[25]

Helen Hyde presents a much more complicated figure than Orlik, even as her career parallels his in several ways. Although raised in San Francisco, Hyde trained in Europe where she absorbed the *Japonisme* of her teacher Félix Régamy. Like Orlik, Hyde moved from lithography to prints in order to become more intimate with Japanese sensibilities. And again like Orlik, Hyde took painting lessons with Tomonobu, showing her work at two exhibitions. Hyde even briefly studied woodblock technique with Orlik, though when she first wished to turn her paintings into prints, she subcontracted with Kobayashi Bunshichi. Eventually Hyde hired the block-cutter Matsumoto and printer Murata Shōjirō to produce prints under her close supervision. This decision distanced her from woodblock artists working in America, for whom self-production was the touchstone of the Arts and Crafts ideology, but it brought her closer to the dominant Japanese traditions. Hyde settled in Japan, staying there until 1914 except for a few extended visits to the U.S. for medical treatment and to exhibit her work.[26]

In her life and her art, Hyde seems to have embraced the romantic image of Japan presented in numerous Meiji era Japanese prints. Domestically, she lived an Orientalist's dream in a Japanese-style house, with garden, filled with Oriental furnishings as well as servants. In her typical prints, represented by *Honorable Mr. Cat* (cat. no. 23), Hyde adopted the small size and the elongated format of many late Meiji export prints and even the pale colors derived from faded eighteenth century prints. Hyde's style hewed a path encompassing western academicism, Meiji prints and *ukiyo-e* that might be termed Japanesque naturalism. In concert with her creation of quietly elegant forms, by focusing almost exclusively on women and children, Hyde constructed Japan as an idealized world without men and beyond modernity—a matriarchy where women exist independently of husbands and fathers. Certainly these sweetly maternal vignettes served to blunt potential criticism of Hyde's subversive acts of living with women, living abroad and making a living as a professional artist. Yet, for a domestic lesbian like Hyde, the fictive realm created in her art may well constitute her dream of family life where attractive young women coo at gurgling infants amidst placid surroundings. Hyde's prints are either set in nature or in interiors where symbols of nature predominate. This recourse to nature further feminizes these spaces and suggests that this world without men is natural. For Hyde, Japan was inherently both an artistic and a feminine realm, thus it provided a nurturing space in which she could create her own identity.

Bertha Boynton Bull (1879–1954) was born in Tipton, Iowa and trained artistically in Chicago before marrying Minneapolis corporate lawyer Bert Lum in 1903. The couple honeymooned in Japan and although the budding barrister found nothing of interest in the Orient, the new Mrs. Lum discovered a rich environment for her imagination. She also bought a set of carving and printing tools and made a few prints back at home; like Hyde, she followed the small, rectangular format familiar from Meiji export prints. Lum's fascination led to a short solo trip to Japan in 1907, where she trained in woodblock production with the noted block-cutter Igami Bonkotsu (1875–1933) and the printer Nishimura Kumakichi (1861–ca. 1941), who had produced many of Kiyochika's prints. The two men continued to turn out Lum's designs after she returned to Japan in 1911, and their skill and taste no doubt contributed to the familiar effects of glowing light, saturated night skies, and wonderfully soft forms that link Lum's early work to that of Kiyochika and others.[27]

By pictorializing the kind of exotic stories retold in Lafcadio Hearn's popular books of Japanalia, in early prints like *The Fox Woman* (cat. no. 27) Lum materializes the fantastic Japan as an ethereal place of glowing light and murky depths populated by mystical women. For all the otherworldliness of her art, Lum was determined to succeed as an independent printmaker outside the publisher system. As such, she provided a poten-

tial model for the nascent *Sōsaku hanga* movement. In 1912, she also exhibited her *Fox Woman* print at the Pacific Painting Society's 10th annual show in Tokyo, her status as a western painter and artist in charge of her own prints likely accounting for her unusual inclusion in this coterie of male oil and watercolor painters. Lum's self-sufficiency also led to a separation from her husband by 1919, and to a move to Peking with her two daughters from 1923 to 1926. There, she pioneered the technique of "raised-line" prints, exemplified by *White Snake Pagoda* (cat. no. 68) of 1933. Derived from Chinese printing techniques and Japanese stone-rubbed prints *(ishizuri-e)*, this method requires inking of paper after it is fitted into the carved lines, and then the hand coloring of the depressed areas. In sum, Lum's prints create Asia as a place of magic and elegance, a place of transformation. In this place, a woman from the American Midwest could not only escape from the drabness of married life, but make a career by selling dreams of enchantment to her country men and women back in America.

The Evolution of *Shin hanga*

If the *Shin hanga* movement had a "birth," it came only after a long labor and a complicated delivery. The orthodox history formulated by publisher Watanabe Shōzaburō and retold by several writers (including this one), has Watanabe becoming dissatisfied with reprinting *ukiyo-e* and deciding to make a "creative new print" *(sōsaku shin hanga)* that would bring together the sensitive collaboration and technical mastery of the traditional Japanese print-making process with the creative imagination of contemporary artists trained in either Japanese or western style painting, and working in the genres of landscape or townscape, beautiful women, actors, and bird-and-flower. After unsuccessfully teaming in 1915 with the Austrian Fritz Capelari (1884–1950) and then with Hashiguchi Goyō, over the next few years Watanabe assembled a studio of artisans and stable of artists—both Japanese and western—who made prints that synthesized Japanese traditions with an up-to-date sensibility ranging from western academic drawing to Post-Impressionist painting. Inspired by Watanabe's success, other publishers adopted his formula even as a few brilliant and confident artists like Goyō and Yoshida Hiroshi developed their own production studios to better control the creative process and the profits.[28]

This narrative is true as far as it goes, but it overlooks the kind of prologue to *Shin hanga* discussed previously as well as Watanabe's institution of a kind of two-track system throughout the Taishō period. In fact these two absences in the established history of *Shin hanga* revolve around Takahashi Hiroaki (aka Shōtei or Kōmei, 1871–1945). It is likely that Watanabe short-changed Hiroaki in his published version of events, and in the huge *Shin hanga* shows held at the Toledo Museum of Art in 1930 and 1936, both because the publisher thought the artist's work did not fit with his new ideal of a contemporary print style and because he had delegated Hiroaki to the "tourist trade" side of his business.[29] The 1936 Watanabe shop catalogue lists Hiroaki's *Spring Passage* in the initial section of small-size prints, separating it from the "High-Class Colour Prints." Although some of Hiroaki's later prints exhibit a fresh sensibility, *Spring Passage* recalls the spirit of Kiyochika's followers. Watanabe's discomfort with Hiroaki likely did not stem from Hiroaki's appeal to foreign audiences alone. Despite Watanabe's interest in cultivating Japanese clientele for *Shin hanga*, he was always cognizant of the lucrative foreign market. Thus, the problem was presumably the degree or nature of Hiroaki's commercial appeal rather than the mere presence of it.

Watanabe's desire to inject a fresh spirit into *Shin hanga* is evident in the fact that, even after the abortive experiment with Capelari, he continued to collaborate with western artists. Watanabe's first crop of successful *Shin hanga* in 1916 included twenty-two prints of Indian and Japanese scenes by the Englishman Charles W. Bartlett (1860–1940). Bartlett had arrived in Tokyo from Europe in 1915, having stopped en route in India and China where he made numerous sketches. His prints for Watanabe evince a variety of styles ranging from the combination of watercolor travel study with an Art Nouveau approach in color and shape, seen in *Benares*

(cat. no. 26), to the neo-*ukiyo-e* of *The Bridge, Kyoto* with its overt homage to Hiroshige's famous prints.[30]

Despite Watanabe's passionate opinions and attentiveness to commercial tastes, the diverse visual evidence suggests that the publisher rarely imposed his taste on an artist for long. Elizabeth Keith (1887–1956) stated this opinion in her book *Eastern Windows,* and it is evident in most of Keith's prints for Watanabe (cat. no. 29), which stylistically show the kind of crisp reportage that derives directly from the realistic style found in Keith's sketchbooks and color etchings. Although one of Keith's early prints suggests Watanabe's attempt to emphasize the romantic and graphic qualities of her work, taken as a whole her prints evince an objective yet sympathetic approach that, in Malcolm Salaman's phrase, presents Asia as "a world that is different practicably, while fundamentally similar" to the West.[31]

Keith was unique among Watanabe artists for her even mix of figures and landscapes as well as subjects from Japan, Korea, China and the Philippines. Whereas Keith's prints reveal an almost anthropological interest, the Japanese artists designing for Watanabe usually hewed to one of four categories—beautiful women, kabuki actors, bird-and-flower, and landscape—that derived loosely from *ukiyo-e* subjects and collectively formed the main body of *Shin hanga.* Watanabe's Japanese artists came from diverse backgrounds, some trained in *Nihonga,* others in western-style painting *(Yōga),* but most were adept in both modes—an indicator of the creative and heterogeneous spirit of *Shin hanga.* Despite several recent studies of *Shin hanga,* there perhaps lingers the opinion that it is defined by a commercial homogeneity or characterized as a saccharine revival of *ukiyo-e.* Thus, it makes sense here to describe briefly the diversity of styles and cultural affiliations in *Shin hanga.*

In the beautiful women genre, the master was Goyō (1880–1921) who broke with Watanabe after a single print to form his own production studio. Goyō's elegant images of women exemplified by *Nagajuban* (cat. no. 45) define a modern classicism, combining European academic drawing of the figures with a late eighteenth century *ukiyo-e* sensibility evident in the bold silhouettes, crisp textile patterns, elegant color harmonies and mica backgrounds. Goyō's surpassing skill and sure aesthetic vision earned him the nickname "Utamaro of the Taishō period". In contrast, although also active in the early 1920s, the young Itō Shinsui (1898–1972) sought initially to adapt the beauties genre to reflect modern developments in painting. This intention is wonderfully evident in *Early Summer Bath* (cat. no. 46) from the series "Twelve Forms of New Beauties" *(Shin bijin jūnisugata),* where the rhythmic gesture associated with modern oil painting is achieved through the printer's forceful use of the printer's bamboo rubbing disc (baren).

Some of the tensions within *Shin hanga,* and within Japanese society in this period, are captured in two prints made around 1930 and published by Watanabe's competitors. In *Combing the Hair* (cat. no. 47), Torii Kotondo takes a retrospective approach to contemporary Japanese women. Although cribbing motifs from Goyō and Shinsui, Kotondo's real models are the late nineteenth century book illustrations that portray dreamy young heroines lost in their own silent worlds. In sharp contrast to Kotondo's wistful maidens are some of the young beauties designed by Kobayakawa Kiyoshi (1889–1948). As illustrated by *Eyes* (cat. no. 48), from the series "Women's Fashion of Today" *(Kindai jiseisō no uchi),* Kiyoshi presents a provocative young modern girl *(moga)* who not only wears the latest fashions but boldly returns the viewer's gaze.[32]

For western consumers, prints of Japanese beauties and of *kabuki* actors likely symbolized the exotic beauty of Japanese costumes and customs. These works also connected *Shin hanga* to *ukiyo-e,* where female courtesans and male *kabuki* actors were the preeminent subjects and, to a large degree, cultural models. Japanese viewers, however, certainly were more attuned to the specific fashion associations of these women and to the careers of the *kabuki* actors as well as the dramatic moments depicted in their print portraits. More broadly, for Japanese, *Shin hanga* images of

contemporary men and women also surely raised issues of identity in a rapidly changing world. The friction between Japan's dual orientations towards its own past and western culture is evident in the subtle but significant contrast between *Nakamura Ganjirō I as Kamiya Jihei* (cat. no. 49), by Kyoto artist Yoshikawa Kanpō (1894–1979) and *Ichikawa Sadanji II as Marubashi Chūya,* (cat. no. 50) by Natori Shunsen (1886–1960), published by Watanabe. While Kanpō's image builds upon the lush, neo-*ukiyo-e* sensibility of a print by Shunsen from 1916 showing the same actor in the same role, Shunsen's mature work of 1931 conjoins modern psychological portraiture with the "star-quality" of a movie glamour photo.[33]

Bird-and-flower pictures *(kachōga)* differed dramatically from other *Shin hanga* subject types both in that they raised no issues of identity and because they had been a staple of late Meiji prints. Indeed Ohara Koson (1877–1945), the preeminent artist of the genre, started designing bird-and-flower prints for the publishers Daikokuya and Kokkeidō (Akiyama Buemon) around 1905. When he commenced working with Watanabe in 1926 under the name Shōson, the publisher frequently produced his prints in the large *ōban* size connected with "art prints." Much of Koson's late work moves from his early painterly style represented by *Two Cranes* to the more boldly graphic one evident in *Egrets in Snow* (cat. no. 51). The evolution in Koson's work was part of a larger trend in the genre, a development explicit in the formal gulf between the Meiji-esque *Swimming Carp* (cat. no. 52) by Itō Sōzan (1884–?) and the loosely Art Deco sensibility of *Egrets in Snow* (cat. no. 53) by Ide Gakusui (1899–1982) made during the 1930s.[34]

Landscape and townscape prints easily constitute the largest category in *Shin hanga,* with several thousand different designs produced by dozens of artists. For Japanese citizens physically dislocated in the urban migrations of Meiji and Taishō as well as for those merely alienated from a previous way of life, the idealized countryside was a nostalgic emblem of a lost Japan. The great number of prints showing virtually anonymous villages, mountains or even urban neighborhoods effectively present no place in particular. As such they could be any place, and thus stand for every place—the heart or soul of a mythical Japan defined by the purity of unsullied nature, the poetry of seasonal change, and unity of village life. Even more than they present actual places, prints like *Morigasaki Night Fishing* (cat. no. 54) by Tsuchiya Kōitsu represent a vanishing way of life.[35] This type of *Shin hanga* landscape is the immediate successor to, or "art print" equivalent of, the work of Konen and the "blue river school."

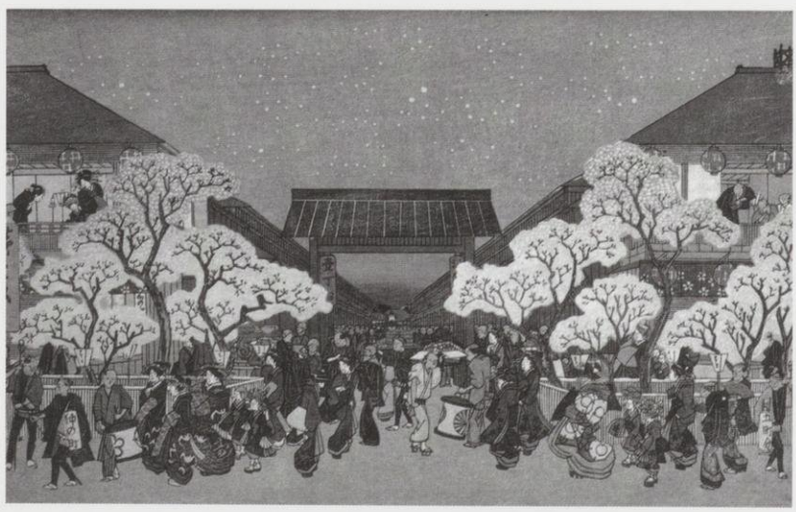
A second kind of scenic print shows well-known locales laden with symbolism. Some of these spots, like Mt. Fuji, signaled "romantic Japan" for westerners accustomed to similar images in travel advertising. For Japanese, however, such iconic images were surely tinged with nationalism, especially as patriotic fervor swelled after Japan's successful take-over of Manchuria in 1931. By the late 1930s, prints of places associated with Japanese nationalism increased dramatically, even if to western eyes the scenes seem innocuous. For example, *Kinokuni Slope, Summer Rain* (cat. no. 56), by Kasamatsu Shirō (1898–1991), presents a view of the moat outside the Imperial Palace, the *sanctum sanctorum* of Imperial Japan. In a period where symbolism was paramount, the stately pine was surely emblematic of the emperor's majesty.[36]

The kind of latent politics and blatant nostalgia in mature *Shin hanga* landscapes recall the similar feelings evoked in prints by Kiyochika and his followers. However, the first *Shin hanga* landscapes, produced before the devastating earthquake of 1923, often engaged in a very different emotional and aesthetic dialogue. In images such as *Mt. Ibuki in Snow* by Goyō and *Snow on a Clear Day at Miyajima* (cat. no. 44) by Kawase Hasui (1883–1957), the artists wrestle with the idea of making a modern landscape print. Goyō, who reportedly based his print on a sketch made from a train window, combines a large measure of reportage with at least a pinch of historicism, given the not dissimilar print of a nearby mountain by Hiroshige. By contrast, here Hasui owes virtually nothing to *ukiyo-e* and, with his exploration of surface textures and suggestion of rhythmic brushwork, inclines toward

contemporary western painting or its adaptation by Japanese artists like Imamura Shikō (1880–1916). Moreover, even though the subject is famous, Hasui's oblique view divests the famous shrine of its iconic status. [37] Perhaps *Cherry Blossoms at Night in Maruyama Park* (fig.3) by Yoshikawa Kanpō (1894–1979), represents a synthesis of the two approaches, adapting its subject from *ukiyo-e* (fig. 4) and its saturated surface effects from contemporary painting.

3. Yoshikawa Kanpō, (Japanese, 1894–1979) *Cherry Blossoms at Night in Maruyama Park*, 1925, color woodcut, 268 x 393 mm, bequest of Abigail Van Vleck, Chazen Museum of Art, 1984.1044.

The two most lauded *Shin hanga* landscapists were Hasui and Yoshida Hiroshi (1876–1950), artists who differed in every way except for their ability to conjure the beauty of the Japanese countryside. Whereas Hasui was perhaps the paradigmatic *Shin hanga* artist, working almost exclusively as a print designer practicing in Japan for several publishers, Yoshida turned to printmaking following a long, distinguished career as a painter and extensive experience in the West. After initially designing eight prints for Watanabe between 1920 and 1922, upon returning from North America in 1925, Yoshida set up his own print studio where he could oversee block-cutting and printing. In that same year Yoshida released prints of Europe and America emphasizing mountain scenes (cat. no. 57), based on paintings made during his travels. In 1926 Yoshida "reissued" the four Watanabe prints showing *Sailing Boats* in morning (cat. no. 59), day (cat. no. 61), evening light (cat. no. 62) and night (cat. no. 63), and added scenes in forenoon (cat. no. 60) and mist (cat. no. 58). Produced in an extra large size, these prints were exhibited at the Ministry of Education Imperial Art Exhibition (Teiten) in 1927, where their inclusion and positive reception dramatically boosted the status of prints. Although Yoshida's *Sailing Ships* have taken on an iconic status, as Julia Meech first pointed out, they are startlingly similar to Bertha Lum's *Junks in Inland Sea* of 1908 (fig. 5), suggesting that Yoshida may well have viewed parts of his native scenery through the eyes of a foreign artist.[38]



4. Utagawa Hiroshige (Japanese, 1797–1858) *Cherry Trees at Night at the Yoshiwara*, from the series Famous Places in the Eastern Capital, 1835–1845, color woodcut, 218 x 344 mm, bequest of John H. Van Vleck, Chazen Museum of Art,1980.1747.

The esteem accorded these prints stemmed from several factors that reveal general attitudes

5. Bertha Lum (American, 1869–1954) *Junks in Inland Sea*, 1908, color woodcut, The Minneapolis Institute of Art, gift of Ethel Morrison Van Derlip, 1916.

toward woodblock prints. The fact that Yoshida was an established painter respected in the West bolstered their credibility, and his involvement in designing, printing and publishing connected his prints with painting processes. Finally, in addition to their large size—which resembles that of oil paintings—Yoshida's focus on different atmospheric conditions—created through variants in printing—suggested American Impressionism that the artist had studied in the United States. By connecting woodblock prints to respected types of painting, and distancing them from *ukiyo-e*, Yoshida overcame many of the prejudices against the medium. Moreover, he also started to destabilize the divide between *Shin hanga* and *Sōsaku hanga*. In a few works, including the monumental print *Rapid*, which shows the upper section of the Tone River, Yoshida cut some of the blocks in addition to supervising the printing. He also encouraged this direct involvement in the production process with his eldest son Tōshi (1911–1995), who cut most of the blocks for *Raichō* (cat. no. 64), one of his earliest prints.[39]

Diffusion West and East

Yoshida Hiroshi initially organized many of the initial *Shin hanga* exhibitions in North America, most famously the 1930 and 1936 shows in Toledo curated by Dorothy Blair, who had studied with him in Tokyo.[40] Even as he disseminated *Shin hanga* in the West, Yoshida helped western print artists sell their work in Japan. In 1928, at the Tokyo Shirokiya department store, Yoshida organized an exhibition of prints by himself, Bartlett, Keith and Lilian Miller. In Yoshida's own production, his incorporation of western effects (and often subjects), and then the sale of that work in the United States as a new kind of Japanese woodblock art, demonstrate a circulation of print aesthetics and an international diffusion of woodblock prints by the late 1920s. This flow of prints and people is best exemplified by the handful of Japanese woodblock artists who lived long-term in the United States or Europe and by several westerners who spent their lives in Japan working professionally as print artists.

Urushibara Yoshijirō (aka Mokuchū, 1888–1953) traveled to London in 1910 to demonstrate woodblock production at the Anglo-Japanese Exhibition. He resided there or in France until he was involuntarily repatriated to Japan in 1940. Urushibara labored first at the British Museum producing print replicas of famous Asian paintings from 1912, and also taught woodblock printing to a number of artists including Walter J. Phillips, Allen Seaby and John Platt. Most notably he teamed with Frank Brangwyn to illustrate the book *Bruges* in 1919, and again in 1924 on *Ten Woodcuts by Yoshijiro Urushibara After Designs*

by Frank Brangwyn. Urushibara also carved and printed his own compositions, many showing birds or flowers. His haunting nocturnal landscapes, epitomized in *Cypresses in Moonlight* (cat. no. 10), follow Brangwyn's penchant for luminous night scenes and deeply saturated colors. It has also been suggested that Urushibara's prints combine Dow's tonal contrasts and emphasis on color shapes with Yoshida Hiroshi's rich atmosphere.[41]

Woodblock prints were also produced from designs by Japanese painters who had moved to the West. Urushibara, for instance, crafted prints by Kurihara Chūji (1886–1936) while the oil painter was living in London from 1912–1926.[42] The renowned Fujita Tsuguhara (aka Léonard Foujita; 1886–1968) submitted several designs of cats and women for creation as prints (cat no. 65), although their genesis is still unclear. Better understood is the work of Obata Chiura (1885–1975), a *Nihonga* painter who immigrated to California in 1903, working in the San Francisco Bay area and eventually teaching art at the University of California, Berkeley. In the summer of 1927, Obata made an extended sketch tour of California's magnificent Sierra Nevada, then decided to have his best watercolor reproduced as woodblock prints. This idea may have been inspired by the classes given at Berkeley in February 1927 by block-carver Yamagishi Kazue (1893–1985) or by the appearance of the publisher Takamizawa Tadao in San Francisco in the fall of 1927 for an exhibition of *ukiyo-e* paintings and prints from his collection. In 1928 Obata traveled to Japan where he paid Takamizawa to produce prints from his designs of California scenes. The thirty-five prints published in 1930, represented here by *Upper Lyell Fork, near Lyell Glacier* (cat. no. 37), highlight the woodblock print's potential as a sensitive yet commercially viable reprographic process and one that, unlike lithography, carried the added value of being linked to sophisticated Japanese art in the West and, increasingly, in Japan itself.[43] Obata's prints, with their California scenes and their California Watercolor School sensibility, further demonstrate the hybrid potential of woodblock prints to create an art that existed "between" or "across" Japan and the West in the decades before WWII.

Moreover, the problematic nature of simple notions like "Japanese prints" or even "Japanese-style" is evident when prints by westerners long resident in Japan are taken into account. For instance, Lilian Miller (1895–1942) was not only born and raised in Japan but as a child trained in *Nihonga* under Kano Tomonobu, teacher of Orlik and Hyde, and as a young woman under Shimada Bokusen (1867–1941). To increase her economic viability, Miller shifted to prints in 1920. Inspired by the work of Hyde and Bartlett, she relied on friendships with Keith and Lum, from whom she "borrowed" the carver Nishimura Kumakichi and printer Matsumoto. By 1928, however, Miller was carving and printing her own blocks, likely impacted by *Sōsaku hanga* ideology, motivated by Yoshida's example and desirous of distancing herself from her western competitors. Miller also turned away from depictions of Asian women and children, a la Hyde and Lum, to explore the landscape genre. In works like *Nikko Gateway, Japan*, Miller idealizes the old temples, forests and mountains from her favorite places in Korea and Japan, surely stimulated by the work of Hasui and Yoshida as well as by Keith and Bartlett.[44] Given Yoshida's own borrowing from Bartlett's prints and likely from Lum, the appropriations in Miller's work reveal that intercultural currents in prints were sufficiently complex to render useless the idea of "Japanese influence."

By the early 1930s, Japan and the West were so inextricably connected in naturalistically based print art that, in order to distinguish himself artistically and to express himself personally, Paul Jacoulet (1896–1960) turned thematically to the South Seas and stylistically to a kind of hyper *ukiyo-e*. A resident of Japan since the age of three, Jacoulet was sufficiently educated in Japanese arts—including training in Edo period music and drama as well as study with top *Yōga* painter Kume Keiichirō (1866–1934) and *Nihonga* master Ikeda Terukata (1883–1921)—that East Asian culture seemed as familiar as that of Europe. Intimate with both Occidental and Oriental societies but belonging wholly to neither, in his most compelling prints Jacoulet created a world that transcends the east-west binary. Working at his own

studio, the Jacoulet Print Institute (*Jakurei hanga kenkyūjo)*, with accomplished artisans, including at first the cutters Yamagishi Kazue and Urushibara Yoshijirō, Jacoulet launched his print career in 1934 with his set *Genre Prints from Around the World* and his *Rainbow Series*. The first series featured one figure from Japan, Korea and Europe and seven from Micronesia, and the second one concentrated on Chamorro women. Although throughout his career Jacoulet made prints of people from Japan, China and Korea as well as portraits of the western expatriates in Japan who were his primary clients, his most distinctive and arguably most personal work would remain his Micronesian subjects.[45]

Represented by *Evening Flowers, Toloas, Truk*, and *After the Dance, Celebes* (cat. no. 71) Jacoulet's style derives in part from a kind of Goyō-esque neo-classicism within the *Shin hanga* context. The superbly drawn and emotionally charged figures, largely abstracted from a physical context, combined with luminous colors used for crisp textile patterns or vivid flowers, can all be traced to Goyō's work. Yet, the emotional tenor is radically different, resulting in part from Jacoulet's formal shifts to a more contemporary palette and bolder compositions with figures cropped in a manner surpassing even that of Utamaro and Sharaku. The often melodramatic expressions of ennui or longing emanating from his figures further break with the emotional equipoise characteristic of *Shin hanga* prints of women.

The greatest difference between Jacoulet's work and that of *Shin hanga* figure prints is the return of the overtly sexual and thus implicitly subversive spirit of Edo period *ukiyo-e*. By shifting thematically from the familiar exotica of East Asia, increasingly represented by the relatively chaste women of late Meiji and Taishō prints periods, to a strange new world beyond the sea, Jacoulet reconnected with the audacious spirit of Edo period urban culture—the shifting, mysterious and enigmatically sexual "floating world." In its self-conscious exoticism, Jacoulet's work signals the degree to which most print art in Japan and the West had already become blended with once "foreign" elements domesticated into a new, transnational style that, for all its complexity, was already familiar by the early 1930s.

NOTES

1. Arthur Davison Ficke, *Chats on Japanese Prints* (Rutland, VT & Tokyo: Charles E. Tuttle, 1958; 1st ed. London: T. Fisher Unwin, 1915), 400.
2. See John Clark, "Indices of Modernity, Changes in Popular Reprographic Representation," in John Clark and Elise Tipton, eds. *Being Modern in Japan: Culture and Society from the 1910s to the 1930s* (Sydney: Australian National Research Foundation, 2000): 25–49; and Amy Reigle Newland, "Shinhanga: Innovation from Tradition" in Amy Reigle Newland, editor, *Printed to Perfection, Twentieth-century Japanese Prints from the Robert O. Muller Collection* (Washington: Arthur M. Sackler Gallery, 2004), esp. 19–20.
3. For an introduction to these two modern print movements, see Helen Merritt, *Modern Japanese Woodblock Prints, The Early Years* (Honolulu: University of Hawaii's Press, 1990). These two approaches as well as others are surveyed in Kendall Brown, "Prints and Modernity: Developments in the Early Twentieth Century," in Amy Reigle Newland, editor, *The Hotei Encyclopedia of Japanese Woodblock Prints* (Amsterdam: Hotei, 2005), 279–293.
4. Foreign printmakers are surveyed in Julia Meech and Gabriel Weisberg, *Japonisme Comes to America, The Japanese Impact on the Graphic Arts 1876–1925* (New York: Harry N. Abrams, 1990); Helen Merritt, *Point of Contact Western Artists, Japanese Artisans* (DeKalb: Northern Illinois University Art Museum, 1993); and Yokohama Museum of Art, ed. *Eyes Toward Asia: Ukiyo-e Artists from Abroad* (Tokyo: Yomiuri shinbun, 1996).
5. See Kendall H. Brown, "Out of the Dark Valley: Japanese Woodblock Prints and War, 1937–1945," *Impressions* 23 (Ukiyo-e Society of America, 2001): 80.
6. For a brief but complex discussion of post-war prints, see Alicia Volk, "Japanese Prints Go Global:

Sōsaku Hanga in an International Context," in Milwaukee Art Museum, *Made in Japan, The Postwar Creative Print Movement* (Milwaukee: Milwaukee Art Museum, 2005), esp. 10–12.

7. The notable exceptions may be the English potter Bernard Leach, who moved to Tokyo in 1909 and befriended several early *Sōsaku hanga* artists and exhibited his etchings at a couple of their shows, and perhaps Emil Orlik. See Bernard Leach, *Beyond East and West, Memoirs, Portraits and Essays* (London: Faber and Faber, 1978). The connection between Leach's friend Tomimoto Kenkichi and Henri Rivière is discussed in Nishiyama Junko, "One Aspect of Creative Prints: Tomimoto Kenkichi and His Influence" in Ajioka Chiaki, ed. *Hanga, Japanese Creative Prints* (Sydney: Art Gallery of New South Wales, 2000), 15–21.
8. In accordance with standard academic practice, names of all Japanese artists, even those living abroad, are given in the traditional order with family name followed by given name or "artist's name." When referring to an artist by a single name, following Japanese convention, we use the family name for those western-oriented artist who never took a sobriquet (i.e. Yoshida Hiroshi is referred to as Yoshida) and use the artist's name for those who adopted one (i.e Kawase Hasui is referred to as Hasui).
9. Yamamoto Kanae's career is investigated in Merritt, *Modern Japanese Prints*, 156–177, and in Japanese in Ozaki Gunji, *Yamamoto Kanae hyōden* (Ueda: Shinanoji, 1979); and Ueda-shi Yamamoto Kanae Kinenkan, *Yamamoto Kanae shūzō sakuhinshū* (Ueda, Yamamoto Kanae Kinenkan, 1995).
10. For a discussion of this print by Hiroshige II in its broader context, see Julia Meech, *The World of the Meiji Print, Impressions of a New Civilization* (New York and Tokyo: Wetherhill, 1986), 3–61; for more on *Yokohama-e,* see Ann Yonemura, *Yokohama, Prints from Nineteenth–century Japan* (Washington: Arthur M. Sackler Gallery, 1990).
11. For a thorough discussion of these prints, see Henry D. Smith II, *Kiyochika, Artist of Meiji Japan* ((Santa Barbara: Santa Barbara Museum of Art, 1988).
12. Smith II, *Kiyochika, Artist of Meiji Japan,* 24. It is known that prints were newly commissioned for display at world's fairs as early as the 1867 Exposition Universelle in Paris when ten Utagawa school artists designed prints.
13. For a discussion of Inoue and Ogura in English, see Amy Reigle Stephens, ed., *The New Wave, Twentieth-century Japanese Prints from the Robert O. Muller Collection* (London and Leiden: Bamboo and Hotei, 1993), 71–75.The respect in which Kiyochika was held by Watanabe Shōzaburō is indicated in his article, "Kiyochika sensei no koto," *Bijutsu jidai* 2/1 (January 1938), 48; seven years after staging a show of Kiyochika's work at the Itōya department store in Tokyo in late November 1931.
14. J. Arthur MacLean and Dorothy Blair, "Two Modern Japanese Print-makers," *American Magazine of Art* 20 (February 1929): 98–101.
15. Josiah Conder, *Paintings and Studies by Kawanabe Kyosai* (Tokyo: Maruzen, 1911); distributed abroad by Kelly & Walsh, Ltd.). Kyōsai is also studied at length in Timothy Clark, *Demon of Painting: The Art of Kawanabe Kyōsai* (London: British Museum Press, 1993).
16. For recent discussions of Japanese art at the fairs, see Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection* (London: The Khalili Family Trust, 2002) and Los Angeles County Museum of Art, *Japan Goes to the World's Fairs, Japanese Art at the Great Exhibitions of Europe and the United States, 1867–1904* (Los Angeles, Los Angeles County Museum of Art, 2005). A different track for the diffusion of Japanese art to the West is traced in Christine Guth's, *Longfellow's Tattoos: Tourism, Collecting and Japan* (Seattle: University of Washington Press, 2004).
17. Amy Reigle Stephens, *The New Wave,* 83–84. See the same source for the following artists: Kōgyo, Seitei, Toshikata.
18. See Mari Yoshihara, *Embracing the East: White Women and American Orientalism* (London: Oxford University Press, 2003). For a biography of the novelist Onoto Watanna, author of such romances as *The Heart of Hyacinth* (1903) and *The Love of Azalea* (1904), see Diana Birchall, *Onoto Watanna, The Story of Winnifred Easton,* (Urbana and Chicago: University of Illinois Press, 2001).
19. Representative examples include Mortimer Menpes, *Japan, a Record in Color* (A. & C. Black, 1905); Florence and Ella DuCane, *The Flowers and Gardens of Japan* (London: A. and C. Black, 1908); and Mrs. Basil Taylor, *Japanese Gardens* (New York: Dodd, Mead, 1912).
20. For illustration of several dozen of these nocturnal landscapes, see *The Museum of Art,* Kōchi, ed., *Yamamoto Shoun-ten, ukiyo bijin to natsukashiki no jōkei,* (Kōchi: Kōchi kenritsu bijutsukan, 2005) plates 119–163.
21. Konen is discussed in Amy Reigle Stephens, ed. *The New Wave,* 102–103, and Amy Reigle Newland, ed., *Printed to Perfection, Twentieth-century Japanese Prints from the Robert O. Muller Collection* (Washington, Arthur M. Sackler Gallery, 2004), 33–34.

22. Watanabe Shōzaburō, *Catalogue of Woodcut Color Prints of S. Watanabe,* (Tokyo: S. Watanabe, 1936), 107.
23. http:// hotei.com/publishers/shima/history.htm
24. Frederic A. Sharf, *Takejiro Hasegawa: Meiji Japan's Preeminent Publisher of Wood-block-Illustrated Crepe-Paper Books* (Salem: Peabody Essex Museum, 1994).
25. See Tokyo Shinbun, *Japonisme in Vienna* (Toyo: Tokyo Shinbun, 1994), 89–96; 222–223; and Yokohama Museum of Art, *Eyes Toward Asia: Ukiyoe Artists from Abroad* (Yokohama: Yokohama Museum of Art, 1996), 239–240.
26. For more on Hyde, see Julia Meech and Gabriel Weisberg, *Japonisme Comes to America, The Japanese Impact of Graphic Arts,* 1876–1925 (New York: Abrams, 1990), 101–125; Tim Mason and Lynn Mason, *Helen Hyde* (Washington: Smithsonian Institution Press, 1991); and Mari Yoshihara, "Visualizing Orientalism, Women Artist's 'Asian Prints,' in *Embracing the East.*
27. For studies of Lum, see Julia Meech and Gabriel Weisberg, *Japonisme Comes to America,* 127–156 and Mary Gravalos and Carol Pulin, *Bertha Lum* (Washington: Smithsonian Institution Press, 1991).
28. For surveys of *Shin hanga,* see Kendall Brown and Hollis Godall-Cristante, *Shin hanga: New Prints in Modern Japan* (Los Angeles: Los Angeles County Museum of Art, 1996); and Amy Reigle Newland, *Printed to Perfection.*
29. For Hiroaki, see Marc Kahn's impressive website at http://hotei.com/
30. For a thorough study of Bartlett, see Richard Miles and Jennifer Saville, A *Printmaker in Paradise, The Life and Art of Charles W. Bartlett* (Honolulu: Honolulu Academy of Arts, 2001).
31. Malcolm Salaman, *Elizabeth Keith,* vol. 9 of *Masters of the Modern Print* (London: The Studio Limited, 1933), 1. Keith's discussion of Watanabe is found in Elizabeth Keith, *Eastern Windows, An Artist's Notes of Travel in Japan, Hokkaido, Korea, China and the Philippines* (Boston and New York: Houghton Mifflin, 1928). Also see Richard Miles, *Elizabeth Keith, The Printed Works* (Pasadena: Pacific Asia Museum, 1991).
32. For a thorough survey of beauties prints in *Shin hanga,* see Amy Reigle Newland and Hamanaka Shinji, *The Female Image, 20th Century Prints of Japanese Beauties* (Tokyo: Abe Publishing, 2000).
33. For Shunsen's 1916 print, and discussion of both artists, see Amy Reigle Newland, ed. *The New Wave,* 161–164 and 172–173.
34. For a thorough study of Koson, see Amy Newland, et. al, *Crows, Cranes, and Camellia, The Natural World of Ohara Koson.* (Leiden: Hotei, 2001).
35. For a comprehensive study of the artist, see www.koitsu.com
36. Shirō is studied in Iino Masahito, ed., *Mokuhan Nihon hyakkei, Kasamatsu Shirō mokuhanga-ten* (Yamanashi: Yamanashi Prefectural Museum of Art, 1996).
37. For Hasui, see Kendall H. Brown, et. al., *Kawase Hasui, The Complete Woodblock Prints* (Amsterdam: Hotei, 2003).
38. Julia Meech and Gabriel Weisberg, *Japonisme Comes to America,* 139.
39. For Yoshida Hiroshi and Tōshi, see Minneapolis Institute of Arts, *A Japanese Legacy, Four Generations of Yoshida Family Arts* (Minneapolis: Minneapolis Institute of Arts, 2002), and Abe Shuichi, *The Complete Woodblock Prints of Yoshida Hiroshi* (Tokyo: Abe Publishing, 1987).
40. Dorothy Blair, *Modern Japanese Prints* (Toledo: Toledo Museum of Art, 1997); reprint of *A Special Exhibition of Modern Japanese Prints,* 1930, and *Modern Japanese Prints: Woodblock Prints by Ten Artists,* 1936.
41. For the first detailed study of Urushibara, see New Otani Art Museum, *Japonisme Prints—Riviére, Brangwyn and Urushibara Mokuchū* (Tokyo: New Otani Art Museum, 2003).
42. See Shizuoka Prefectural Museum of Art, *Kurihara Chūji-ten* (Shizuoka: Shizuoka Prefectural Museum of Art, 1991).
43. Janice Driesbach and Susan Landauer, *Obata's Yosemite, The Art and Letters of Chiura Obata from His Trip to the High Sierra in 1927* (Yosemite: Yosemite Association, 1993). Sketches made by Yamagishi Kazue during his 1927 trip around the world resulted in his *100 Views of the World* series. For examples, see Kendall H. Brown, ed. *Light in Darkness, Women in Japanese Prints of Early Shōwa (1926–1945)* (Los Angeles: Fisher Gallery, 1996) cat. 13; and Jackie Menzies, ed. *Modern Boy, Modern Girl, Modernity in Japanese Art 1910–1935* (Sydney: Art Gallery of New South Wales, 1998). cat. 51. Other Japanese artists resident in the United States who made several prints include Kuniyoshi Yasuo (1893–1953) and the obscure Tsuruya Kakunen.
44. For studies of Miller, see Kendall H. Brown, *Between Two Worlds, The Life and Art of Lilian May Miller* (Pasadena: Pacific Asia Museum, 1998) and Kendall H. Brown, "Lilian Miller, An American Artist in Japan," *Impressions* 28 (2006): 80–97.
45. See Yokohama Museum of Art, *Paul Jacoulet* (Yokohama: Yokohama Museum of Art, 2003).

Temptation of the East: The Influence of Japanese Color Woodcuts on British Printmaking

By Nancy E. Green

"The woodcut, like all other graphic mediums, has a range of charm peculiar to itself, and the artist who addresses his design to the wood-block for what it will give him on its own terms need fear no limit to the scope of his expression" [1]

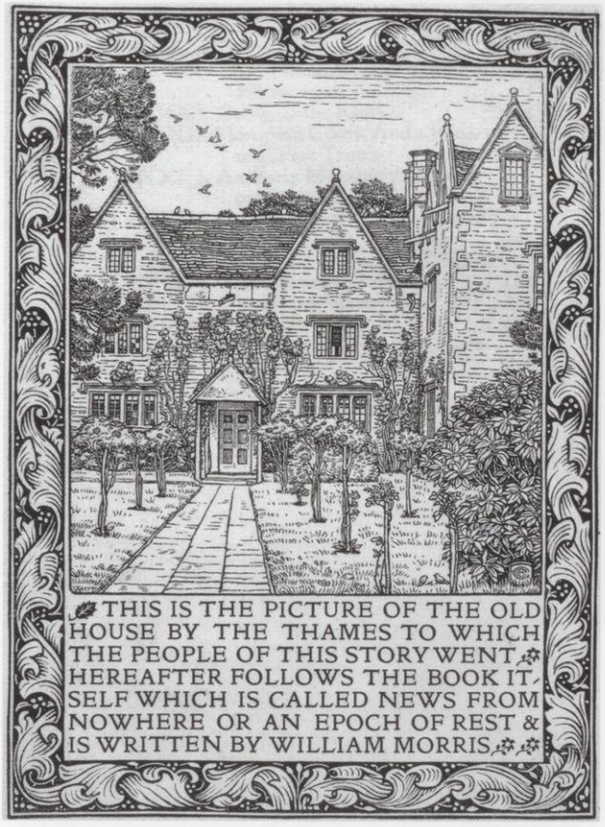
The history of the process of woodcut prints is an old one that can be traced in Europe to the mid-fifteenth century, a process that developed almost simultaneously with Johann Gutenberg's invention of the printing press in the 1450s.

To create a woodcut, a drawing is reproduced on the wood's surface, the areas around the lines are then cut with a sharp tool and the blocks inked and printed, producing a relief print. The hardness of the wood makes it ideal for repeated printings of book illustrations, as the blocks are slow to wear down.

It was through the capricious changes of time and fashion that woodcuts were used less and less; by the beginning of the nineteenth century, lithography, which had a larger edition run and could replicate drawings more precisely, had essentially replaced it as an illustrative method.

In the mid-nineteenth century, two things coincided to revive the technique of woodcut and raise it beyond merely reproductive uses to an artistic level. In 1854, Admiral Matthew Perry opened up a reluctant Japan to a western audience, eager to examine what seemed exotic in a country that had been closed off to the rest of the world for nearly two centuries. Everything Japanese was examined with the eye of the curious, and Japanese dress, food, and art were savored by an appreciative audience. Among all the new imports, the *ukiyo-e* color woodcuts of such masters as Hiroshige, Hokusai, and Utamaro were clearly mesmerizing to western artists; these prints examined aspects of everyday life and presented them in dazzling color combinations that quickly drew an enthusiastic audience. The introduction of Japanese prints to the western world by Felix Braquemond in 1856 took the Parisian art world by storm. Although their impact was immediate, as can be most notably witnessed in the intaglio work of Mary Cassatt, James McNeill Whistler, and Edgar Degas, the influence was still an interpretive one; it took many more years for artists to begin experimenting with the actual process of color woodcut printing.

The other impetus towards revival was the resurgence of interest in crafts through the auspices of William Morris and his many followers.[2] Not surprisingly, the woodcut had a special appeal for Arts and Crafts practitioners who were eager to use the woodcut printing method, a process completely performed by hand. Initially, and somewhat unusually, given the tenets of the movement, artists such as Edward Burne-Jones, Morris, Charles Gere (fig. 1) and Arthur Gaskin would hand off their finished drawings for others to translate into woodcuts. In Burne-Jones' case it was actually even more complicated as his complex drawings were first refined to a more graphic style by an intermediary before they were handed off to printers who were often amateurs. These printers included Morris himself, his wife Janey, her sister Elizabeth Burden, his business partner Charles Faulkner, and Georgina Burne-Jones.[3] This process lent a charmingly handmade quality to the images. However, the impetus to design, cut, and print one's own woodcuts was instigated by the next generation of book publishers, who were often interested in melding the typeface of a publication with complementary woodcut illustra-

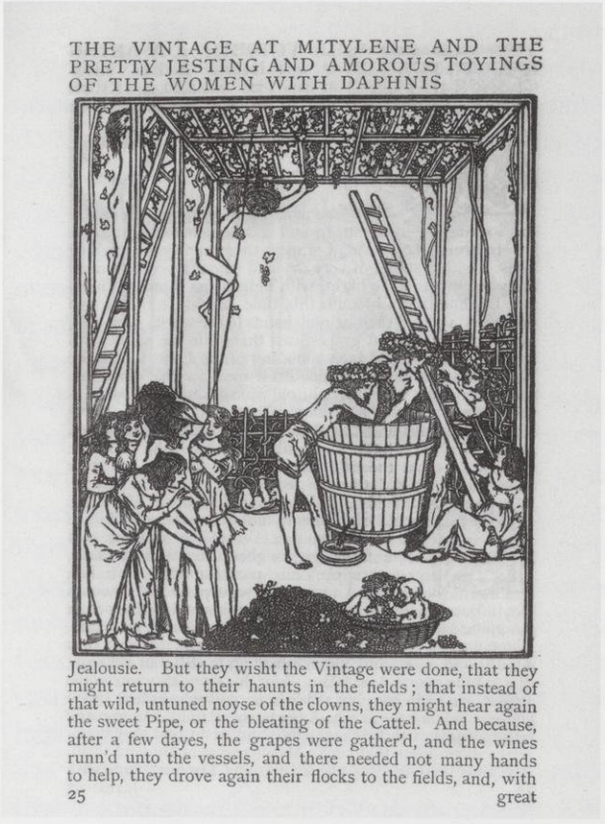


1. William Morris, (English, 1834–1896) frontispiece from *News from Nowhere, or, An Epoch of rest: being some chapter from a utopian romance*, design by Charles Gere, Hammersmith, England: Kelmscott Press, 1892, Division of Rare and Manuscript Collections, Kroch Library, Cornell University.

tions, a process inspired by the earlier example of Morris and his Kelmscott Press.

Charles Shannon (1863–1937) and Charles Ricketts (1866–1931) established the Vale Press in 1896 and were the first of this new group to use the woodcut for its expressive qualities rather than as a reproductive tool. It has been noted that they ". . . broke the deadlock of slavish (though brilliant) commercial engraving of the nineteenth century by being the first artists for nearly a century to cut the blocks of their own designs."[4] Their *Daphis and Chlöe* (fig. 2) was the first book to highlight their versatility and was a tour de force in this new endeavor, helping to create a new professionalism in the field of book illustration. Several schools took up the banner and offered courses not only in woodblock book illustration but also in book binding and leather-tooling. In London, at the Central School of Arts and Crafts, Frank Morley Fletcher (1866–1949) initiated classes on making color prints from woodblocks in the Japanese *ukiyo-e* manner. This method was three-pronged, with the artist creating the original design, an artisan cutting the blocks, and a printer inking the blocks and printing them. In the West, these three stages of the process were all done by one person, the artist. He also taught this subject at the Edinburgh College of Art where he was director from 1906 to 1923.[5] Sydney Lee replaced Fletcher at the Central School and continued to teach this class until he left in 1910. And beginning in 1912, Noel Rooke (1881–1953) taught classes in wood-engraving book illustration there.

Another entrepreneurial book publisher was Lucien Pissarro (1863–1944),[6] son of French



2. Charles Shannon (English, 1863–1937) and Charles Ricketts (English, 1866–1931), "The Vintage" from *Daphnis and Chlöe* by Longus, Vale Press Edition, 1893. This item is reproduced by permission of The Huntington Library, San Marino, California.

Impressionist painter Camille Pissarro, who moved permanently to England in 1891. With his wife Esther (d. 1951) he began Eragny Press, named for the area in Normandy where he had grown up, and began to produce lovely books with original illustrations, which they drew on the blocks themselves and printed. Eragny Press became known for its use of color and for its harmonious incorporation of the images onto the printed page (fig. 3). Type and images were judged on how they worked together to form the entire artistic product, rather than as separate elements of the book. It was Frank Morley Fletcher, however, who played the most integral role in moving the color woodcut forward in Britain and his painstaking experiments resulted in beautiful and ambitious images that brought the medium to a whole new level of expertise, by using a multi-block method that produced images of luminous color and fine detail, a method he learned directly from a group of visiting Japanese artists. His friend and colleague, Allan Seaby (1867-1953), wrote a letter to Fletcher's niece in 1951 in which he remembered the artist at "the Japanese Exhibition"[7]:

> "In [the exhibition] was a booth where Japanese craftsmen were cutting wood blocks and printing from them. Fletcher went there with one of his prints and after watching the craftsmen – and women – at work, held out his print to their notice. The [craftsmen] examined it closely, turned it over and looked somewhat puzzled at Frank Morley Fletcher . . . Then he held out his hands – you remember he had long arms and fingers and could reach across a barrier – and showed them calluses on the knuckles of his right hand and one callus on the tip of his middle finger of his left hand. Then the craftsmen burst into smiles; they recognized him as a brother of their craft. A worker can always be known by his marks."[8]

Morley Fletcher's interest in *ukiyo-e* printmaking was piqued several years earlier while teaching at the Oxford Extension School at Reading. He came

3. Lucien and Esther Pissarro, (French, 1863–1944/English, 1870–1951) frontispiece illustration "Salome" from *Moralités légendaires* Vol. 1 by Jules LaForgue, London: Hacon & Ricketts, 1897–1898, Typ 905E.97.509 v. 1, Department of Printing and Graphic Arts, Houghton Library, Harvard College Library.

across an article by T. Tokuno, chief of the Bureau of Engraving and Printing of the Japanese Ministry of Finance, called "Japanese Wood-cutting and Wood-cut Printing," first published by the Smithsonian Institute in 1891. In it, Tokuno described the process of printing woodcuts in color, a process that had been popular in Japan since the 1760s when hand-colored prints went out of fashion and were replaced by the multi-block process in which a separate block was cut for each color and then printed simultaneously to produce a multi-colored print.

In 1895, Morley Fletcher and John Dickson Batten (1860–1932)[9] produced *Eve and the Serpent* (fig. 4), which Batten claimed as the first color woodcut to be printed in the Japanese manner.[10]

4. Frank Morley Fletcher (English, 1866–1949) and John Dickson Batten, (English, 1860–1932) *Eve and the Serpent*, 1895, 13.6 x 28 in., Hunterian Museum and Art Gallery, University of Glasgow, GLAHA 40701.

Six blocks were cut from cherry and boxwood and in addition one metal plate was used as a monotype plate. The image and design were Batten's, though Morley Fletcher did the printing. Two years later, they produced *The Harpies*, a truly collaborative work that was, like the earlier print, reproduced in *The Studio*. In an 1897 article in *The Studio*, Batten describes at length the process of creating *The Harpies*. Though he greatly admired the work of the Japanese woodcut artists, he closed by saying: "Although in all technical matters it seems to be wisest to follow fairly closely the methods of the Japanese, yet as regards the intricate problems of design to which the possibilities of this craft give rise, I am convinced that it would be fatal to accept and adopt as our own the beautiful and consistent scheme that the Japanese have evolved, and I believe that if this art is ever to take root in the West it will be necessary for us to weigh for ourselves each problem and to work out our own solution of the appropriate use of colour, and tone, and shadow, and line." [11]

Morley Fletcher's first solo effort, *Meadowsweet* (cat. no. 9), dates from around 1900 and was published in a limited edition of seventy-five impressions by Batten. In this work, featuring a distinctively English landscape, Morley Fletcher's appreciation for the aesthetics of Japanese prints can be noted in the unusual perspective, subtle color choice, and overall effect of tranquility. For many British artists, Morley Fletcher's prints, his teaching, and his landmark book, *Wood-block Printing*, published in 1916, paved the way to a new generation of artists seeking to express themselves in this medium by describing the process in detail and offering examples of his own work for students to study. Swedish–born American Bror Nordfeldt was one of these acolytes. As a young student he traveled to Paris to work on a mural commission with the American artist Albert Herter.[12] Herter had been a student many years earlier with Morley Fletcher at the Atelier Cormon and this friendship would continue for the rest of their lives. Herter probably recommended that Nordfeldt study the woodcut process with Fletcher and so Nordfeldt ended up in England, taking classes in Reading where Morley Fletcher guided him through the process. Returning to America, Nordfeldt produced many enchanting woodcuts in the traditional *ukiyo-e* manner,

including *Mist, the Anglers* and *The Piano* (cat. no. 30), and over the next ten years he perfected this technique. In 1916 he moved away from the multi-block method and, while working in Provincetown, Massachusetts, developed what would become known as the white-line method of woodcut, in which the artist carved a trough between the areas to be printed in color, enabling all the colors to be printed at the same time. The resultant prints had a stained glass effect, with white lines framing the areas of color. This method would become the trademark process employed by the Provincetown printmakers.

Another who profited from Morley Fletcher's teachings was Allan Seaby. Seaby met Morley Fletcher while he was teaching at Reading and learned the process from him, and like his mentor, went on to teach the process, create his own prints (often ornithological studies of rare beauty such as *The Heron)* and to write his own how-to handbook, *Colour Printing with Linoleum and Wood Blocks* in 1925. In this book he acknowledges his debt to his teacher: "It has been proved by Morley Fletcher and his followers that [although the materials and processes are few] yet by their means true works of art can be produced. The colour print may reveal the most delicate and beautiful form expressed in subtle line, and the whole glowing colour, which need not even be flat. The growth of the craft, too, accords with the tendency of our time to enjoy colour."[13] He also reflects on the pros and cons of this technique: "The discipline of colour printing, reducing the composition to a few related hues, is an excellent corrective to colour daubing. On the other hand, the process has nothing to do with the three-colour printing of the press, where the colour is obtained by dots of red, blue, and yellow impinging everywhere. In the method here discussed there may be two or up to twenty or more colour patches each being printed separately. The method has no commercial value, and therefore the question of time does not enter . . . One caution should first be impressed on the learner. The composition should be modest in size. The craft entails, in the preliminary stages, considerable labour, and a large area means waste of materials and probably abandonment of the subject. But the teacher can make sure of this by supplying only small blocks."[14]

The timing of the arrival of Japanese color woodcuts on the European market could not have been more fortuitous. As the Impressionists experimented with the effects of light and color, these same effects were sought after in the creation of a color woodcut. Moving away from direct replication, artists emphasized color for its immediacy in effecting an emotional, rather than an intellectual, response. In keeping with the innovations of the Impressionists, the woodcut artist, ". . . recognize[ed] the white of the paper, representing light, as the basic element of his design, as he cuts the wood away, . . . he is actually working in accents of light."[15] In Europe, color printing differed in some respects from the *ukiyo-e* model. The Japanese used finely ground colors mixed with rice paste to give a transparent tone when brushed on the blocks; the blocks were then printed on a soft, absorbent and fibrous paper. In the West, oil paints were sometimes used and the papers were often much stiffer laid papers on which the colors lay in distinct, often opaque shades, though experiments with watercolor and Japanese papers were also conducted. The process, as noted by Seaby, was not a commercial one, and the likelihood of making a living wage by selling these prints was small. But as the artists moved from amateur to professional status, and began to teach the process and write about it, there seemed to be hope for a long-term appreciation of these prints. As noted by Geoffrey Holme in 1919, "The wood-block colour-print is likely to become an important element of home-decoration, especially in the coming time of happier housing; for with freshness of motive, charm of design, and a simple harmony of tones, it responds artistically, and at little cost, to the popular instinct for the coloured picture."[16] It might also be said that for consumers there was the added attraction of being able to own and display a work of art, even if modest in scale.[17]

Not surprisingly, many women learned the color woodcut technique, following the western criteria of producing all three stages of the process.

Since the technique did not require a large investment in equipment and the materials needed were easily transportable, it was attractive to female artists. Mabel Royds was already an accomplished artist who had studied at the Slade School in London and with Walter Sickert in Paris as well as teaching at the Havergal College in Toronto before heading to Edinburgh to teach at the College of Art. There she met Fletcher who had taken over the directorship in 1906 and she quickly became enamored of the woodcut process, beginning to make her own very individual prints. She bought her boards cheaply from Woolworth's and hand-inked each one, producing what Holmes noted as ". . . both rich and delicate harmonies with flat tints . . . Miss Royds' prints are particularly suitable for wall decoration . . ."[18] In 1913 Royds married the etcher Ernest Lumsden, also teaching at Edinburgh, and the two set out on a journey that would take them through Europe to the Middle East and India. They would both return with an impressive body of work recording their travels and today Royds is remembered especially for her poignant images of peasant life in India such as *The Sword Grinder.* However, her delicate floral arrangements, such as in *Foxgloves* (cat. no. 14), is more characteristic of the work she did after their return to Britain.

The lure of the Orient proved strong in many of the artists exposed to Japanese prints. The Czech-born German artist Emil Orlik[19] (1870–1932) was one of the first to travel there. He had originally learned the process of woodcut in Munich in 1896; two years later, he traveled to England, Scotland, Belgium, Holland, and Paris where he met two of the leading woodcut artists of the day, Felix Vallotton and William Nicholson. By 1899, Orlik had become a member of the Vienna Secession and the following year he left on what would be an eighteen-month sojourn to the East where he not only studied the process firsthand but began to collect prints, *netsuke,* and other Japanese artifacts for his own collection. He produced a delightful triptych during this visit (fig. 5), showing the three craftsmen involved in the process of making a *ukiyo-e* woodcut: artist/designer, wood block carver, and printer. His *Japanese Magician* was also done on this trip, the first of two that he would take to the Far East.

When Orlik returned to Europe he proselytized about his travels, lecturing and writing about his experiences in *Ver Sacrum,* the journalistic mouthpiece of the Viennese Secession movement. Prior to his return, his friend, the writer Rainer Maria Rilke, had published some of Orlik's letters from the East in the same journal, describing his adventures, and whetting the appetite of readers. In 1905, Orlik moved to Berlin to become head of the department of Graphic Art and Book Illustration at the Museum of Applied Arts there, a job he would hold until his retirement in 1930. Morley Fletcher visited him there and found him teaching a class for designers for printed decoration, using the Japanese method of woodcut as a basis for their training.[20]

Orlik, like several of the other woodcut artists[21], was very interested in set and costume design and became involved in numerous theater productions. The related arts of book and poster design were also an important part of his *oeuvre* and in 1917 he added photography to his interests. In 1923 he made his last trip outside of Europe, to do a portrait for a patron in Cincinnati. He spent time in New York before returning but noted that it was easier to acclimatize to China than New York City. With his seemingly boundless energy and endless projects, it is not all that surprising that Orlik died of a heart attack in 1932 at the age of sixty-two.[22]

Another woodcut artist, Austrian Norbertine Bresslern-Roth, studied at the Viennese Academy of Fine Arts before coming to Britain. At the age of twenty-six she married an artist, George Ritter von Bresslern, who supported her efforts and encouraged her to make prints. Her earliest prints were done from studies made at zoos, which she visited assiduously to get firsthand impressions of her chosen subject: animals. While she often portrayed domestic animals, it is the wild ones that make the most dramatic subjects, captured in their restless energy, their movement playing as an expressive pattern across the paper, as in *Zwei Tiger (Two Tigers).* The critic Malcolm Salaman devoted an entire volume to her work, noting that ". . . with her

5a-c. Emil Orlik (German; Czech origin 1870–1932) *Maler, Holzschneider und Drucker in Japan* (Painter, Woodcutter and Printer in Japan) tryptich, 1903, 9 x 22 ½ in., Vienna. Collection of Conrad Graeber.

imagination tuned to the pitch of the jungle and the great spaces, getting so much more than the outward aspect of the creatures probing, in fact, to the very heart of their mystery, one would imagine her visiting those strange habitations not only by day but by night, and learning their nocturnal secrets, which they hide from the ordinary daylight human being."[23] In 1928 she traveled to Tripoli and started making figurative prints of the Arabs in their native milieu, with the same curious but respectful eye that she had addressed to her animal subjects.

In 1915, the intrepid British artist Elizabeth Keith accompanied her sister Jessie and her brother-in-law, Robertson Scott, to Tokyo. He was the editor of the *Far East Press* and for Keith, a largely self-taught artist, the opportunity to join them on their journey must have seemed heaven-sent. Salaman again took note: "To the imagination of the western world, the Far East suggests an atmosphere of weirdly romantic effects utterly different from romance as we occidentals conceive it, yet when interpreted by an English artist of Scottish descent, like Elizabeth Keith, her personal vision, intuitive and far-reaching, and her imaginative understanding, are such that they bring to our senses a world that is different practicably, while fundamentally similar, and as naturally colourful as a garden of wonderful plants and flowers."[24]

By all accounts Keith was self-effacing and her lack of any feeling of superiority won her access to many areas forbidden to other foreigners. She traveled extensively, often to remote areas such as Hokkaido, where she lived among the Ainu, and to Korea. After an exhibition of her watercolors in Tokyo, she was approached by the master printer, Shozaburo Watanabe, who was interested in interpreting her work into woodcut. It was noted that her perfectionist style ". . . often taxed the patience and industry of the artist and craftsman for a month or more, while frequently Miss Keith, seeing at a glance some quicker way that chance to prove better for her purpose, has broken away from traditional rules, leading to a polite tussle with the craftsman, which generally ended with tradition giving way to compromise. . . "[25] Keith remembered Watanabe's reaction slightly differently: when he did not agree with her about something in her printing method he would dismiss it with a denigrating, "It will be popular with foreign tourist[s], I think!"[26]

It was in 1924, while back in England, that Keith met William Giles, then President of the Society of Graver-Printers in Colour, and recognized that she could do the craft of cutting the blocks and printing herself. When she returned to Japan she insisted on doing this, much to Watanabe's amazement, who looked upon this first with

incredulity and then forgave it as an "honourable eccentricity."[27]

Another British artist, Charles Bartlett, began his studies, like the American color woodcut artist and teacher Arthur Wesley Dow, at the Académie Julian in Paris under the same teachers, Jules-Joseph Lefebvre (1836–1911) and Gustave Boulanger (1824–1888). He came to an appreciation of the East through the eyes of Gilbert and Sullivan's *The Mikado* and long before he ever traveled there he was painting imagined Japanese and Indian landscapes, a strong impulse for the exotic already firmly embedded in his dreams.

Bartlett married Emily Tate in 1889 but she and their baby son died the following year. Devastated by this loss, Bartlett set out on several years of travel with the Belgian-born British painter Frank Brangwyn (1867-1956) who most likely introduced his companion to the art of Japanese woodcuts.[28] Eventually the two returned to England and in 1898 Bartlett married Kate Main, daughter of a wealthy Scottish shipbuilder. Kate was a Christian Scientist, as were her fellow countrywomen, Elizabeth Keith and her sister, and so it was not surprising that when the Bartletts set out on a trip around the world in 1913 that they would plan on meeting up with them in Japan. Upon their arrival in 1915, Keith was particularly helpful to Bartlett by providing introductions within the artistic community, including to her printer publisher, Shōzaburō Watanabe. In 1916, Bartlett and Watanabe together created many works such as *The Bridge, Kyoto* and *Benares* (cat. no. 26), which were shown at the Berlin Photographic Company in New York.

Leaving Japan in 1917, the Bartletts stopped off in Honolulu where they became enchanted with this tropical paradise and decided to stay. Over the next few years Bartlett maintained his connection with Watanabe, traveling back to Japan in 1919 to make another group of prints. Their woodcuts show the collaboration of two soul mates in the intricate lines and luminescent color, creating riveting images of exotic locales. Bartlett was often exhibited in shows with his fellow Japanese artists, and his works found a rapt audience.

For some artists, such as Norbertine Bresslern-Roth in Tripoli, the lure of the Orient was satisfied much closer to home. This was also apparently true for Ethel Kirkpatrick (d. 1941) a watercolorist, painter and woodcut artist who studied at the Royal Academy and the Central School of Arts and Crafts before setting out on her travels in the Near East. The resultant prints were exhibited widely at the Royal Academy, at the Society of Graver-Printers in Colour, the Arts and Crafts Society, and many others. She is best remembered for her marine-themed pictures and *The Shipbuilders*, ca. 1920 (cat. no. 12), is a fine example of her work in this genre. In nearly all contemporary reviews of color woodcut exhibitions, Kirkpatrick's work is cited.

Sydney Lee, one of Morley Fletcher's first disciples, was among the artists who found his subjects closer to home. Trained at the Manchester School of Art and at the Atelier Colorossi in Paris, he made land and city-scapes his chosen subject, providing him ample opportunity to experiment with the effects of light, for which he became known. Salaman noted that in Lee's long career, "Always design has been his first consideration, but then he has commanded, in every medium he has employed, the verity of textures . . . "[29] In an earlier publication, Lee is noted as ". . . a most versatile artist who has used nearly every graphic method with distinction; but it is as a wood-engraver . . . he most happily expresses his art. His is a true white-line engraving, and he handles the box-wood, cut on the end of the grain, with the expressive authority of [a] master . . . Mr. Lee has a very logical practice of coating his block with Indian ink before commencing work with his tools. The advantage of cutting into a positively black ground is that the incisions, or the parts of the wood cut away, show the lights as the whites would appear in the impression on paper, and the effect of this we see in the distinctive luminosity of Mr. Lee's woodcuts."[30]

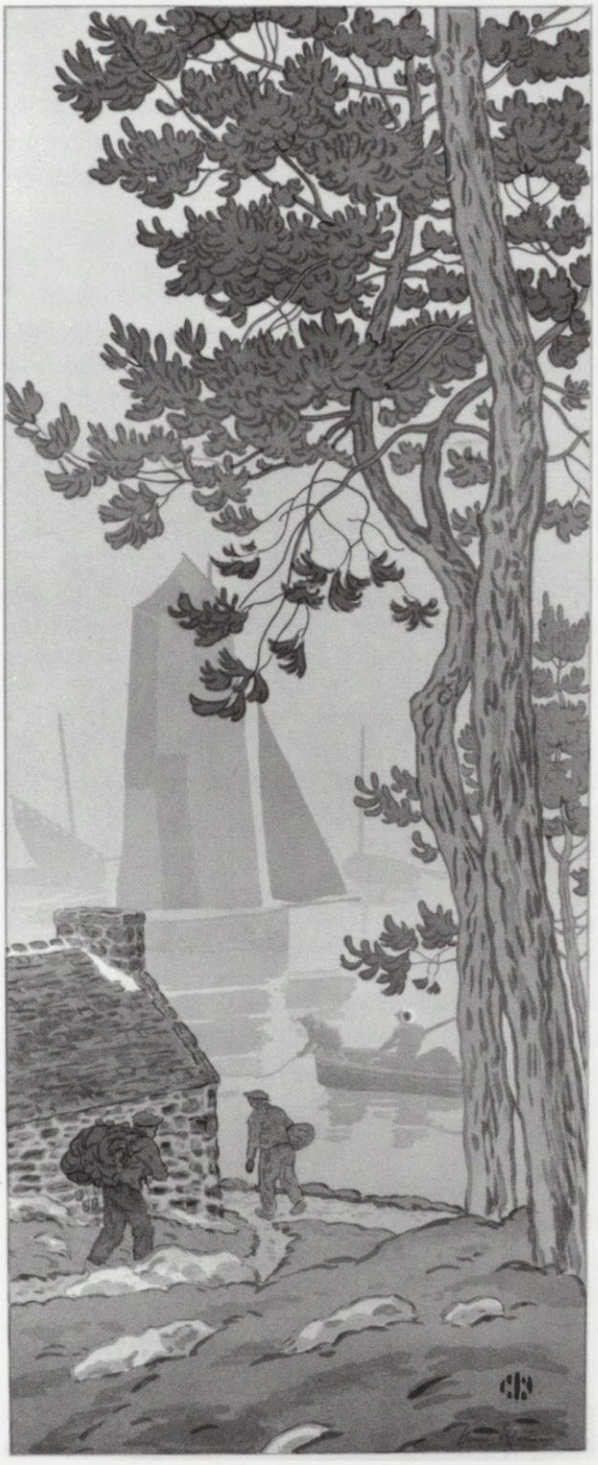
In Scotland, Ian Cheyne (1895-1955) followed a similar path, recording lovely scenes of the Highlands emboldened by a courageous use of color. He was a member of the Society of Artists Printers in Glasgow, the Colour Woodcut Society and the Society for Graver-Printers in Colour. And Philip

Needell (1886–1974), best known for his intricate landscape scenes of England and France, including *Chateau Gaillard* (cat. no. 17), was another active member of the Society of Graver-Printers from 1927 to 1936.

One of the most accomplished of this generation of woodcut artists was John Platt (1886-1967). Platt had learned the process from Seaby and in an article for *The Studio*, Morley Fletcher cites him for his unique talent: "Among the small group of artists who have devoted themselves to the making of prints from wood blocks in the manner of the Japanese[,] none has reached the point of extreme skill and meticulous care so necessary to that delicate craft as John Platt."[31] Platt's print, *The Giant Stride*, 1918 (cat. no. 19), is of exquisite beauty, filled with movement and joy, and tenderness for the uninhibited exhilaration of childhood. A large print, it is extremely ambitious in scope, but Platt succeeds in capturing a glorious moment. It won the gold medal at the International Exhibition organized by the Society of California Printmakers in 1922.[32] For much of his career, Platt worked in the traditional *ukiyo-e* method to produce his prints but by the mid-1930s he had abandoned the use of the keyblock. The line block usually was cut with the outlines of the image and printed after all the color blocks to give definition and detail to the final print. Without this last step, areas of color within his prints broadened out and became more stylized as a result. He taught the process for many years, at Edinburgh, the Leicester School of Art and at Blackheath Art School in London and he published his own book on the subject, *Colour Woodcuts* in 1938. He was also actively involved in the creation and continuance of the Society of Graver-Printers in Colour, through its healthy years and, as president, through the lean years of World War II and the post-war era.

In France, the color woodcut found an equally faithful following. Impressionism, and the light theories expounded by these artists, had opened up new criteria for aesthetic appreciation and the Japanese woodcut was instantly appealing. In describing the attraction of Japanese prints, critic Herbert Furst recommends the work of Moronobu, who began as a textile designer, the son of an embroiderer and whose grandfather was a dyer.[33] After leading a carefree artist's life, Moronobu became a monk, something Furst sees as ". . . a symbolic epitome of the forces that go to make the beauty of the Japanese print; at its best it is the expression of a mind sensitive above all, to rhythmic lines and the harmonic colours of the universe, and creating a 'symphony' that includes for all its gaiety a note of renunciation."[34] Hokusai, too, comes in for much praise, particularly for his vision: "It was not what he saw, not beautiful women, not popular actors, not indeed any associative matter that made his pictures of every-day life, of wind and water, snow and rain, gods or ghosts, beautiful or interesting; it was his way of seeing, his way of arranging what he saw on his wood block, and his way of selecting the lines and the colours of his vision so that you should see what he meant you to see."[35]

For an artist such as Henri Rivière, all of these elements were important but, to his western sensibility, one of the main attractions lay in the Japanese use of an unorthodox flattened perspective (often with the scene portrayed from below, or above or from the side), flat space and broad application of color. He taught himself many processes, including woodcut, photography, and ceramics, and was greatly influenced by the entrepreneurial work of German-born Parisian Sigfried Bing (1838-1905). Bing introduced a whole new audience to *Japonisme*[36] through his many galleries and his publication, *Le Japon Artistique*, which was translated into English and German. He had an extensive inventory of Japanese material, which sold well in both Paris and America. Rivière also learned the lithographic process and was among the artists to successfully translate Japanese style into a lithographic format, most noticeably in the popular color poster though even in his lithographs he retains his sensitivity to the woodcut art (fig. 6): "Rivière uses few colors; that is where his extraordinary art comes in. His effects are had principally through harmonious combinations of browns, blues, grays, and greens, printed in smooth spaces, with more the quality of a Japanese wood-block than of a lithographic stone."[37] At the time, lithographs were



6. Henri Rivière (French, 1864–1951) *The Enchantment of the Hours: The Fog*, 1901, color lithograph, 25 1/2 x 12 3/4 in., Chazen Museum of Art, John H. Van Vleck Endowment Fund purchase, 1996.34.

commonly being used to advertise events in bright colors with bold designs and Rivière's use of the medium contradicted this. Other French printmakers made headway in the color woodcut process. Among them was Jules Chadel, a member of *Les Amis de l'Art Japonais*, a group active at the turn of the twentieth century in advancing the influence of Japanese art. Paul Jacoulet, another Frenchman, though born in Paris, moved to Japan at the age of four, as his father was counselor to the Imperial Household in Tokyo and an instructor at Imperial University.

Jacoulet remained in the East his whole life, traveling around the South Pacific, Korea, and into Manchuria. The people he met on his travels formed the basis of his work and he memorialized them while at the same time recognizing that their way of life was slowly dying. In 1934 he gathered together the leading Japanese carvers and printers and formed a cooperative of sorts, in which all three members of the creative team were acknowledged with their signatures or stamps on the final print. That same year, Yoshijurō Urushibara (1888-1953) who had been living in England and France for the past thirty years finally returned to Japan. The renaissance in color woodcut there was in full swing.

There were many ways in which the color woodcut revival endured. In France, the *Societé de la gravure originale en coulours* was founded in 1904 and in England, establishing the Society of Graver-Printers in Colour in 1909 was a major step towards granting these artists professional authority.[38] At first they called themselves the Society of Original Graver-Printers in Colour—the use of the word 'original' was important to stress that these were not reproductions but original creations. Written into their constitution were these criteria: [39]

a) all works should be the invention of the artist at the exclusion of all copies or reproductions of any kind
b) all prints obtained from original engravings, the work of the artist and printed by himself
c) all works excluded for which photography had been used at any stage

d) all proofs guaranteed to be printed by the artist and not to have been coloured or completed by hand

These were eventually incorporated into a handbook and in May 1910, an inaugural exhibition was held at the Goupil Gallery in the Netherlands, which would travel to Paris later in the year. These would become annual exhibitions and would eventually circulate far afield, to Brussels, Munich, Moscow and North America, providing a vast audience for the work of the British artists.

Many color woodcut artists were involved in the Society's formative years, including Frank Morley Fletcher, Sydney Lee, John Batten, Ethel Kirkpatrick, Allen Seaby and Mabel Royds. William Giles, who became president in 1926 after the death of the first president Theodore Roussel, had founded the publication *The Original Colour Print Magazine* in 1924, dedicated to ". . . the development and appreciation of the original colour print in its widest sense, including original bookplates and the correlated arts of Heraldry, Calligraphy and Design."[40] Giles wife, Ada M. Shrimpton, was a color woodcut artist herself and when she died in 1925, her will stipulated that funds from her estate be used by the Victoria and Albert Museum and the British Museum to purchase color prints.

Membership in the Society was open to amateurs and professionals alike but limited to a total of 100 at any given time. In 1923, there were only nineteen members actively involved but these numbers gradually grew stronger into the 1930s. Frank Morley Fletcher, who had moved to Santa Barbara, California in 1923 at the invitation of his old friend Herter to head up the Santa Barbara School of Art, maintained his ties with his British colleagues, particularly through the Society of California Printmakers for which Morley Fletcher was vice-president in 1929.

The war years changed all this and though Platt struggled to keep interest going, it was a daunting mission. After the war, he put all his energies into reviving the group and mounted an exhibition in December 1948 that included works by past members such as Morley Fletcher and Giles, and borrowed works that had been acquired by the British Museum and the Victoria and Albert Museum. The show, however, received little notice, and Platt resigned as president of the Society on January 14, 1953.

Throughout the years of interest in the color woodcut process in Europe, there were many fine practitioners of the craft with roots in the British system. Walter J. Phillips, a Canadian born in Britain, made his first woodcut, *Winter*, in 1917 at the University of Wisconsin, Madison, where he was teaching. Allen Seaby's article "Colour-printing from Wood-Blocks" (*The Studio*, 1919) inspired him to become more experimental and when he returned to England with his family in 1924, he met William Giles and Seaby and took lessons with Urushibara who taught him the process of sizing paper.

The group of artists that maintained an interest in the traditional method of color woodcut printmaking was a small but dedicated one. As Seaby noted, "Of the crafts now practiced in schools, printing from blocks of linoleum or wood is at once among the most attractive and the most difficult. It is difficult because, while requiring the same care and accuracy on the part of the learner as does basket-making or weaving, it demands other capabilities."[41] It was this quality that Geoffrey Holme referred to when he wrote "The woodcut, like other graphic mediums, has a range of charm peculiar to itself, and the artist who addresses his design to the wood-block for what it will give him on its own terms need fear no limit to the scope of his expression."[42] It was this that appealed to the artists who undertook to conquer the process and one hundred and fifty years later still entices graphic artists today. The medium itself, like so much else, has grown and become a global process, often incorporating other media to create complex surfaces and designs. The whole arena of printmaking today is an exciting one and the color woodcut has emerged as an important component in contemporary art in all cultures.

NOTES

1. Geoffrey Holme, ed. *Modern Woodcuts and Lithographs by British and French Artists,* (London/Paris/New York: The Studio, Ltd., 1919), 3.
2. Malcolm Salaman in his book *The New Woodcut*, 1930, reiterates this: "The picture graven on the wood-block, which is the oldest form of engraving for a print on paper, has within the last few years been making a very wide and intimate appeal to graphic artists in every country as a medium for original expression, and there has been a remarkable efflorescence of the woodcut, the term by which a print from a cut or graven block is equally known...An inspiring influence in this genuine artistic movement had been William Morris..." (C. Geoffrey Holme, editor, London: *The Studio Limited*, 1930, 1,2). Salaman goes on to say, "But the artist who approaches the wood with respect, regarding it as an expressive medium that should be studied and cultivated with as much art and finesse as the copper on which the etcher draws and bites his picture, is comparatively rare."
3. The woodcuts of the Burne-Jones illustrations were put out to the commercial engraver, W. H. Hooper, who used the traditional open cutting method of Dürer, as opposed to the currently popular 'white-line' method, to cut the blocks, cutting away all areas that were to remain white and "...leaving standing only the black lines, just as the artist had drawn them...The same technique survived, only a little modified, in block-cutting for wallpapers or chintzes, well into this century." All the Morris papers and chintzes were printed in this manner. (see Ray Watkinson, "Morris and the 'White-line' Method", *Journal of the William Morris Society*, Vol. 11, no. 4, Spring 1996, 48-49).
4. Simon Brett, *Out of the Wood: British Woodcuts & Wood Engravings 1890-1945* (London: British Art Council, 1991), 10.
5. Morley Fletcher wrote in *Arts and Crafts: A Review of the Work executed by Students in the leading Art Schools of Great Britain and Ireland* about the teaching at Edinburgh: "Each section is under the immediate control of a head of a section, who does a certain amount of teaching himself and supervises the teaching given in the section. It was accepted as a guiding principle when the college was founded that the arts can only be satisfactorily taught by men engaged in them. The members of the staff actually practice what they teach, and are men whose repute as artists enforces their influence as teachers." (Charles Holme, editor, London: *The Studio,* Ltd., 1916: 122)
6. Pissarro received his training in painting from his father and in wood engraving from Auguste Lepère. Upon moving to Britain he was greatly influenced by Ricketts and Shannon and contributed woodcut illustrations to their journal *The Dial*. During the twenty-year run of the Eragny Press he and his wife published thirty-five books and in 1911 he became one of the founding members of the Camden Town Group.
7. This was most likely the 1898 World's Fair in London where Fletcher and other English printmakers studied with the visiting Japanese printers and learned to produce the multi-block color woodcuts.
8. Allen Seaby to Hilda Morley Fletcher, 29 April 1951, private collection.
9. Batten was a painter as well as a woodcut artist and craft designer. He studied at the Slade School under Alphonse Legros and is best remembered for his lushly detailed fairy tale illustrations. These were influenced by the work of the Pre-Raphaelites, most particularly Edward Burne-Jones.
10. Batten gave an extensive account of the printing of *Eve and the Serpent* in *The Studio*, (Vol. VII, 1896): 36-40.
11. Batten, *The Studio,* (Vol. X, 1897): 52.
12. Nordfeldt was a student at the Art Institute of Chicago when he attracted Herter's attention and was invited to join him in Paris to assist on a commission for the Paris Exposition in 1900.
13. Allan Seaby, *Colour Printing with Linoleum and Wood Blocks* (Leiscester: Dryad Handicrafts, 1925), 4.
14. Ibid.: 6-7.
15. Geoffrey Holme, ed. *Modern Woodcuts and Lithographs by British and French Artists* (London: The Studio, Ltd., 1919), 4-5.
16. Ibid., 34.
17. Campbell Dodgson, writing in the introduction to the 1921 exhibition catalogue for The Society of Wood Engravers noted how suitable wood engravings were as decoration for small rooms "...such as most of the collecting world inhabits in days when the burden of taxes is heavy, and large engravings after Landseer have lost their charm, and Axel Haig's cathedrals bore us, and oil paintings are hateful if bad, and much too expensive if good." Color woodcuts would fill the same niche.
18. Ibid., 32.
19. Orlik is often mistakenly considered to be of Czech origin. He was born in Prague in 1870; at that time, Prague was the capital of a province of Austro-Hungary.

20. See Frank Morley Fletcher, Introduction to his *Wood-Block Printing*, 4
21. Morley Fletcher's wife, Maud, was an actress on the Lobero Stage when they met and she taught classes in contemporary drawing. The artist Pamela Coleman Smith (1878-1951), a Dow student at Pratt, wrote an article entitled "Should the Art Student Think?" for *The Craftsman* (July 1908: 417-419) in which she exhorts her readers to "Go and see all the plays you can. For the stage is a great school – or should be – to the illustrator – as well as to others. First watch the simple forms of joy, of fear, of sorrow; look at the position taken by the whole body, then the face...next time you go to the play look at the clothes, hat, cloak, armor, belt, sword, dagger, rings, boots, jewels. Watch how the cloak swings when the person walks, how the hands are used." 417-418. Smith moved to England in 1899 and became actively involved with the Celtic Revival group which included the woodcut artist Edward Gordon Craig (1872-1966) and the poet William Butler Yeats.
22. At the time of Orlik's death he owned an impressive collection of art, including works by his friend Henri Matisse and by Paul Cézanne. His brother Hugo inherited the entire collection as well as Orlik's own remaining body of work but these were confiscated during World War II and Hugo and his family perished in the concentration camps.
23. Malcolm Salaman, *Masters of the Colour Print Norbertine Bresslern Roth* (London: The Studio, Ltd., 1930): 1.
24. Malcolm Salaman, *Masters of the Colour Print Elizabeth Keith* (London: The Studio, Ltd., 1933): 1.
25. Ibid., 3.
26. Elizabeth Keith. *Eastern Windows: An Artist's Notes of Travel in Japan, Hokkaido, Korea, China, and the Philippines* (Boston and New York: Houghton Mifflin Company, 1928),12. In the editor's note to this book, he says that "Stirring national events touched the author as a traveler and nerved her as an artist, but her chief concern was to paint – always against time – types and scenes in a life that seemed to be changing even while she worked. All dates have been ignored therefore and politics cut out." 15.
27. Ibid., 6.
28. In his teens, Brangwyn had been employed by William Morris to make textile cartoons, an experience which led him to become a mural painter, tapestry designer and stained glass artist and furniture designer, as well as a noted etcher. Many of Brangwyn's works were translated into woodcut by Yoshijirō Urushibara, the Japanese printmaker known for his floral images. Urushibara traveled to Europe from Japan as a young man and ended up staying for thirty years, a significant figure in disseminating the technique of the *ukiyo-e* woodcut in the West.
29. Malcolm Salaman, *The New Woodcut*, 4-7. He also makes mention of the increase in artists making color woodcuts, thanks to the Society of Graver-Printers in Colour and the Colour Woodcut Society, though the leading exponents in the field remain practically the same. He blames this on the public: "The reason probably is that the constant demand for colour is still supplied by oil-paintings and water-colours, for few of the modern wood-block colour-prints, however original, assert their art sufficiently to claim recognition by the connoisseurs. If they do, they are compared with the beautiful prints of the great period of Japanese productiveness, not with prints of the contemporary art of Japan, and the fact that their pictorial tradition is quite different, as well as the conditions of their craftsmanship, is entirely overlooked." 37. He cites William Giles, Allen Seaby, Mabel Royds, and John Platt as being among the most accomplished of the British woodcut artists.
30. Holme, op. cit., 19-20.
31. Frank Morley Fletcher, "The Work of John Platt," *The Studio*, Vol. 90, no. 392, Nov. 14, 1925: 279.
32. This print was also singled out in *Modern Woodcuts and Lithographs by British and French Artists* in 1919: ". . . [H]ere the artist has found a new and stimulating pictorial enjoyment of this favourite gymnastic exercise. By the vivacity of his design and the clever use of pure pigment, he has succeeded in suggesting the exhilaration of the uncontrolled movement, with an added impulse from the 'sea and bright wind and heaven or ardent air.'...He has a sensitive care for the nature of his material, and all his prints are conceived in terms of wood-printing." Op. cit., 32-33.
33. This echoes the experience that William Morris brought to the craft.
34. Herbert Furst, *The Modern Woodcut: A Study of the Evolution of the Craft,* (Vaduz, Liechtenstein: Quarto Press, 1979), 89.
35. Ibid., 93-94.
36. This word was first coined by the critic Philippe Burty to describe the influence of Japan on the West.
37. Isabel McDougall, "Some Inexpensive New Prints", *House Beautiful*, (Vol. XII, no. 1): 23.

38. Other societies soon followed. The Colour Woodcut Society was established in 1919 and The Central Club of Colour Woodblock Engravers was formed in Birmingham in 1924 by Murial A. F. Grove.
39. Noted in Hilary Chapman, "John Edgar Platt and the Society of Graver-Printers in Colour," *Print Quarterly*, (XX, 2003): 150-152. See also William Lee Hankey, *The Studio*, (XLIX, 1910): 289-297, for more on the formation of the Society.
40. William Giles, ed. *The Original Colour Print Magazine*, (June 1924, No. 1): 1.
41. Seaby, op. cit., 3.
42. Holme, op. cit., 3.

The Spread of Style: Americans and the Color Woodcut of the Early Twentieth Century

By Andrew Stevens

Toward the middle of the nineteenth century, color woodblock prints started to trickle, then flow into first Europe, then America from Japan. These and other Japanese works started a fashionable craze for all things Japanese, including the ubiquitous Japanese print. Although few printmakers in the nineteenth century aside from the Europeans Henri Rivière and Emil Orlik actually undertook to emulate the technique as well as the style of these works, Japanese prints became important touchstones for a generation of artists. To understand how the influence of the Japanese print filtered into America and allowed American artists to create prints which, for at least the first part of the twentieth century, were remarkably similar to those being created in Japan and Britain, it is useful to understand the background of the woodcut print in America. So this essay will first consider the Americans' associations with what had formerly been the most common woodcut, the wood engraving, which was usually black and white and used primarily as illustrations for text, in order to trace how American woodblock printmakers took steps to assert the individuality of their craft.

America's system of artistic education, which taught connoisseurship as well as skills, helped color woodblock printmakers differentiate their work from that of the previous century's woodcuts. In the process, it gave rise to a period during which American prints were closely related to Japanese woodcuts technically and stylistically. Ultimately, it helped artists depart from a rigidly traditional approach to the medium, and differentiate into individualistic styles.

American artists appreciated the potential of the color woodcut to create colorful images without the mammoth presses and chemical complexities of lithography, which was by far the most common way of creating color images at the beginning of the twentieth century. The simpler process of the color woodblock makes it possible for the printmaker to personally control the process from design to final printing. This artistic control set the color woodcut print apart from the mass-produced color litho and addressed the continual questions of authenticity that hung over the great woodcut printmakers of the previous century, the wood engravers. In the nineteenth century, American publishers had called forth the full force of the industrial revolution to create the massive editions of popular publications, enriched by wood engravings. The wood engraving industry was technical and neatly segmented into groups—workers who would create designs, cut them into wooden blocks, and print those blocks. Sometimes technically excellent wood engravings were nonetheless looked down on, partly because of the popular fare they usually illustrated, and because of their problematic originality. The older current of woodblock printmaking, with its own history and heroes dating back to artists such as Albrecht Dürer, conformed to the standards celebrated since the Renaissance that conceive of the artwork as the creation of a single individual. The wood engraving's process of production undercut that image of the "solitary genius".

The wood engravers' status as artists was continually under attack because they were per-

ceived as mere copyists. The best were admitted to have technical skill, but only grudgingly ceded any right to artistic pretension. Even in articles ostensibly in praise of wood engravers, there is the continual admission that it is rare indeed for a wood engraver's work to rise to the level of art. For instance, in a series of articles on wood engravers in the pages of *Scribner's*, the story of Stéphane Pannemaker is described as typical of what a top wood engraver must overcome: "The one object was to copy exactly [a painting] . . . In [Pannemaker's father's wood engraving] studio, a painting underwent the tyranny of two translators—the man who made the drawing of the original on the wood and the engraver—who, unmindful of the painting, tried solely to render the draughtsman's work."[1] *Scribner's* year-long series on wood engravers continually confronts the question of whether wood engravers are worthy to be called artists. Their conclusion is that the best of them (whose work is often on display in the pages of *Scribner's*) are designated "artist-interpreter," a title invented to place the bearer a step above copyist, but still below the exalted status of the artist. Perhaps an underlying reason that the *Scribner's* articles continually stop short of calling wood engravers artists is that if they were artists, they would have to be paid more.

More central to the issue of originality was the fact that the people actually cutting the images onto the specially prepared wood engraving blocks were not usually the designers of the images. Moreover, the engravers were not usually the printers of the blocks. In order to supply the immense number of images that appeared in books and periodicals, economical publishers split the process into three segments, each attended to by its own specialist: designer, block cutter and printer. Although in the West there has never been a problem with collaborative efforts in creating works of music or theater, the static arts, especially painting, were expected to be the creation of one person, the "artistic genius" who brought forth the work from conception to completion. The wood engraver just didn't fit into this mold.

The prestige of the Japanese print was such in the West that for a while it mitigated one of the complaints leveled at wood engraving—that it was not an original art form because it produced multiples. Connoisseurs distinguished between original prints and reproductive prints. The former term designated works that were not copies of other works of art, while the latter embraced all sorts of prints that interpreted an image created in another medium, usually by another artist. Ironically, Japanese prints, which were created by a team of artisans much like those who created wood engravings, were not much criticized, perhaps partly because of a general ignorance about the Japanese printmaking process. Still, the designer's work was not derived from some other artwork, but was intended from the beginning to be made into a print so Japanese prints were not actually reproductive.

The historical association of the woodcut with unoriginal work meant that its champions needed to emphasize its originality. However, the printmaker who wrote the first comprehensive book on color woodblock printmaking in the Japanese style, Frank Morley Fletcher, laments that he is obliged to not only design his works but cut the blocks and print them as well. His regret is not without some insight into the problems of originality that plagued wood engraving artists. He observes that "a larger demand for the prints might bring about a commercial development of the work, and the consequent employment of trained craftsmen or craftswomen," but he cautions that "the result would be a different one from that which has been obtained by the artists who are willing to undertake the whole production of their work."[2]

Fletcher's subtle distinction is part of a process of promoting the color woodcut in America. Supporters of the color woodcut were obliged to create a public that appreciated its differences from other prints. This takes place in the atmosphere of a growing Arts and Crafts movement in America which helps provide a rationale for the acceptance of the color woodcut. For instance, in the editor's introduction to Fletcher's treatise on woodblock printmaking, W. R. Lethaby argues for a higher status for craft in general: "During the last century most of the arts, save painting and sculpture of an academic kind, were little considered, and there

was a tendency to look on 'design' as a mere matter of appearance. Such 'ornamentation' as there was usually obtained by following in a mechanical way a drawing provided by an artist who often knew little of the technical processes involved in production. With the critical attention given to the crafts by Ruskin and Morris, it came to be seen that it was impossible to detach design from craft in this way."[3] His words are echoed by Fletcher himself, who observes that the Austrian teacher and woodcut artist Emil Orlik "held to the view that the primitive craft teaches the students the very economy and simplicity upon which the successful use of the great modern resources of colour-printing depend."[4]

As Leathby points out with his reference to Ruskin and Morris, and Fletcher brings more up-to-date by citing Orlik (cat. no. 8) as an authority, the ethos of the Arts and Crafts movement lay behind the embrace of the color woodcut. Moreover, Orlik's authority as an experienced teacher is cited as support for the importance of promulgating the "primitive" craft. The sense that the experience of handicraft instills a better sense of design, in addition to the celebration of individually made work over mass-produced work, was fundamental to the appeal of the color woodcut. In fact, as Americans looked to Japanese arts for inspiration, they interpreted the Japanese aesthetic in ways that support the notion of the artist-craftsman integrated into an appreciative society. At the same time, the criticism that had been leveled at the division of labor that was part of the production of wood engravings was downplayed.

In an article focusing mostly on the work of Hokusai, W. Henry Winslow claims that all levels of Japanese society share a dedication to fine design. The author describes an inexpensive fan at great length and with great affection in order to evoke the aesthetic he perceives in Japanese art: "Nowhere in the world to-day, outside Japan, is there a class able to make such a thing as this, side by side with a class able to appreciate it."[5] The author concludes his essay by saying "in the conditions of the popular art of Japan there is a suggestion for a genuine democratic art for ourselves for the future, free from snobbery and vulgar standards, and illuminated by the light of our Christian civilization."[6]

We may doubt that Japan had exactly the monolithic culture that this author perceived. However, even if this is not true, even if this enthusiast of the country was not equally keen on all of Japan's products, his notion of a democratic aesthetic which permeated all levels of culture was deeply attractive in America at the end of the nineteenth century. We find a similar mix of sentiments about aesthetics when Americans wrote about the undercurrent of Socialism associated with the Arts and Crafts movement. For instance, in the popular American press Morris is credited with believing that " . . . [N]o artistic work is really worth anything, in which the design is not executed by intelligent workmen who recognize the idea of the designer," and that "The workmen themselves must be artists or their product will fall short of the design."[7] The ideal of the craftsman who is an artist in his own right and a respected contributor to American culture is part and parcel of the American Arts and Crafts movement.

By the beginning of the twentieth century, artists in America had been alerted to the potential of color woodblock printmaking in Japan. They had been able to seek out examples in the museums of large cities, and an intellectual underpinning that associated the color woodcut of Japan with the social aims of the Arts and Crafts movement was in place. However, despite the respect ostensibly paid to the craftsman in the Arts and Crafts view of production of art, the concerns about originality would continue to ride not far below the surface of appreciation for the prints.

When American artists began to travel to Japan with the aim of making color woodcut prints, they were confronted with the print publishing process that had governed the production of color woodcut prints in Japan for more than a century. Helen Hyde was among the earliest on the scene, making her home in Japan, and hiring Japanese craftsmen to create and print blocks after the designs of her watercolors (cat. nos. 23, 24, & 25). Through the next decades, many westerners worked with

traditional Japanese craftsmen, but most operated through an intermediary. Charles Bartlett's (cat. no. 26) and later Elizabeth Keith's (cat. no. 29) remarkable images of the East were published by Watanabe Shozaburo, a new publisher in the old Japanese tradition, who commissioned designs and oversaw the production of color woodblock prints. These works are uniformly printed with the highest standards of printing and block cutting, using the accumulated wisdom of generations of Japanese block cutters and printers. They set a standard of excellence that American artists without recourse to Japanese craftsmen imitated. Chiura Obata, a Japanese immigrant, returned to Japan to oversee the cutting of his woodblock prints by artisans there (cat no. 37). Internationally, these prints designed by a variety of artists, and made in Japan, became the nucleus of a new style by being the standard which all other color woodblock artists either aspired to or reacted against.

The most remarkable examples of this are the woodcuts of American Bertha Lum, who during the course of her trips to Japan and China undertook to learn the process of block-cutting and printing. Despite her expertise, Lum's position is typical of Americans who approached the craft of the color woodcut; as it was practiced in Japan, it was simply too labor intensive to be carried out by a single individual. Consequently, throughout her career she managed workshops of craftsmen who created her prints (cat. nos. 27, 28, & 67).

Arthur Wesley Dow, an artist himself and scholar of Japanese art, is the first to bring back the process to America. Dow had made the obligatory trip to Brittany, another of those places artists went to see the world afresh and on the cheap, away from the distracting sophistication and expense of the city. However, rather than simply embrace the post-Impressionism being popularized in France, Dow returned to the United States still searching. His interest in Japanese prints eventually led him into the sphere of Earnest Fenellosa, and a lifelong association with the fascination of Japan that was rising in Boston at the time. Eventually, Dow traveled to Japan and India specifically to learn the crafts of these areas of the world. In Japan, along with visiting Helen Hyde, he learned much of the color woodcut process.

The woodblock prints Dow made after his journey integrated the use of one of the basic elements of the color woodcut as practiced in Japan—water-based inks. Of all the features of the Japanese color woodcut print, this technique becomes the most widely used by American artists. Water-based pigments were familiar to western audiences in the form of watercolor paints, a popular medium for those not interested in dealing with the thinners required by oil paints; however, they were not generally used for printmaking because, as prepared for watercolor painting, they lacked the density required for printmaking. The Japanese method, which involved mixing binder with nearly pure pigment and water, allowed the blocks to apply more saturated color.

Though true to the medium of Japanese printmaking, Dow's prints are consistently much smaller than the standard size of Japanese prints, though they sometimes share similar formats; his *Bend of a River* (cat. no. 21), is similar in proportion to a Japanese pilar print, but only a third of the size. He was not, after all, someone who would make his living selling prints; he was an educator. No doubt, part of the reason for the diminutive size of his prints was sheer practicality; without a workshop at his command, he was obliged to carry out all of the procedures traditionally spread among several groups of craftsmen. Working on a small scale meant that he could control every aspect of the printing. In fact, being in sole control of the work from start to finish made each print a testing ground, where color combinations could be tried out, sometimes as stages on the way to a final, authoritative state, sometimes as alternative renderings of the same blocks.

This freedom of inking is another of Dow's legacies to American printmaking. Once the blocks have been cut and are ready for printing, American artists were more likely than their Japanese and English contemporaries to take considerable liberties in printing. This tendency is initiated by Dow, whose influential text on composition led students through a series of exercises that derived new

designs by varying the values and color of various portions of an existing design, an exercise he developed to convey what is called in the text "The Notan of Color."[8] Color woodcuts are particularly adaptable to this sort of experimentation; the artist can easily vary the color of designs without altering the composition, simply by inking the blocks with different colors.

The large number of variant impressions of Dow prints that survive suggest that his experiments in color produced several pleasing colorations. In fact, his submissions to the Panama Pacific International Exposition in San Francisco in 1915 lists three prints that appear in more than one "Color Scheme": *Ipswich Marshes*, *The Desert* and *Little Venice*. The many versions of *Nabby's Point* (cat. no. 22) that Dow made suggest that it was used as a convenient set of blocks for experimentation and possibly as demonstrations during his classes. Examples like these might have encouraged other American artists such as Frances Gearhart to approach the inking of their blocks more freely. However, Dow's *Composition* not only showed how the color woodblock could be useful in the training of artists, it set a trend in the training of connoisseurs as well. Dow's text was part of the American movement well under way at the turn of the twentieth century that supported art education as a way of laying the groundwork for a more sophisticated art appreciation.

In the United States, the notion of a coherent national identity was held together in part by national magazines such as *Harper's* and *Collier's*. While such periodicals might aim to bring culture and information to every living room of the country, there was no way to do the same for the actual creators of works of art. They were still obliged to come together and study the techniques they wanted to learn. Cities large enough had schools to teach painting, sculpture and architecture ranging from the officially constituted art academies to the much more casual ateliers that developed around the workshops of working artists. These provided at least some access to artistic instruction to the most talented and devoted aspiring artists. In this milieu, *Composition* provided not only a text for the instruction of artists but for the general public as well. Dow intended that both the general public and the aspiring artist be exposed to notions of composition because "[T]he true purpose of art teaching is the education of the whole people for appreciation."[9]

In fact, from around 1870, there had been a concerted effort to raise the level of art appreciation in the United States. In that year, the Massachusetts Drawing Act was passed; it was the first proposed standard for art education in the United States. The overt purpose of the act was to teach students in secondary school the rudiments of mechanical drawing, not because the framers of the act believed that all would become engineers, though early instruction would of course allow talented proto-engineers to be identified and directed relatively early in their schooling. However, it was argued, even those who would never be engineers would benefit, as well as the larger society, because of the spread of the ability to read the drawings and blueprints that mapped out the technical revolutions of the next decades; a sort of visual literacy. This model of education, which introduced the rudiments of sophisticated professions in order to provide the broad social means for the support of that profession, is followed by color woodcut artists in their efforts to spread their enthusiasm for the technique.

For the artists practicing the art of the color woodcut, it was of course necessary to find out all they could, and those who were in possession of some of the techniques were in a position not only to teach them, as Dow did, first in Boston, then in New York, first at the Pratt Institute and finally at Columbia. The classes were made up of a broad range of students, some of whom would eventually use the color woodcut, but most of whom would come away with less intention to create color woodcut prints than the appreciation for the difficulty of making them and a sense of what constituted a technically good print.

Of all of the printmaking processes, the woodblock was the one regularly recognized as being the gateway medium. Capable of being created with a minimum of tools and machinery, it could

introduce the student printmaker to many of the basic notions of printmaking, while not burdening the beginner with outrageous expense. Books on technique often remark that this made it the ideal medium to be taught to children. The sheer availability of the materials, a block, a knife and a chisel, paper and ink, gave the medium part of its appeal. However, like Dow's *Composition,* the books were intended not only to provide an entry-point into technique for the artistic student, but to also convey the rudiments of aesthetic appreciation to non-artists. The books also aimed to impress upon a larger public the subtleties of the color woodblock process.

Just as a violin seems a simple instrument in the abstract, but is genuinely painful to learn (particularly for those close to the student), so, too, the most basic woodcut is a stone breeze to create. But personal aptitude, determination, and much practice stand between that first effort and a fine color woodcut. And just as the performance of a fine musician is entertaining (all the more so when the audience understands the efforts that must precede a great performance), so the color woodcut printer, deftly dropping paper onto block after block with an unruffled sang-froid, is just great fun to watch. The books trying to explain the color woodcut process, though undoubtedly sincere in their didactic intent, ultimately fall short of completely conveying the nuances of the famously touchy process. Those who undertake the process based on these instructions may or may not take away from the experience a good-looking woodcut, but they cannot help but have a keener appreciation for the subtleties of the process. For those who succeed in creating original color woodcuts, this is all to the good; whatever secrets may be given away in the process of writing about how color woodcuts are made are more than recompensed by a more educated public, capable of appreciating the difficulty of achieving the nuance of the finished print.

The first, much reprinted book to go into the technical details of the traditional Japanese print was published in 1915, Frank Morley Fletcher's *Woodblock Printing by the Japanese Method.* Fletcher had been working in England since the turn of the century along with John Batten to create woodcuts by traditional Japanese methods, and had achieved sufficient success that Fletcher went on to teach the method in London and Reading and as director of the Edinburgh College of Art. He laid the foundation for the rise of the color woodcut in Britain, and eventually taught in America. Fletcher's treatise, drawn from his years of experience creating color woodblock prints and teaching others how to do so, not only provides advice on how best to handle the water based colors that were fundamental to Dow's color woodcut training, but he also provides instruction on the Japanese method by which prints are registered.

If the water-soluble colors give color woodcuts their charm, registration gives them their strength; without a method of making sure that each block's color is applied to the print in exactly the right place, the final print can't cohere into an image. In the West, registration usually relied on placing the blocks in a frame that held the paper in just the right relationship to the blocks, each of which carried a different color to be transferred to the print. The method developed to accomplish this in Japan, the kentō method, is accurate and elegant and does away with the frame. The carver leaves a pair of areas raised on each block. One kentō is the shape of a backward "L" cut into the surface of the block to receive the corner of a sheet of paper. A few inches away one edge, the paper is placed along the edge of another guide, this one dash-shaped. It is a simple way of making sure the paper is always placed on the block in the same place; the elegance of the solution lies in the fact that because the "L" and "dash" are cut so as to be raised from the surrounding block, they are, like the block's design, printable. This means that they can be transferred from the first block cut, usually the line block, to subsequent blocks.

Fletcher's book on the subject was undoubtedly helpful to those particularly keen on making color woodcuts. Walter Phillips, for instance, is reported by Malcolm Salaman to have learned color woodcut printmaking at least in part from the instructions in *The Studio.* Phillips eventually traveled to England to study the process, and he notes

in an aside that the problematic details of the process can be vexing; in a brief description of the tribulations of the process of printing, he noted that simply handling the paper presented difficulties: "Shoji is a tissue paper. Imagine the difficulty of handling it in a damp condition. Only extreme patience and, failing that, a superb vocabulary, is capable of coping with it."[10] In the face of such difficulties, one cannot expect that the bulk of the readers of *The Studio*, either in its British or American editions, would have been in a position to actually make prints following these scant instructions. Rather, they gleaned an appreciation for the technique.

By the time of the publication of Fletcher's book in 1916, a variety of artists from America were able to take advantage of his expertise either firsthand or through an intermediary. The Swedish artist, who worked for a time in Chicago, Bror Julius Olsson Nordfeldt, studied with Fletcher in England and in 1906 created more than a dozen designs using the techniques learned from Fletcher.[11] (cat. no. 30) By 1916, color woodblock printmaking had become one of the arsenals of techniques available to American printmakers. Dow's enthusiasm had taken root on the East coast. Fletcher's book, published in England, was available, and on the West coast the Panama Pacific International Exhibition, a world's fair held in San Francisco, hosted an exhibition including more than 2200 prints in 1915. California's prints in this exhibition were organized by a former student of Dow's who would teach at the University of California at Berkeley, and become professor of Design at Stanford University, Pedro Lemos (cat. no. 36).

Color woodcuts were recognized among the prints at the exhibition as being a legitimate part of printmaking in America, garnering prizes for makers of color woodcuts. In fact, the vast majority of medals went to color woodcut artists, including Arthur Wesley Dow, Helen Hyde, Pedro Lemos, Margaret Jordan Patterson (cat. no. 31), Bertha Lum, B.J.O. Nordfeldt, Edna Bois Hopkins and Gustave Baumann (cat. no. 70).[12] The event marked the beginning of a decade in which Los Angeles became a hub of color woodcut printmaking.

The previous year had seen the founding of the Printmakers Society of Los Angeles; over the next few years this group would host increasingly ambitious annual exhibitions, until in 1921, under the leadership of Frances Gearhart, the group opened its exhibition up to international participants. By 1922, it had also changed its name to Print Makers Society of California, and hosted its most widely ranging exhibition yet. For the third international exhibition, the 1000 prints submitted were narrowed down to 451 prints by 226 artists.[13] Though these exhibitions welcomed prints of all media, woodcut was becoming a medium of particular interest for California printmakers.

Arthur Wesley Dow had been through California in 1912, but his influence was felt there more through his teaching. Many of the formative faculty of the Department of Fine Arts of the Los Angeles Normal School (which would become UCLA), had studied with Dow at the art department he had established at the Teachers College of Columbia University in New York.[14] Even among the high school teachers, Dow's influence was felt. The Gearhart sisters, Edna and May, taught art in the Los Angeles high school system and studied with Dow at his Ipswich Summer school. They, in turn, passed along the know-how of printmaking to Frances Gearhart.[15]

In 1923, just after the second printing of his book on the process of color woodcut, Frank Morley Fletcher moved to California from England to take a position as the Director of the Santa Barbara School of Arts, immediately became involved in the Print Makers society of California and through his teaching, continued to inculcate students with knowledge of the traditional technique of Japanese printmaking which he had strived to formulate in England.[16] Fletcher had established a strong tradition of color woodblock printmaking in England, and his influence was felt after his departure. When Walter Phillips arrived in England to learn more about the craft after he had exhausted the resources at hand, he studied with Allen Seaby, (cat. no. 11), William Giles and Mokuchu Urushibara (cat. no. 10).[17] Seaby and Giles had been students of Fletcher's. Another of his students, Mable Royds (cat. no. 14),

taught his techniques to Norma Bassett Hall (cat. no. 34), who along with her husband, Arthur Hall, had come to Europe to study.[18] However, Fletcher's presence did not bring the consistency of technique to American printmakers that had arisen in England; other forces were at work.

One force that gave a robust diversity to the American color woodcut scene of the 1920s and '30s was the presence of an active advocate of a more traditionally European technique. Gustave Baumann (cat. no. 70), who had passed through Provincetown on his way west, developed his own style of print based on European press printing traditions, having no use for either the water-based inks nor the kentō registration system of Japanese printmaking. Baumann moved to Santa Fe, New Mexico in 1919, and was a prolific artist who continually showed and sold his impressive, colorful prints.

In California, Frances Gearhart (cat. no. 35), too was well established by the time Fletcher arrived. She worked as much in linoleum as in wood to create her prints and her prints' colors often vary dramatically from impression to impression. Though her relief prints may have owed this variety in inking to Dow's experimental approach to color, she did not share his preference for water-based inks. Nor do her prints suggest that she used the kentō registration system that Fletcher taught. Instead, she used a system consisting of a frame on which a piece of paper was tacked. The frame accepted each block in sequence, which was printed onto the continuously attached paper in a manner close to that pioneered by Nordfeldt and the other Provincetown printmakers.[19]

Just as the West coast was celebrating the print with the Panama Pacific exhibition, which was notable for placing color woodcuts alongside the more traditional print media, etching and engraving, the death knell was sounding for color woodcut printmaking as a technically coherent process along the lines of the Japanese model. In Provincetown, printmakers including Maud Squire (cat. no. 32) had been making prints by the laborious process of cutting multiple blocks and printing them in careful registration. However, their dissatisfaction with the process spurred them to pursue a new direction. Led by Bror Julius Olsson Nordfeldt, in 1915, these artists used a single block, with lines cut between areas which would be inked in different colors, to keep the colors distinct in the final print. For printing, a sheet of paper was fastened to the edge of the block, and held out of the way as one part of the block was printed. After the color was applied, the printmaker pulled the paper back down against the block and applied pressure to transfer the ink. Peeling the paper back, still attached to the edge of the block, allowed another portion of the block to be inked in another color. This procedure could be carried out again and again; since the paper remained attached to the edge of the block during the entire process, it was much easier to make sure that each color went where it was supposed to go.

The technique eventually became known as the Provincetown print because it was so popular among the artists of Provincetown, Massachusetts and no artist worked in the process more consistently than Blanche Lazzell (cat. no. 69), who also taught the technique to generations of summer visitors at the artist's colony. It marks the beginning of American artists inventing new traditions that were better suited to the still-lingering struggles for authenticity that dogged the color woodcut. By simplifying the process, making it easier to achieve consistent registration without resorting to sharing the labor of creating the print with a group, the Provincetown print sidestepped questions of originality that had been associated with prints created by coordinated specialists. Moreover, from its genesis in the seaside artist's colony of Provincetown, classes were continually offered from the teens through the first half of the twentieth century, so like Dow's teaching at Columbia and the influence of printmaking in Los Angeles, the Provincetown print's longevity was assisted by this continual teaching cycle.

Meanwhile, texts on how to make color prints were being created with a greater emphasis on the simplicity of the process. The brief text in Pedro Lemos' article on color woodblock printing of the color block print spends half of its four pages explaining why learning hand printing is both

useful and difficult, and when he finally comes to the point, his instructions are lamentably vague. It may be partly because of the venue for the information, *School Arts Magazine*, of which Lemos was editor, but which generally simplified the process with the intention of making it easier to present in the classroom.[20] By the time William Seltzer Rice's (cat. no. 33) instructional manual for block prints was published in 1941, easy-cutting linoleum was the preferred medium for the blocks, and slow-drying oil pigments were preferred as inks.[21]

There had never been a unified force in America for promoting the color woodcut; many woodcut printmakers never adopted Japanese techniques, preferring other methods of registration and thick, opaque colors that were impossible for water-based inks to produce. However, even those who embraced the traditional Japanese style of woodcut printmaking eventually explored other approaches. Bertha Lum's early mastery of the technique and palette of Japanese printmaking developed into a method based on Chinese ink-rubbing techniques; after the block is cut, she pressed dampened paper into it, making the paper take on the shape of the block's raised lines. Once the paper has dried, she used oil pigments to fill in the wells between the lines (cat. no. 67).

The welter of experiments that American color woodblock artists pursued are largely abandoned during the second World War, after which, those artists working in color were far more likely to embrace one of the new range of intaglio techniques that came to America during the brief relocation of Stanley William Hayter's Atelier 14 to New York. Color screen printing also gathered its share of proponents of those wanting to print in color, leaving very few printmakers in America interested in using the color woodblock, and fewer still employing methods harkening back to those which had been used in Japan. One of these artists was Luigi Rist, whose prints of flowers, fruits, & fish not only echo some of the favorite subjects of Japanese printmakers of the nineteenth century, but use the watercolor inks and kentō-style traditional registration as well. Like the Japanese printmakers, he would reprint blocks repeatedly if necessary to achieve strongly saturated colors (cat. no. 72).

The beginning of the twenty-first century finds the color woodcut being reconsidered by a new coterie of artists. As in the nineteenth century, the first wave of this exploration came from Japan. During the 1980s, the reinvigoration of color woodblock printmaking in America was led by Kyoto printmaker, Tadashi Toda, who worked with artists under the auspices of Crown Point Press to create prints with a more collaborative process than the late-nineteenth century Japanese publishers, but using very traditional materials and procedures.

By the 1990s, the Internet and the dedication of artists interested in pursuing traditional techniques came together to create a new groundswell of interest in traditional techniques and personal variations. The Baren Forum was organized by David Bull, an immigrant from Canada to Japan who creates color woodblock prints in the Japanese traditional manner. The enthusiastic contributors to the forum, including Bull, accomplish much that had been attempted at the beginning of the twentieth century: placing many of the early texts on the process on a Web site for reference, which as ever, not only provides instruction for the novice, but guides aesthetic understanding of the process as well. The site also provides a record of discussions among the participants in the group, many of which chronicle the members' struggles and achievements in the process. Thanks to the ubiquity of the Internet, the techniques of the color woodcut might cease to have international boundaries.

NOTES

1. *Scribner's* magazine, Volume 17, Issue 5, (May 1895): 602.
2. Frank Morley Fletcher, "Woodblock Printing by the Japanese Method", from the series *The Artistic Crafts Series of Technical Handbooks*, (London: Sir Isaac Pitman & Sons, Ltd., 1916), 5-6.
3. W. R. Leathaby in "Woodblock Printing by the Japanese Method", vi.
4. Fletcher, 8.
5. W. Henry Winslow, "Japanese Popular Art and Sketchbooks," *New England Magazine: An Illustrated Monthly*, Vol. 3 (old series vol. 9), (September 1890-February 1891): 359.
6. Winslow, 361
7. William Clark, *The New England Magazine*, Volume 9, Issue 6, (February 1891): 784.
8. Arthur Wesley Dow, *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers*, (Berkeley, Los Angeles, and London: University of California Press, 1997), 162-167.
9. Arthur Wesley Dow, "The Theory and Practice of the Teaching of Art," (New York: Teachers College, Columbia University 1912 , reprint of *Teachers College Record*, May 1908): 1.
10. Walter J. Phillips, Introduction to the portfolio *The Canadian Scene*, a set of color woodcuts published in 1928.
11. Fiona Donovan, "The Woodblock Prints of B.J.O. Nordfeldt," in the exhibition catalog, *The Woodblock Prints of B.J.O. Nordfeldt: A Catalogue Raisonné*, (Minneapolis: University Art Museum, University of Minnesota, January 7-March 22, 1991), 21.
12. Mary Evans O'Keefe Gravalos and Carol Pulin, "Bertha Lum" from the series *American Printmakers*, (Washington D.C.: Smithsonian Institution, 1990), 22.
13. Victoria Dailey, "Frances Gearhart and the Art of the Color Woodblock" in the exhibition catalog *Frances H. Gearhart: California Block Prints*, (Spokane, Washington: Cheney Cowles Museum, 1990), 9-15.
14. Nancy Green, "Arthur Wesley Dow: His Art and Influence," *Arthur Wesley Dow: His Art and Influence*, (New York: Spanierman Gallery, 1999), 32.
15. Dailey, 8.
16. Dailey, 13.
17. Michael J. Gribbon, *Walter J. Phillips: A Selection of His Works and Thoughts*, (Ottawa: National Gallery of Canada, 1978)
18. Bill North, "Norma Bassett Hall," catalogue entry in *The Prairie Printmakers*, exhibition catalog, (Kansas City: Exhibits USA, Mid-America Arts Alliance, 2001), 52.
19. Janet Altic Flint, *Provincetown Printers: A Woodcut Tradition*, exhibition catalog, (Washington, D.C.: Smithsonian Institution Press, September 9, 1983-January 4, 1984), 15.
20. Pedro J. Lemos, "Printing Without a Press," *School Arts Magazine*, Vol. 19, No. 2, (October 1919).
21. William Seltzer Rice, *Block Prints: How to Make Them*, (Milwaukee: The Bruce Publishing Company, 1941).

Beginnings of an International Style in Late Nineteenth Century Japan

In the last half of the nineteenth century, Japan's trade with the West suddenly expanded, after having been limited by the Japanese government during the previous two centuries. Despite their scant exposure to it, Japanese artists had experimented with western techniques of perspective and shading in their woodcut prints in the eighteenth century; however, the newly open ports let in a flood of new imagery. Western technology, existing side-by-side with older traditions, exotic people and novel cultures were all fodder for the color woodcut artist who made the most of western influences, translated into the traditional techniques of color woodblock printmaking. The sheer strangeness of the foreigners made them a subject of images such as Hiroshige II's *A Picture of Prosperity: America*, which places a castle from near Copenhagen into a mountainous tropical landscape, peopled with remarkably dressed and hirsute Americans. However, western modes of perspective and figure drawing are often well integrated into the prints of late nineteenth century Japan, bringing together the traditional and modern as illustrated by Kiyochika's print of the great fire at Ryōgoku which bears its traditional paper lantern alongside its modern gas light.

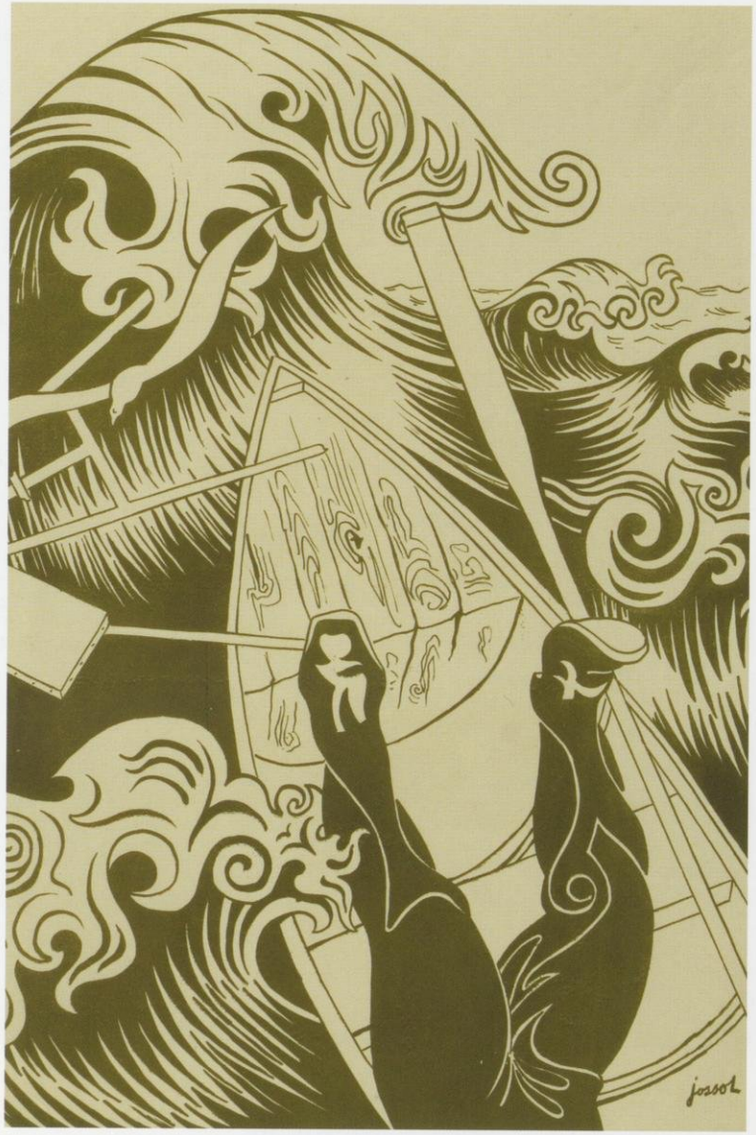
1
Utagawa Hiroshige II
Japanese, 1826–1869
A Picture of Prosperity: America, 1861
Color woodcut
14 1/10 x 29 1/10 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2002.96a-c

2
Kobayashi Kiyochika
Japanese, 1847–1915
The Great Fire at Ryōgoku Drawn from Hamachō, 1881
Color woodcut
8 x 12 2/5 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2484

3
Ogata Gekkō
Japanese, 1859–1920
Priest Forging Blade, from the series *From the Brush of Gekkō*, 1898
Color woodcut
12 7/8 x 8 1/2 in.
Chazen Museum of Art
Gift of Thomas H. Garver, 2000.79.5

Beginnings of an International Style in Late Nineteenth Century Europe

As Japanese goods became more available in Europe and America, fascination with the formerly isolated country grew to such a pitch that in France it was called *Japonisme*. The mania for all things Japanese was satirized in Jossot's *Wave* which depicts a Japonisme-style wave overwhelming an artist working at an easel. Among the products brought to the West from Japan, prints had a great impact. Colorful and inexpensive, they influenced many artists. Though the prints were of interest to some of the great French artists of the late nineteenth century, including Cézanne and Van Gogh, few of them tried to recreate the complex process of making the prints. With the exception of prints created by Henri Rivière and Emil Orlik, the most concerted efforts to understand and recreate the Japanese process of color woodcut printmaking were carried out in England. William Nicholson's *W for Waitress* seems a droll allusion to the Japanese tradition, replacing the willowy tea-house waitresses common in Japanese color woodblock prints with a more robust British specimen.

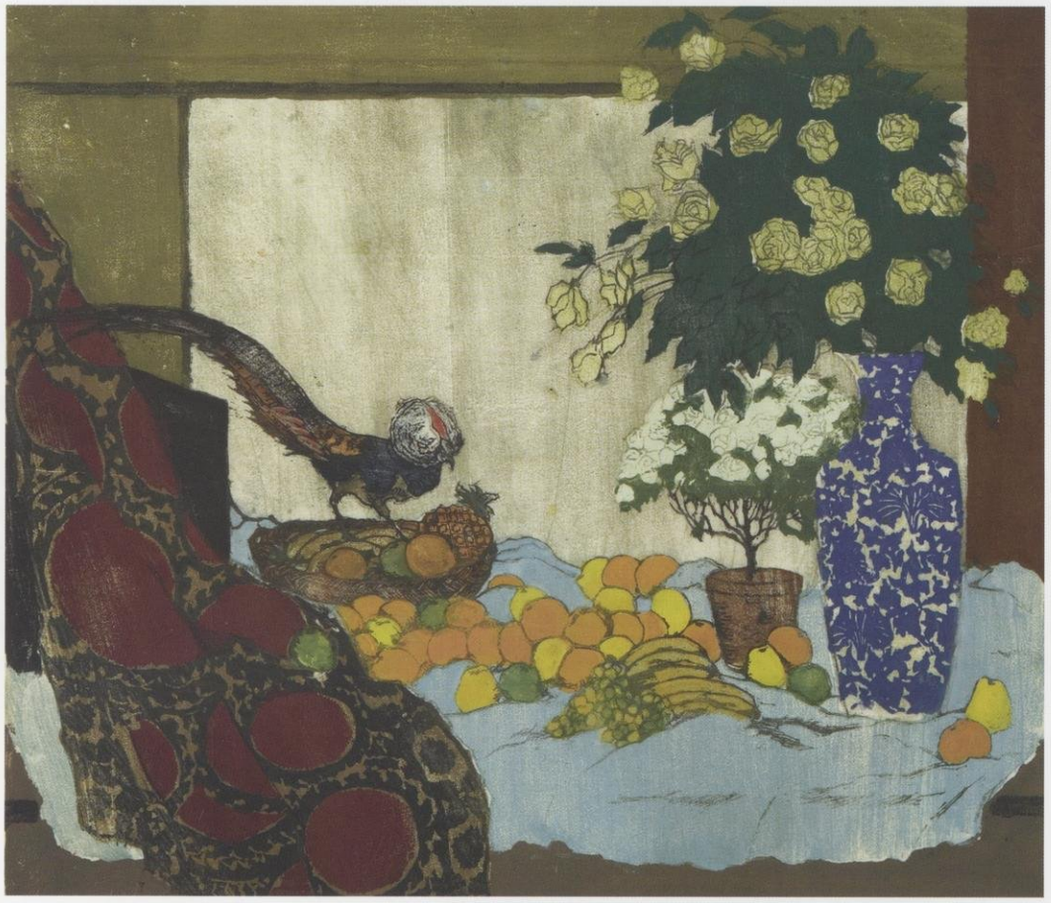


4
Henri-Gustave Jossot
French, 1866–1951
The Wave (La Vague), 1894
Lithograph
24 x 13 7/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1999.81

5
Henri Rivière
French, 1864–1951
Day After the Storm, Launay Bay (Lendemain de Tempête, Baie de Launay), 1914
Color woodcut
13 5/8 x 20 1/2 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1994.37

6
William Nicholson
British, 1872–1949
W for Waitress, 1898
Hand-colored woodcut
9 13/16 x 7 9/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2006.6

7
Henri Rivière
French, 1864–1951
The Pilgrimage of Sainte-Anne-la-Palud (Le Pardon de Sainte-Anne-la-Palud), no. 38 from the series *Brittany Landscapes* (Paysages Bretons), 1892–1893
Color woodcut
13 3/8 x 45 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.49



8
Emil Orlik and Charlotte Rollins
Czech, active in Germany, 1870–1932; Unknown
Still Life with Fruit, White Roses, Azaleas and a Pheasant, 1908
Hand-colored color woodcut
Support: 17 x 19 5/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2003.47

The International Style in England

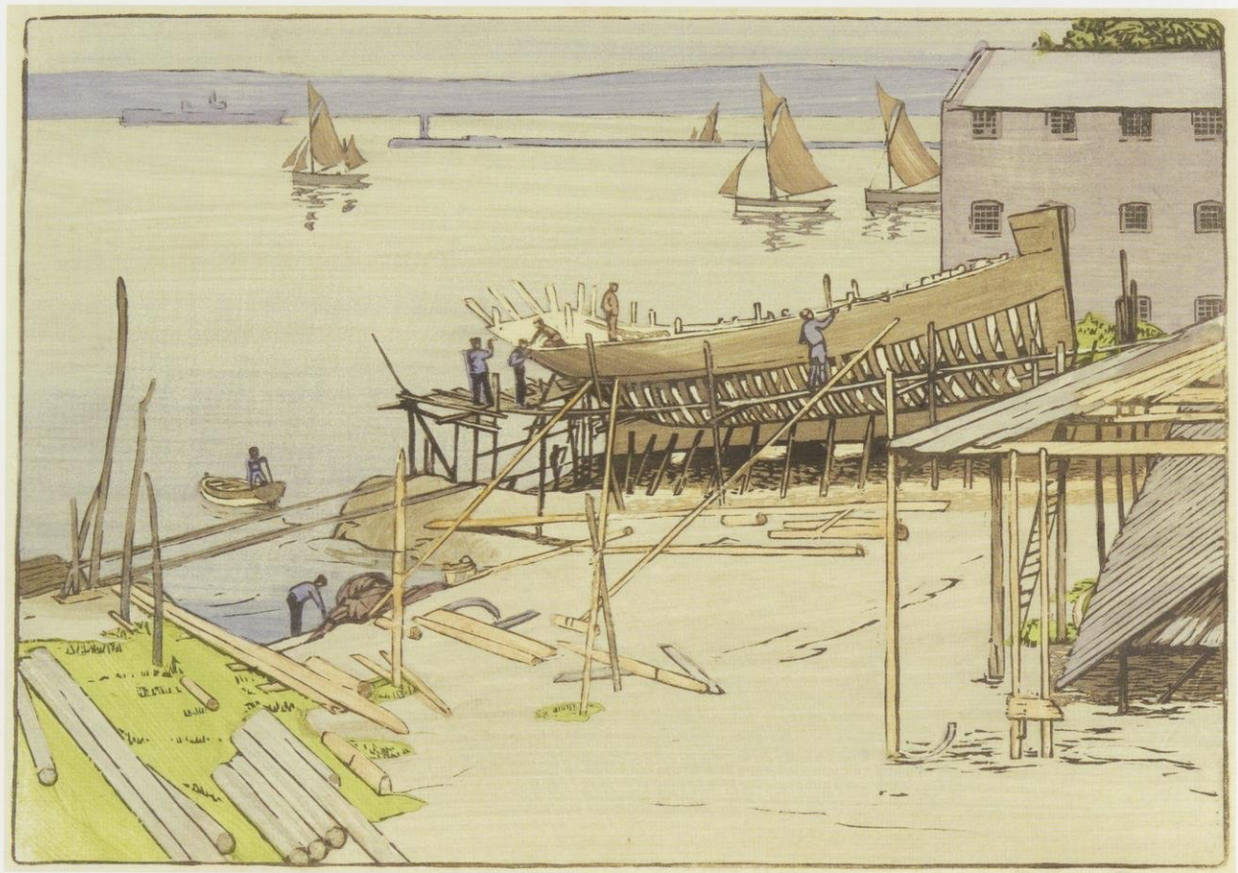
English artists led by Frank Morley Fletcher (1866–1949) succeeded in piecing together the rudiments of Japanese color woodcut technique. The techniques would form a strong link between their prints and those of their contemporaries in Japan, where the woodcut had been in continuous production. The designs usually rely on a line-block to print the details of the design, which is augmented by color blocks. The inks used for these prints are water-based, so their pastel hues are transparent enough that they mix when overprinted. Another of the techniques derived from traditional Japanese color woodblock printmaking is the simple but effective registration system that ensured that each block is printed in exactly the right place on the paper.

Mokuchū Urushibara, an immigrant to England from Japan, provided further instruction to British artists in the details of the technique, and a generation of printmakers (mostly British but including Canadian Walter Phillips and American Bror Julius Olsson Nordfeldt) studying with Fletcher and Urushibara, refine the technique and apply it to their own images of landscape, flora and fauna.

9
Frank Morley Fletcher
American, b. Britain, 1866–1949
Meadowsweet, 1896
Color woodcut
10 1/16 x 6 7/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.93

10
Mokuchū Urushibara
Japanese, worked in Britain, 1888–1953
Cypresses in Moonlight, ca. 1930–1940
Color woodcut
9 4/5 x 13 7/10 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1167

11
Allen Seaby
British, 1867–1953
Winter Scene, Man Hauling Logs, ca. 1920
Color woodcut
8 11/16 x 14 1/4 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2003.46

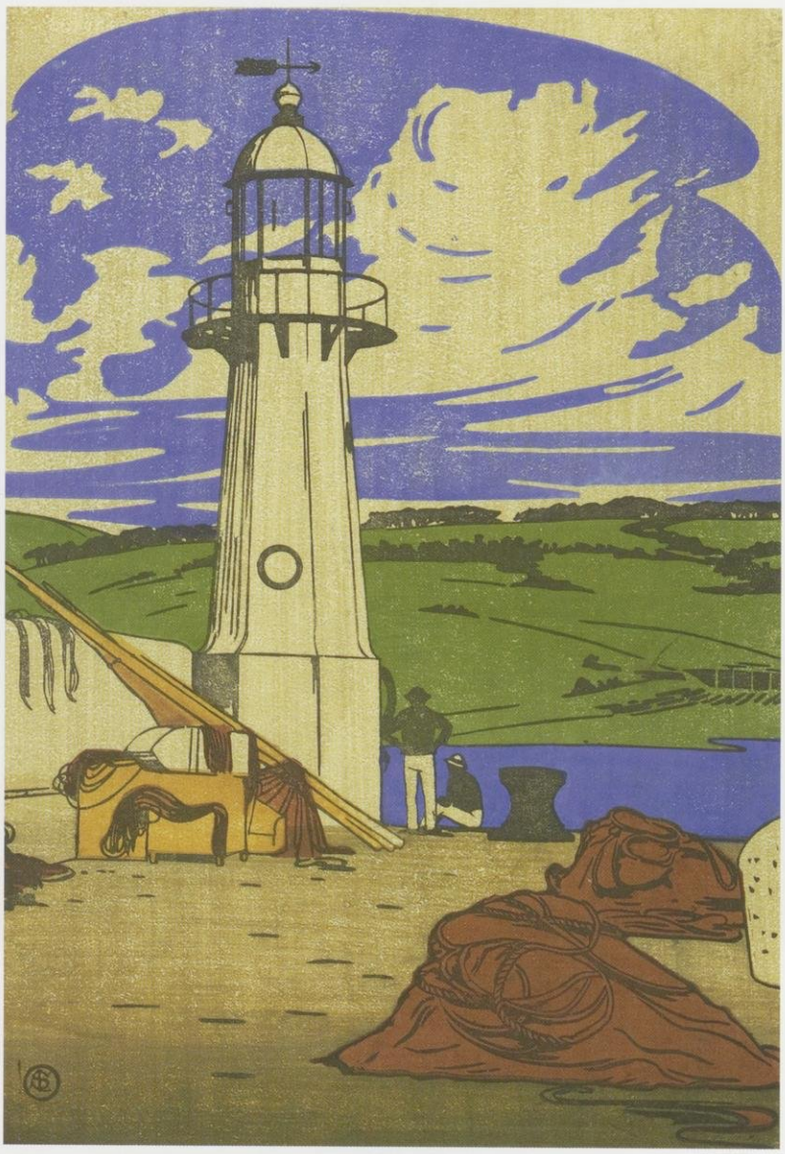


12
Ethel Kirkpatrick
British, ca. 1870–1941
The Shipbuilders, ca. 1920
Color woodcut
10 x 14 ¼ in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.95

13
Walter Joseph Phillips
Canadian, b. Britain, 1884–1963
Norman Bay, Lake of the Woods, 1920
Color woodcut
Image: 11 1/2 x 8 7/16 in.; Support: 12 7/8 x 9 1/4 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1999.106

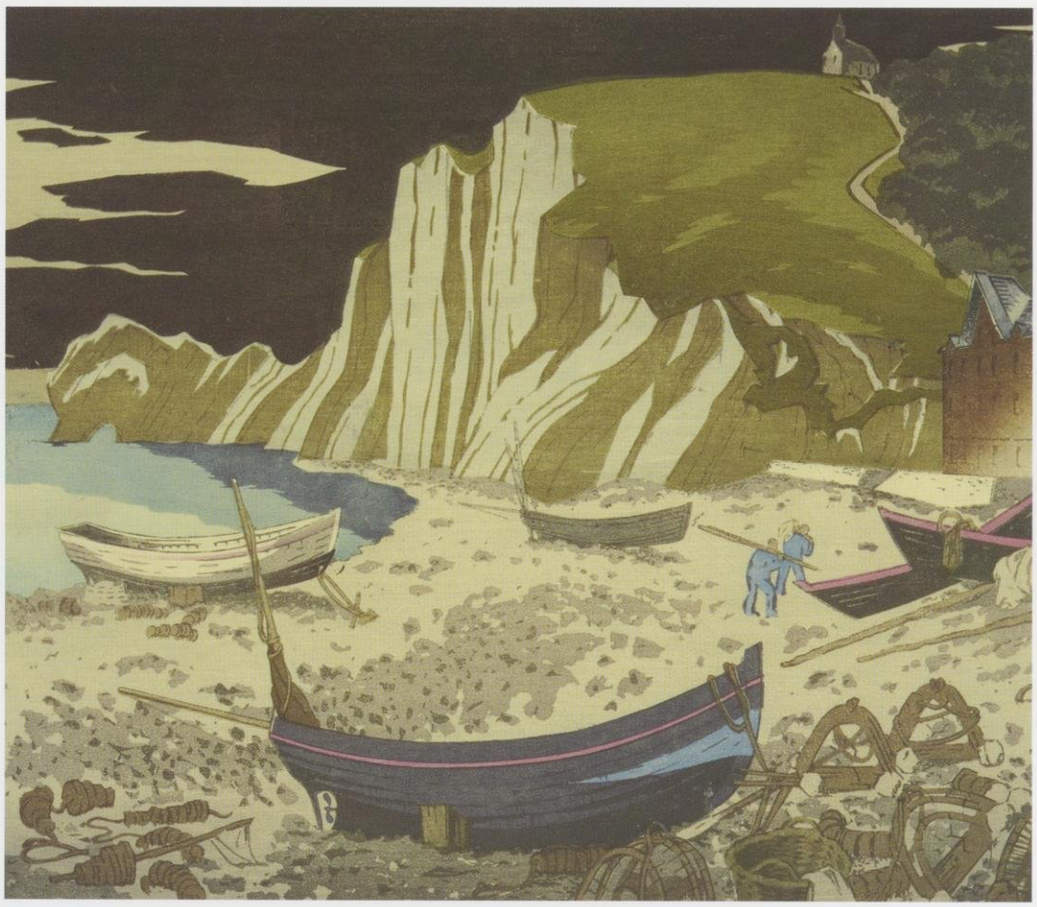
14
Mabel Royds
British, 1874–1941
Foxgloves, ca. 1920
Color woodcut
Image: 6 11/16 x 8 1/4; Support: 8 11/16 x 9 3/4
Chazen Museum of Art
Gift of Lisa A. Carl and William P. Carl in memory of Dr. Paul Carbone, 2002.39

15
Frank Morley Fletcher
American, b. Britain, 1866–1949
Mt. Shasta, California, ca. 1939
Color woodcut
11 ¼ x 16 in.
Chazen Museum of Art
Juli Plant Grainger Endowment Fund purchase, 1996.1

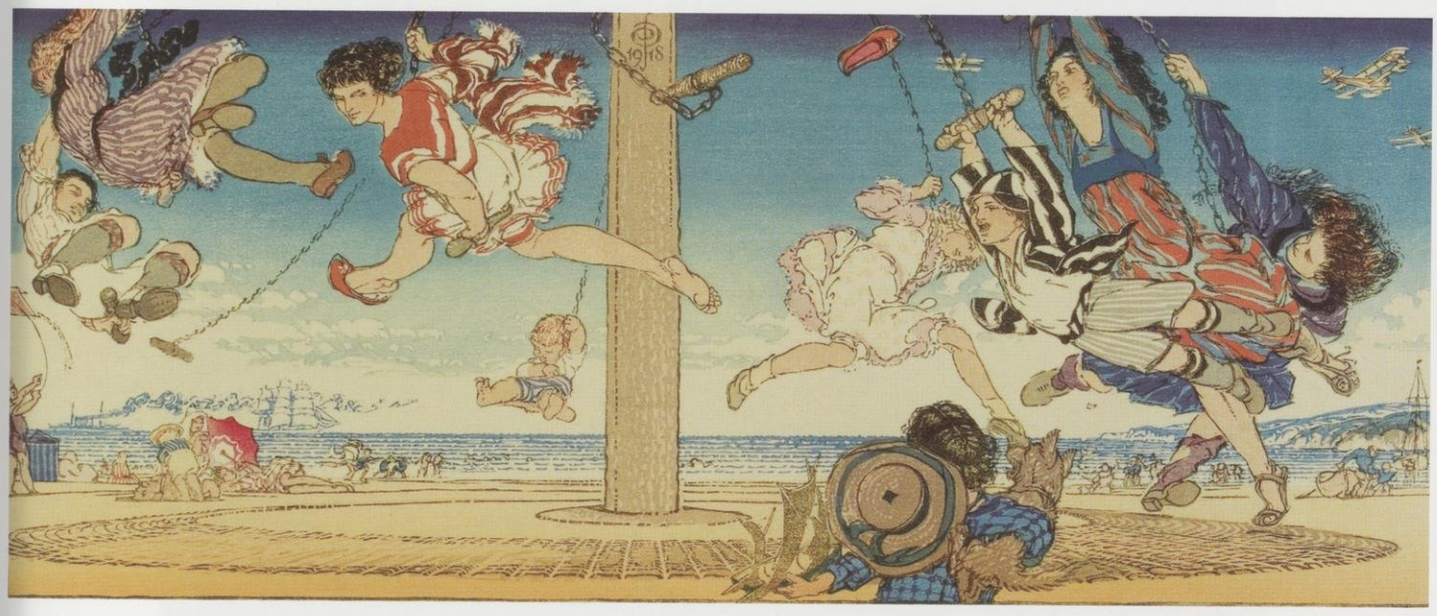


16
Sydney Lee
British, 1866–1949
Untitled (Lighthouse), ca. 1914
Color woodcut
15 x 10 3/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2002.72

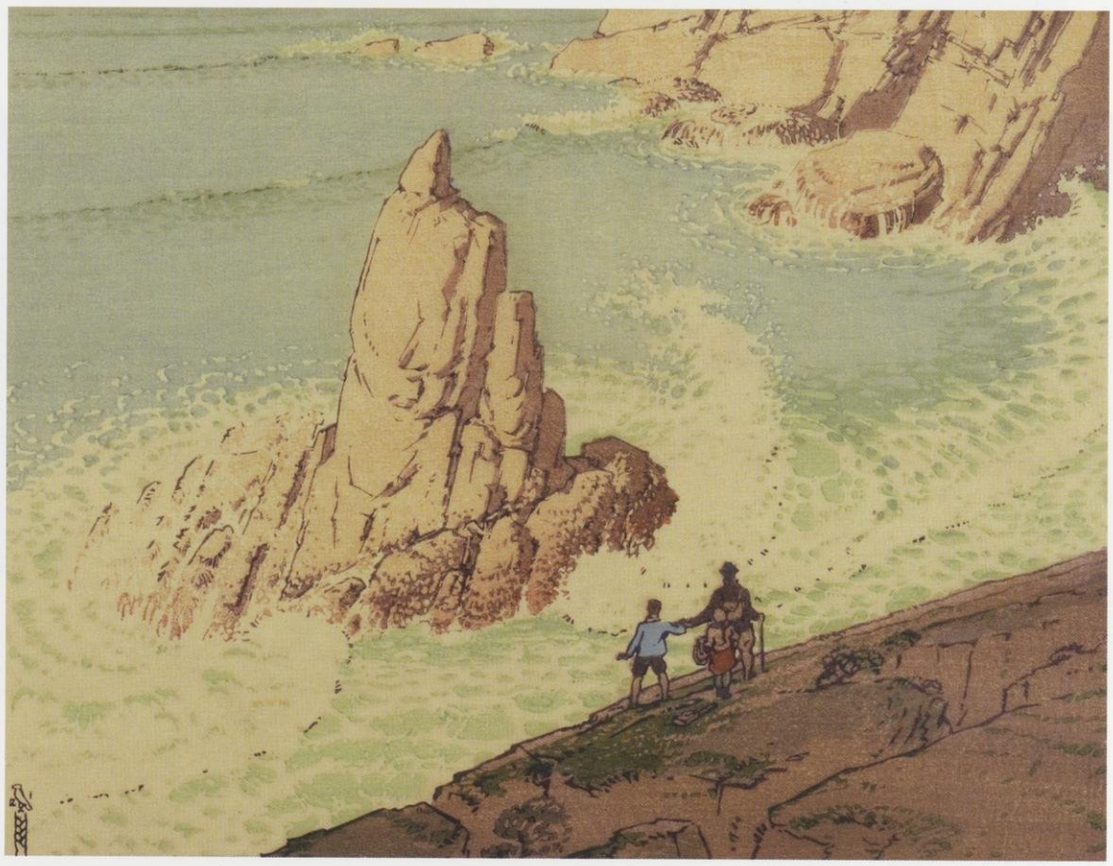
17
Philip Gregory Needell
British, 1886–1974
Chateau Gaillard, ca. 1927
Color woodcut
8 9/16 x 11 11/16 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.18



18
Ian Cheyne
British, 1895–1955
Normandy Beach, ca. 1930
Color woodcut
9 11/16 x 11 1/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.94



19
John Edgar Platt
British, 1886–1967
The Giant Stride, 1918
Color woodcut
8 x 17 ½ in.
Chazen Museum of Art
Art Collections Fund purchase, 1992.38



20
John Edgar Platt
British, 1886–1967
The Irish Lady, Land's End, 1922
Color woodcut
8 x 8 7/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2005.21

The International Style in America

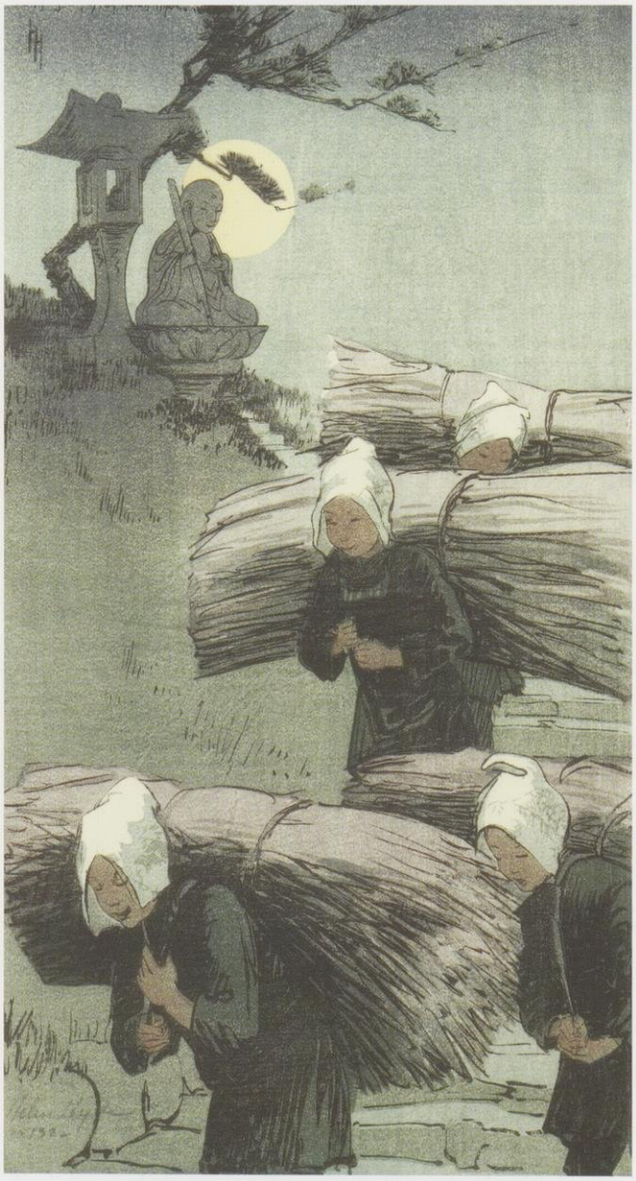
At the turn of the nineteenth century, adventurous Western artists were traveling to Japan to study the art of woodblock printmaking. Some, such as Charles Bartlett, Elizabeth Keith, Bertha Lum and Helen Hyde, start out by working with Japanese publishers and craftsmen who translate their images onto blocks and print them. Eventually all take greater control over their designs, and a few, such as Arthur Wesley Dow and Bertha Lum, strive to learn the process. Dow teaches the technique on the East coast, inspiring artists Bror Julius Olsson Nordfeldt and Maud Squire. Meanwhile on the West coast, one of the founders of the color woodcut movement in Britain, Frank Morley Fletcher, moves to California, helping along an already burgeoning interest in the technique in the Los Angeles area. Despite the foment of interest in the color woodcut in the United States, Japanese émigré Chiura Obata preferred to return to his native country to hire and oversee block carvers and printers to create prints with a remarkable fidelity to his watercolors of Yosemite.

21
Arthur Wesley Dow
American, 1857–1922
Bend of a River, or
Wild Apple Tree, 1891–1893
Color woodcut
Image: 9 x 2 3/8 in.;
Support 9 1/4 x 2 9/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment
Fund purchase, 1999.121

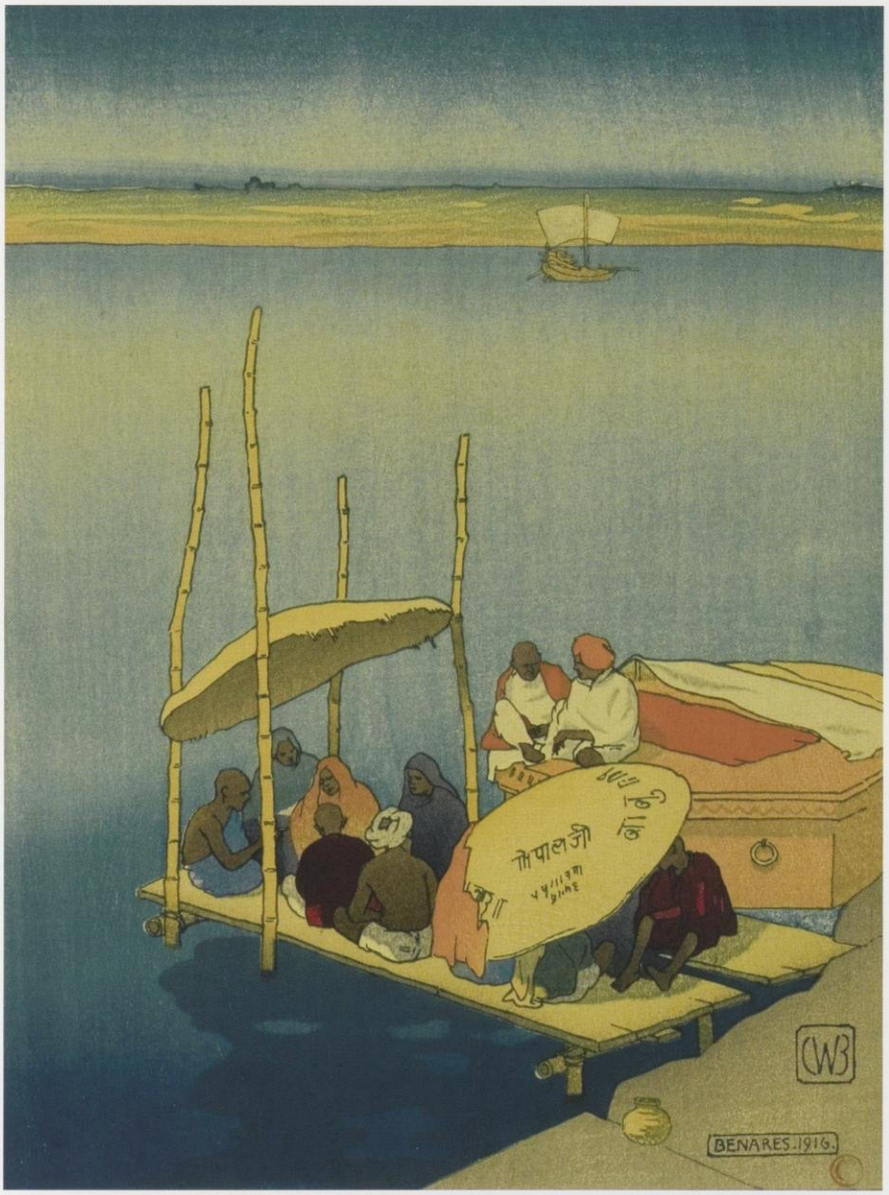
22
Arthur Wesley Dow
American, 1857–1922
Nabby's Point, ca. 1895
Color woodcut
3 15/16 x 4 3/4 in.
Chazen Museum of Art
James Watrous Fund purchase, 1991.38

23
Helen Hyde
American, 1868–1919
Honorable Mr. Cat, ca. 1903
Color woodcut
8 1/2 x 3 13/16 in.
Chazen Museum of Art
Gift of Ruth A. Ruege, 2005.2.3

24
Helen Hyde
American, 1868–1919
Honorable Mr. Cat, ca. 1903
Watercolor
10 x 6 3/4 in.
Chazen Museum of Art
Gift of Ruth A. Ruege, 2005.2.4



25
Helen Hyde
American, 1868–1919
The Return, 1907
Color woodcut
15 5/16 x 8 1/4 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.12



26
Charles William Bartlett
American, b. England, 1860–1940
Benares, 1916
Color woodcut
11 7/8 x 8 3/4 in.
Chazen Museum of Art
Elvehjem Museum of Art Print Portfolio purchase, 1998.11

27
Bertha Lum
American, 1879–1954
The Fox Woman, 1916, printed in 1921
Color woodcut
17 x 10 5/16 in.
Chazen Museum of Art
James T. Watrous Endowment Fund purchase, 1991.98

28
Bertha Lum
American, 1879–1954
Peking Dust, 1924
Color woodcut and embossing
12 5/8 x 8 9/16 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.15

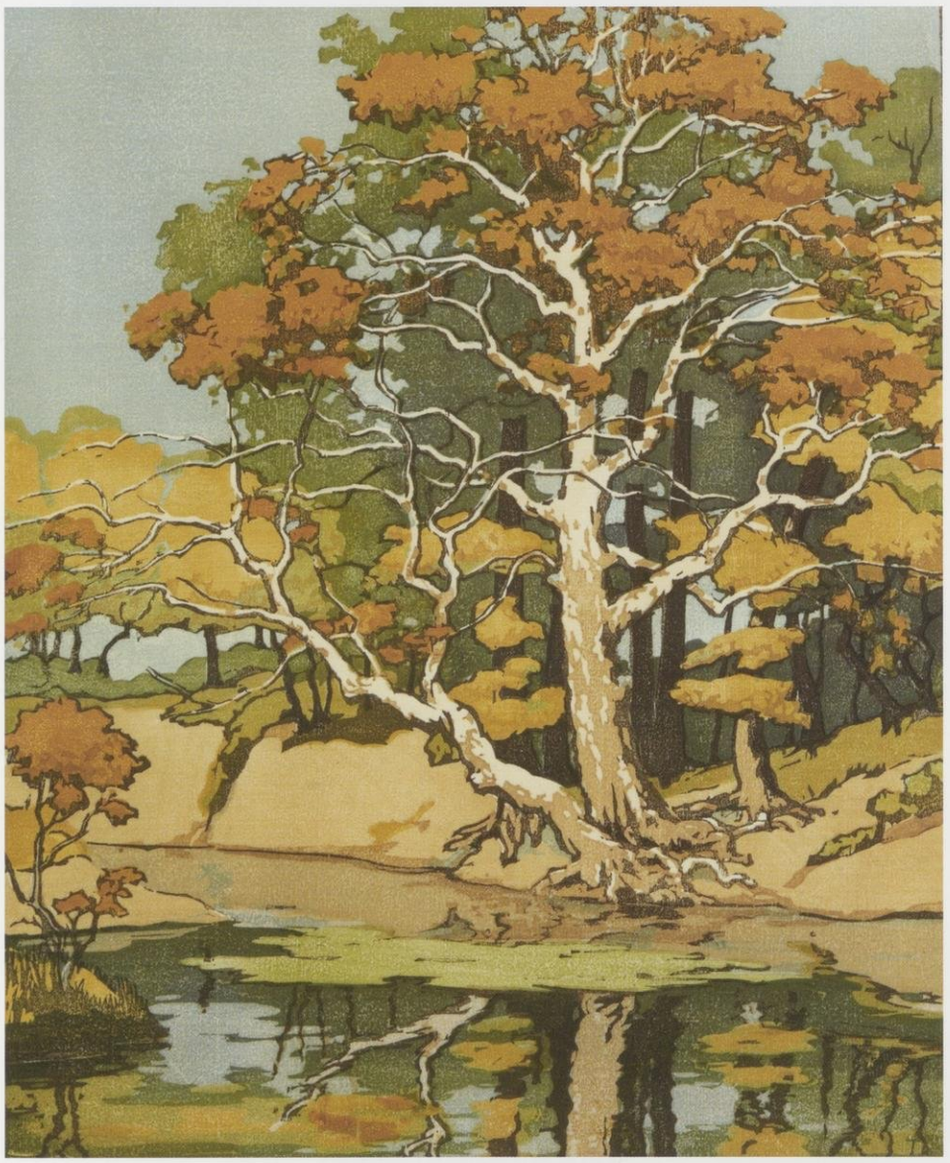
29
Elizabeth Keith
British, 1887–1956
Kongo in Okina, 1936
Color woodcut
12 1/4 x 17 3/16 in.
Chazen Museum of Art
Gift of Ruth A. Ruege, 2005.2.15

30
Bror Julius Olsson Nordfeldt
American, b. Sweden, 1878–1955
The Piano (also called *The Lady at the Piano*), 1906
Color woodcut
8 ½ x 10 in.
Chazen Museum of Art
Alice Drews Gladfelter Memorial Endowment Fund and
Cyril W. Nave Endowment Fund purchase, 2000.35

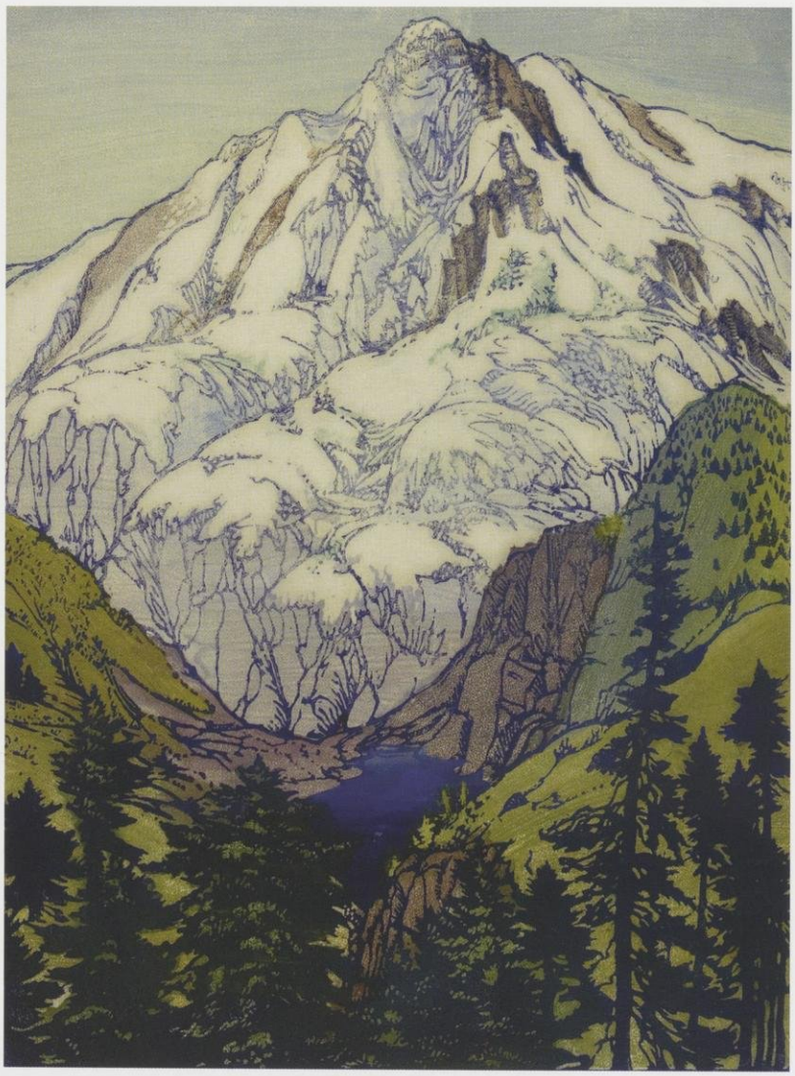
31
Margaret Jordan Patterson
American, 1867–1950
Cape Cod House, 1914
Color woodcut
7 3/16 x 10 3/16 in.
Chazen Museum of Art
Gift of the Docents in honor of James Watrous, 1993.9

32
Maud Squire
American, 1873–1954
Provincetown in the Winter, ca. 1916-1919
Color woodcut
13 1/2 x 11 5/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2002.98

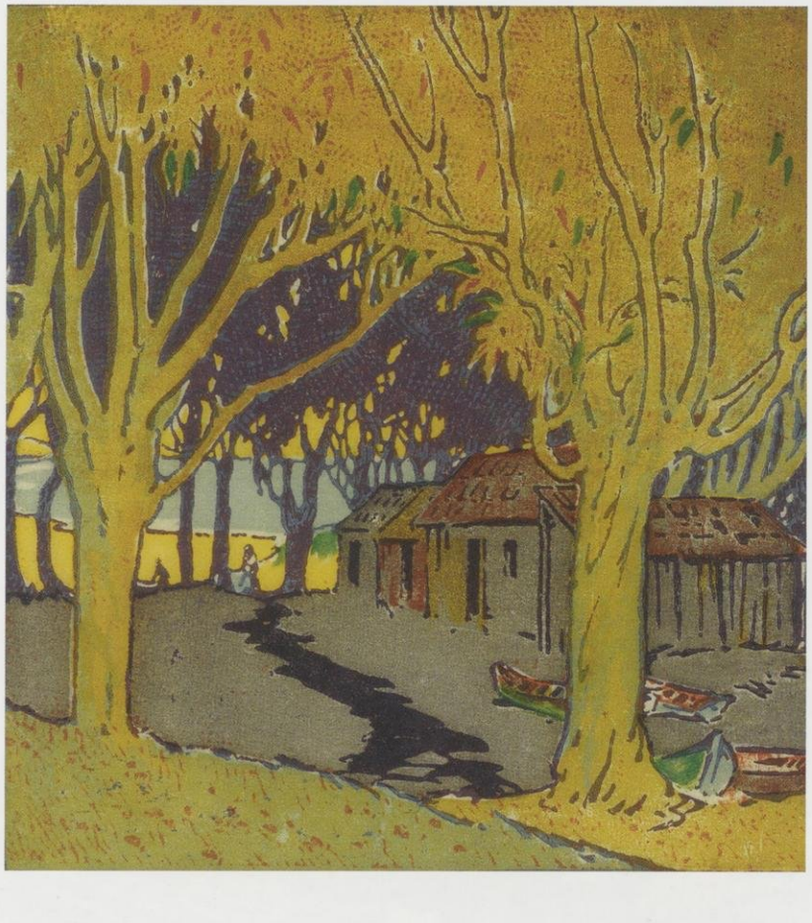
33
William Seltzer Rice
American, 1873–1963
Blue Gums, Berkeley, ca. 1917
Color linocut
15 1/16 x 11 1/8 in.
Chazen Museum of Art
Brittingham Endowment Fund and Brittingham Fund Incorporated purchase, 1992.123



34
Norma Bassett Hall
American, 1889–1957
Old Sycamore, ca. 1920
Color woodcut
13 7/16 x 11 1/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.97



35
Frances Hammel Gearhart
American, 1869–1958
In Glacial Majesty, ca. 1925
Color woodcut
14 5/8 x 11 1/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2000.84



36
Pedro J. de Lemos
American, 1882–1945
Sheltering Trees, ca. 1930
Color woodcut
10 3/4 x 9 9/16 in.
Chazen Museum of Art
James Watrous Funds purchase, 1992.18

37
Chiura Obata
American, b. Japan, 1885–1975
Upper Lyell Fork, Near Lyell Glacier, 1930
Color woodcut
15 11/16 x 11 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.96

The International Style in Japan

By the beginning of the twentieth century, the color woodblock print in Japan was enjoying world-wide renown and a renaissance. The prints were enlivened by Japanese artists' borrowings from and reactions to western art and supported in part by the western interest in the prints. Modestly priced but technically superb prints by Japanese artists combined a refined style with universal subject matter. *Bijinga* (beautiful woman pictures), images of fauna and flora, and landscape works straddled the cultural divide between their homeland and foreign countries by presenting familiar subjects through the filter of the skills and interests of an artist from another culture. The prints reflected these artists' cultural heritage, rooted in Japan's rich history, but also reflected aspects of western art and culture which were in the process of being assimilated. Although their imagery was distinctively personal, a rigorous technique was common to the prints.

The *Shin hanga* movement in Japan, championed by publisher Watanabe Shōzaburō, revived the traditional publishing methods of Japanese woodcut prints, but published designs from a broad range of artists, including Americans and Europeans, in a broad range of styles. Artists producing prints with Watanabe included Charles Bartlett, Elizabeth Keith, Hasui, Shinsui, Natori Shunsen, Ohara Koson. The broad distribution that Watanabe achieved for the *Shin hanga* artists gave them a place in the West, with continual sales and important exhibitions assuring that their work would set the highest technical standards of color woodblock printing at the beginning of the twentieth century. Goyō and Yoshida would break with Watanabe to establish their own printing workshops, but still continue to produce prints of highly refined technique.

38
Tsukioka Kōgyo
Japanese, 1899–1927
Heron on Branch, ca. 1900
Color woodcut
9 3/10 x 9 7/10 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2557

39
Tsukioka Kōgyo
Japanese, 1899–1927
Akogi, from the series *Pictures of Nō Plays*, 1900
Color woodcut
9 x 13 1/10 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2552

40
Watanabe Seitei
Japanese, 1851–1918
Cicada and Oleander, 1890-1910
Color woodcut
7 x 8 4/5 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1124

41
Mizuno Toshikata
Japanese, 1866–1908
Young Woman by Plum Tree, from a series of women in interiors and landscapes, ca. 1900
Color woodcut
8 3/5 x 13 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.3058

42
Miyagawa Shuntei
Japanese, 1873–1914
Moonlight at Matsuchi Hill, from the series *Pictures of Famous Places in Tokyo*, 1903
Color woodcut
8 4/5 x 12 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2849

43
Yamamoto Shōun
Japanese, 1870–1965
Crows on a Moonlit Night, ca. 1910
Color woodcut
6 2/5 x 14 1/5 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2846

44
Kawase Hasui
Japanese, 1883–1957
Snow on a Clear Day at Miyajima, from the series
Souvenirs of Travel, Second Series, 1921
Color woodcut
14 2/5 x 9 1/2 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.742

45
Hashiguchi Goyō
Japanese, 1880–1921
Nagajuban, (Woman Unfastening Her Robe) 1920
Color woodcut
17 1/5 x 5 3/10 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.707

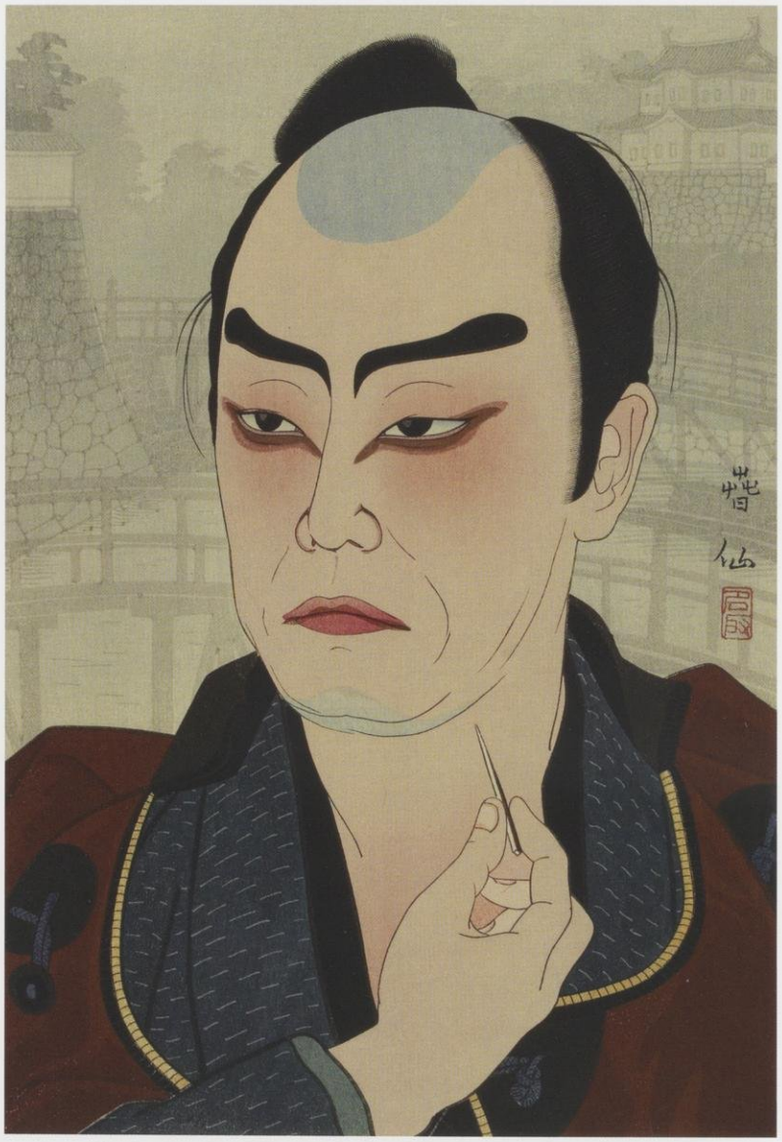
46
Itō Shinsui
Japanese, 1898–1972
Early Summer Bath, 1922
Color woodcut
16 1/10 x 9 7/10 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2795

47
Torii Kotondo
Japanese, 1900–1976
Combing the Hair, Kamisuki, 1933
Color woodcut
16 1/10 x 14 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2603

48
Kobayakawa Kiyoshi
Japanese, 1889–1948
Eyes, Hitomi, no. 4 from the series *Women's Manners of Today*, 1931
Color woodcut
18 1/10 x 10 3/5 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2542

49

Yoshikawa Kanpō
Japanese, 1894–1979
Actor as Young Man with a Striped Cowl, 1923
Color woodcut
15 3/5 x 10 3/5 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2439



50
Natori Shunsen
Japanese, 1886–1960
Ichikawa Sadanji II as Marubashi Chūya, from the series *Supplement to the Collection of Shunsen Portraits*, 1931
Color woodcut
14 7/10 x 10 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2955

51
Ohara Koson
Japanese, 1877–1945
Egrets in Snow, ca. 1930-1940
Color woodcut
15 ½ x 10 ⅜ in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1134

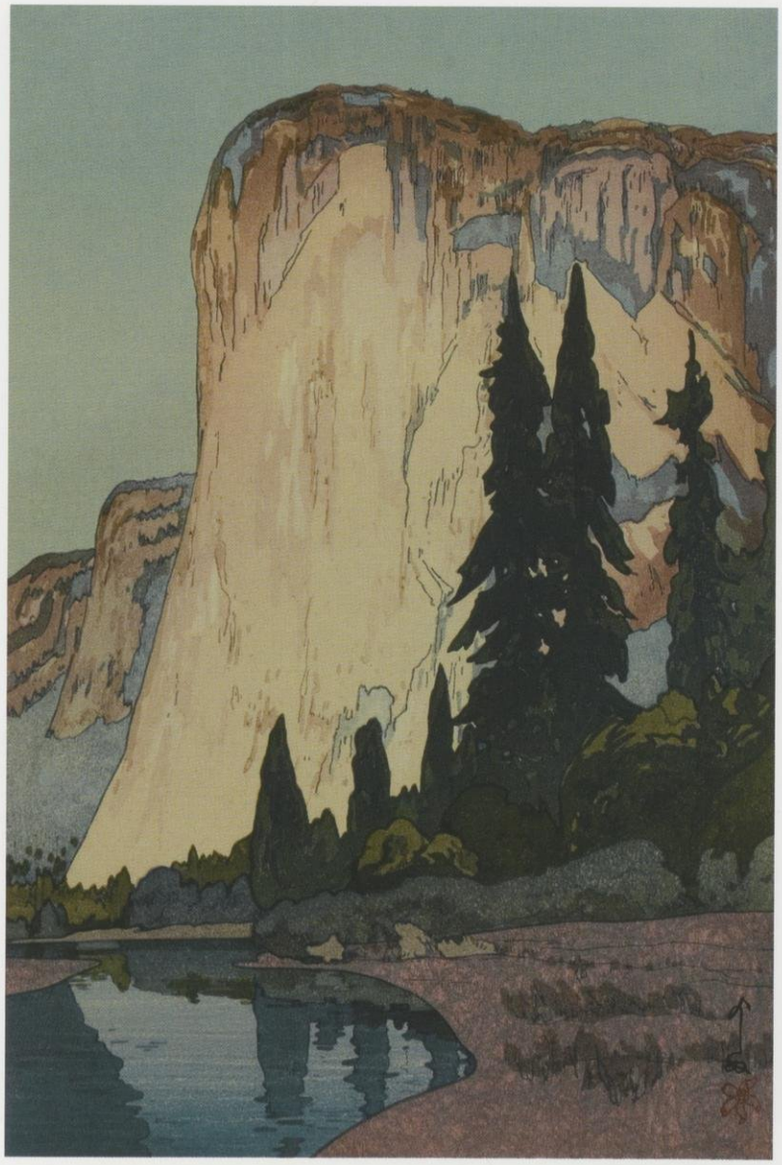
52
Itō Sōzan
Japanese, 1884–?
Swimming Carp, 1910-1920
Color woodcut
5 3/10 x 14 4/5 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2852

53
Ide Gakusui
Japanese, 1899–1982
Egrets in Snow, ca. 1930-1940
Color woodcut
14 3/10 x 9 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.231

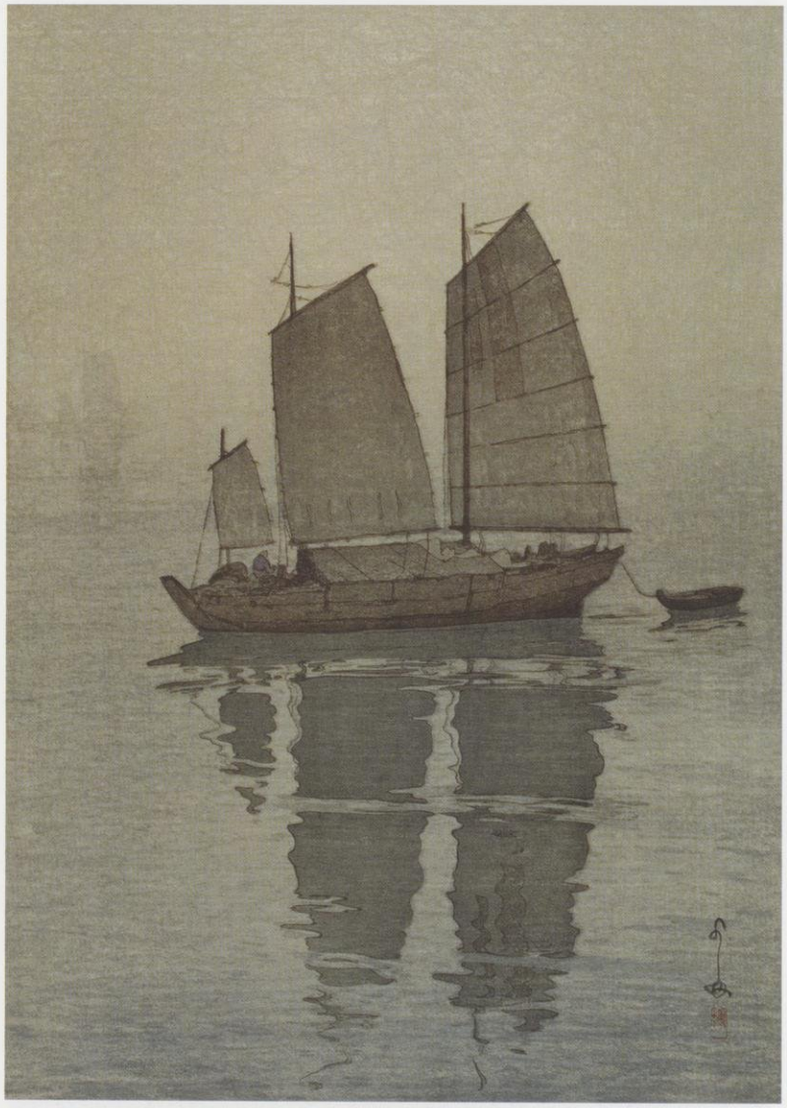
54
Tsuchiya Kōitsu
Japanese, 1870–1949
Morigasaki Night Fishing, ca. 1930–1940
Color woodcut
10 1/10 x 15 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1055

55
Kawase Hasui
Japanese, 1883–1957
Fuji in Clear Weather after Snow from Tago Bay, 1932
Color woodcut
14 3/10 x 9 2/5 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.766

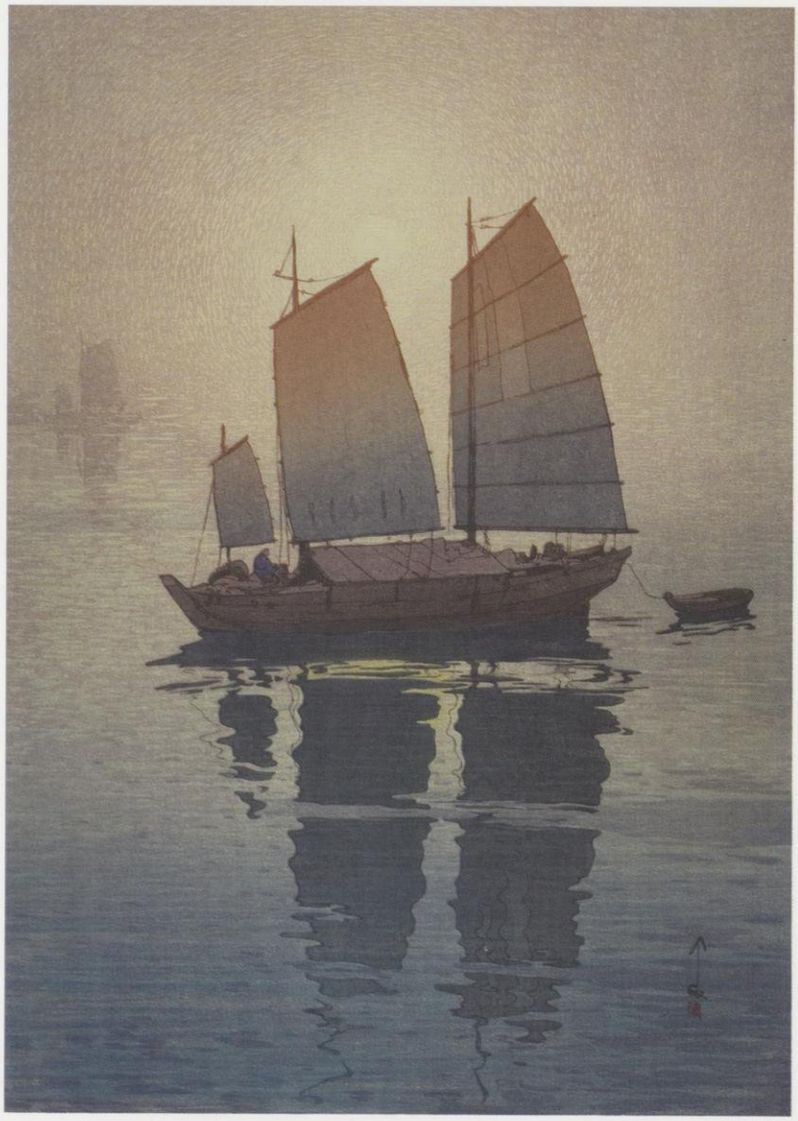
56
Kasamatsu Shirō
Japanese, 1898–1991
Spring Rain on the Kinokuni Slope, 1938
Color woodcut
14 1/5 x 9 1/2 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1131



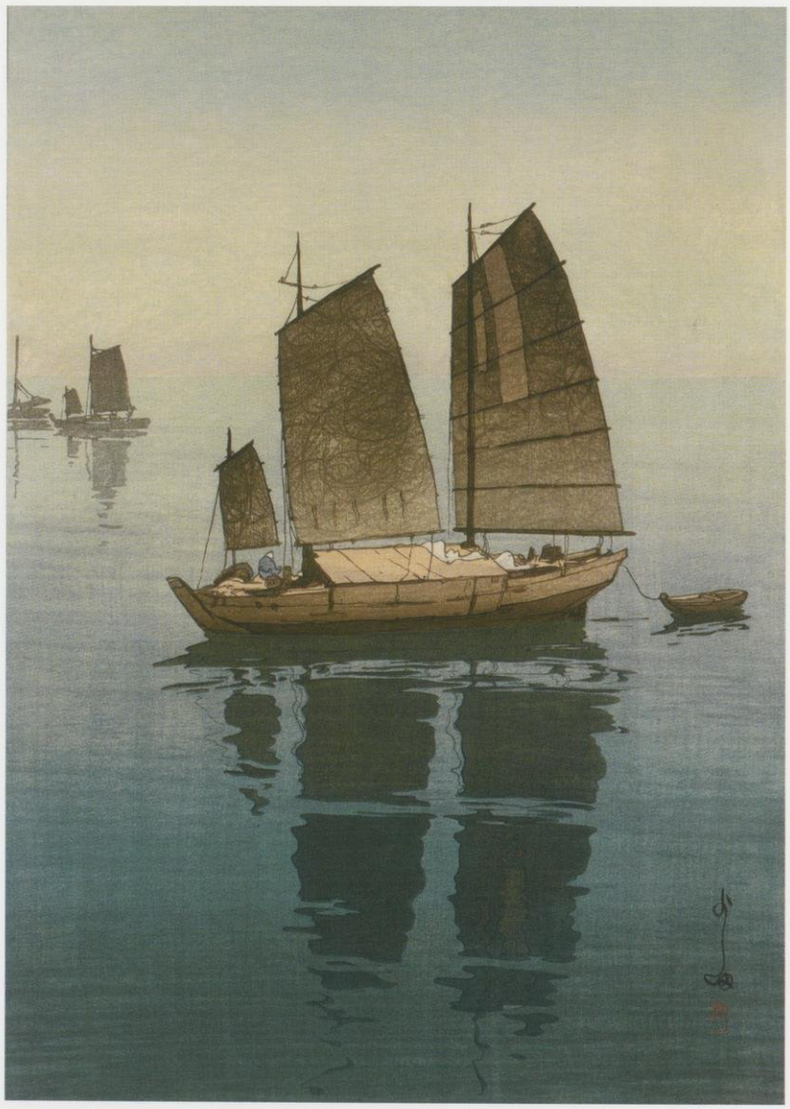
57
Yoshida Hiroshi
Japanese, 1876–1950
El Capitan, 1925
Color woodcut
11 x 9 4/5 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1193



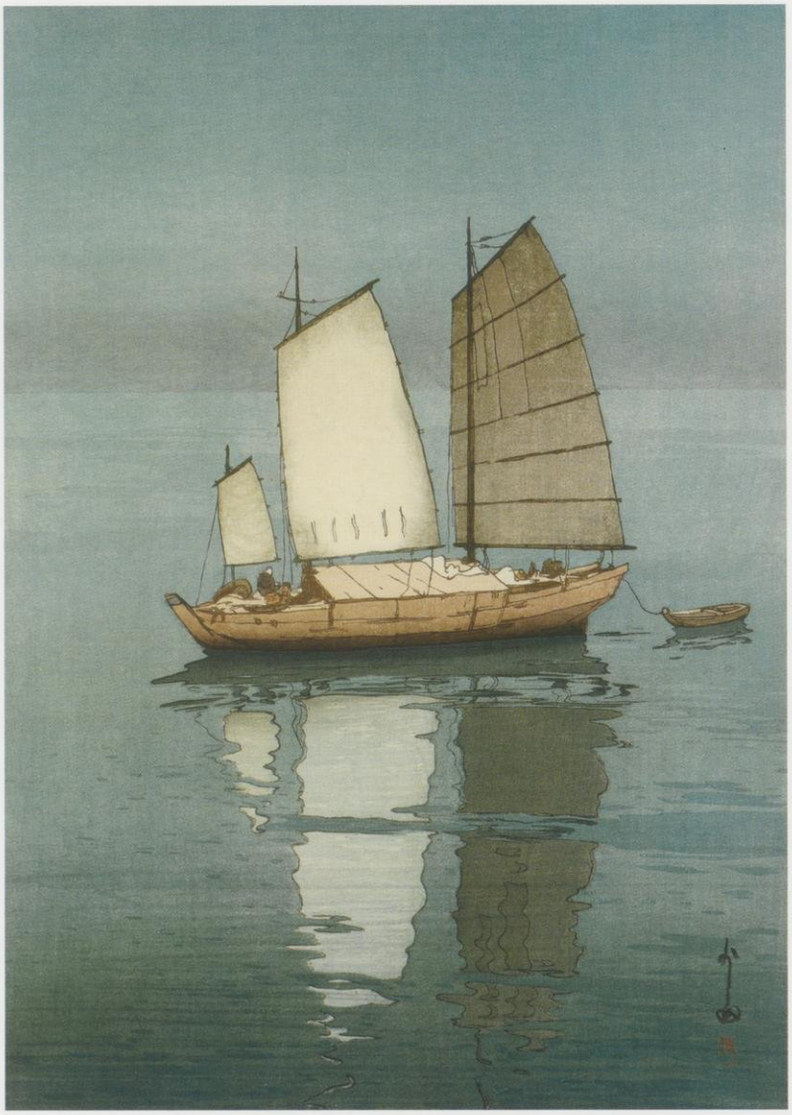
58
Yoshida Hiroshi
Japanese, 1876–1950
Sailing Boats–Mist, from the series *The Seto Inland Sea*, 1926
Color woodcut
21 ½ x 15 ½ in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1992.1



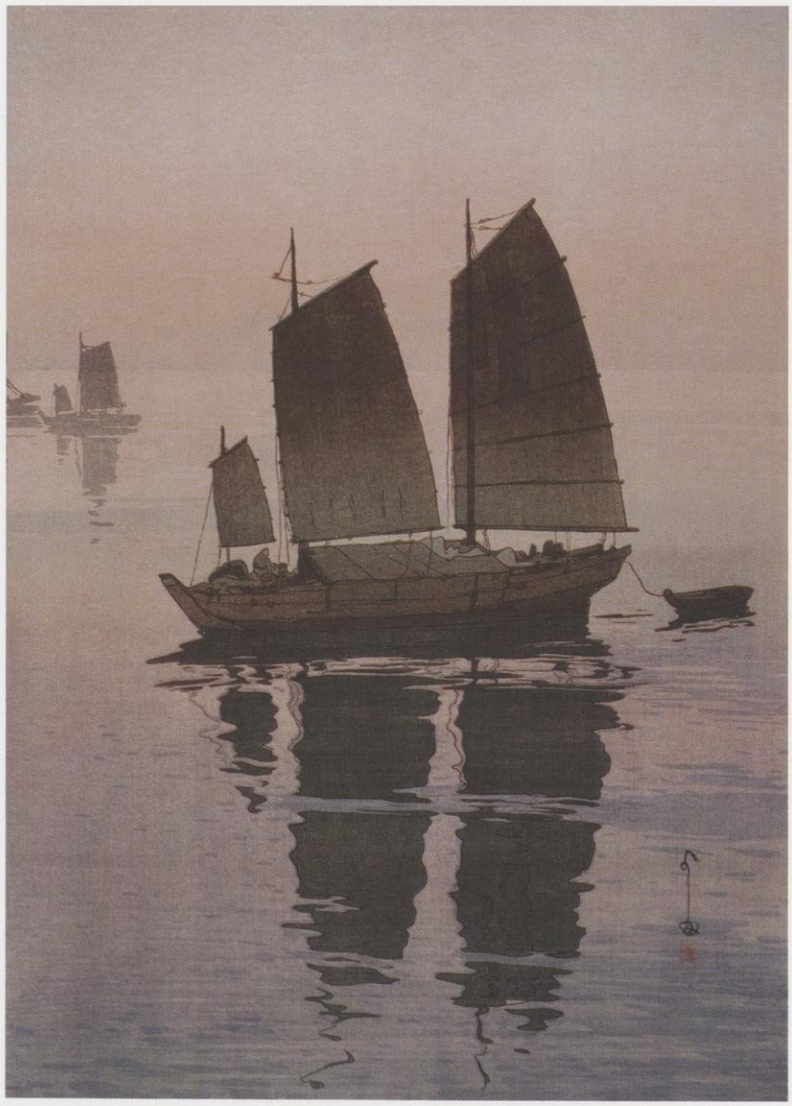
59
Yoshida Hiroshi
Japanese, 1876–1950
Sailing Boats–Morning, from the series *The Seto Inland Sea*, 1926
Color woodcut
21 ¼ x 16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1992.2



60
Yoshida Hiroshi
Japanese, 1876–1950
Sailing Boats–Forenoon, from the series *The Seto Inland Sea*, 1926
Color woodcut
21 3/8 x 15 3/4 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1992.3



61
Yoshida Hiroshi
Japanese, 1876–1950
Sailing Boats–Afternoon, from the series *The Seto Inland Sea*, 1926
Color woodcut
21 5/16 x 15 1/2 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1992.4



62
Yoshida Hiroshi
Japanese, 1876–1950
Sailing Boats–Evening, from the series *The Seto Inland Sea*, 1926
Color woodcut
21 5/8 x 15 5/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1992.5

63
Yoshida Hiroshi
Japanese, 1876–1950
Sailing Boats–Night, from the series *The Seto Inland Sea*, 1926
Color woodcut
21 11/16 x 15 5/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1992.6

64
Yoshida Tōshi
Japanese, 1911–1995
Raichō, 1930
Color woodcut
9 13/16 x 15 1/4 in.
Chazen Museum of Art
Gift of Ruth A. Ruege, 2005.2.6

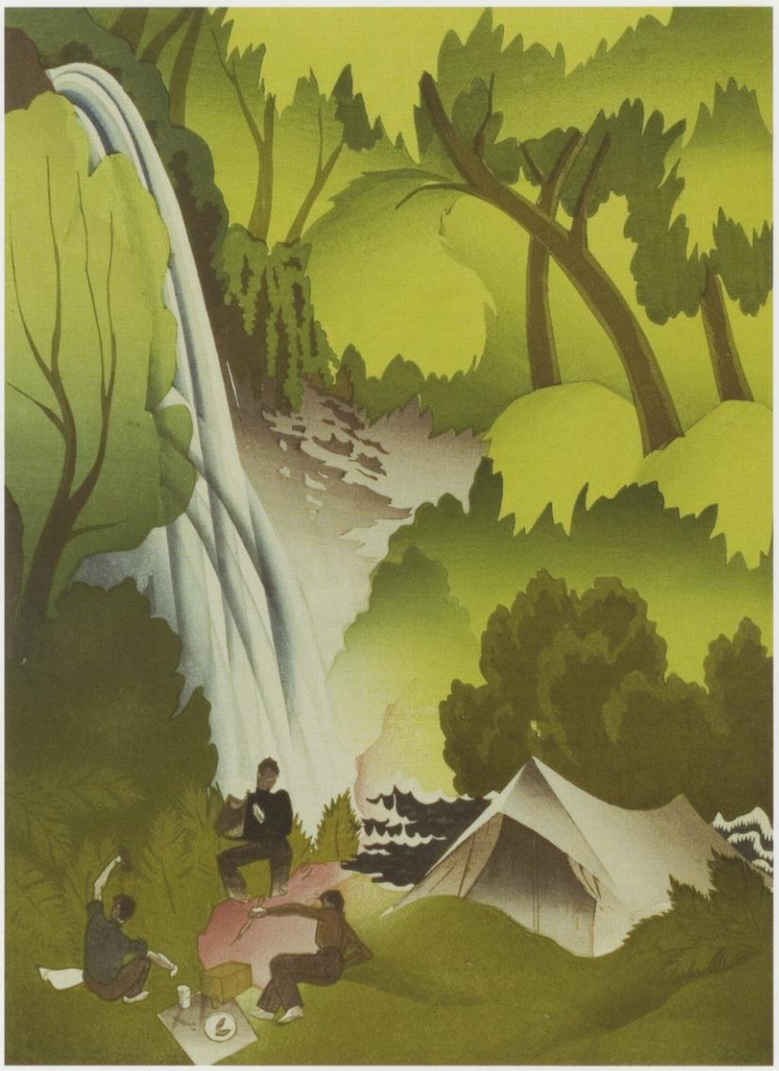
65
Tsuguharu Foujita
Japanese, active in France, 1886–1968
Young Woman, ca. 1920–1930
Color woodcut
15 3/10 x 10 2/10 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.229

66
John Edgar Platt
British, 1886–1967
Lapwings, 1936
Color woodcut
16 3/8 x 8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2003.45

After the International Style

By the 1930s and 1940s artists in the West, like those in Japan, were consciously leaving the past behind and pursuing often quite personal directions in color woodcut printmaking. For Americans, experimentation with the process of printmaking itself was as much a part of their personal expression as were their preferences in color and composition. Though artists often retained some parts of the traditional means of Japanese print production, they nevertheless brought new stylistic variations to their work. Many used traditional techniques: Platt and Cheyne, both departing from more conservative earlier styles to create images of the natural world, owed much to the stylized curves of Art Nouveau. Jacoulet brought a sensual reprise to the images of exotic cultures that had long been a part of the repertoire of Japanese printmakers. Rist's intense still-life still retained many of the techniques fundamental to Japanese prints of the previous century. Bertha Lum departed more dramatically from more traditional technique to experiment with deeply embossed, hand-painted prints. Lazzell and Baumann, never strong adherents to the Japanese woodcut's style or techniques, were able to pursue their divergent styles thanks, in part, to a fascination with the color woodcut that had begun decades before.

67
Bertha Lum
American, 1879–1954
White Snake Pagoda, 1933
Raised line color woodcut
10 ¼ x 5 ¼ in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2000.42

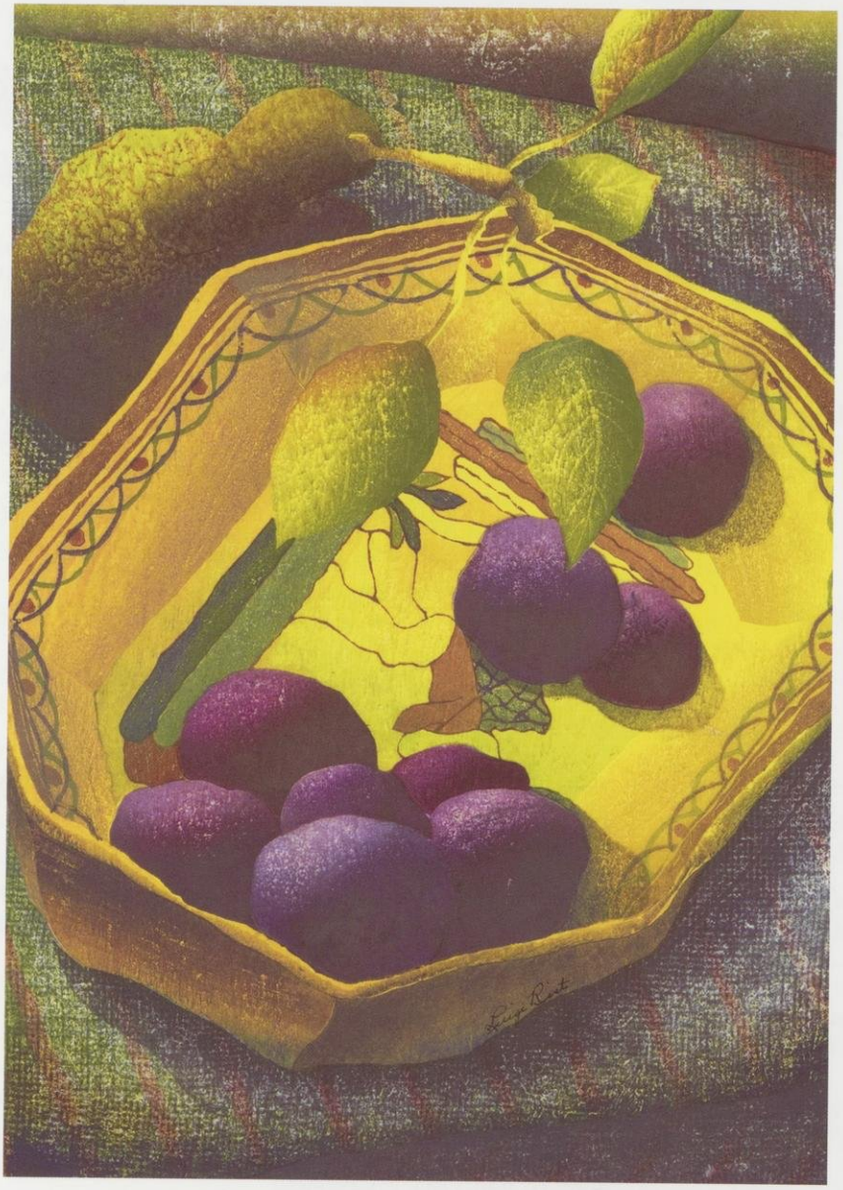


68
Ian Cheyne
British, 1895–1955
Campers, 1934
Color woodcut
15 x 11 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2005.8

69
Blanche Lazzell
American, 1878–1956
Waitman T. Willey House, 1936
Color woodcut
12 x 14 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.13

70
Gustave Baumann
American, b. Germany, 1881–1971
Autumnal Glory, 1936
Color woodcut
13 1/8 x 12 15/16 in.;
Chazen Museum of Art
F. J. Sensenbrenner Endowment Fund and
Earl O. Vits Endowment Fund purchase, 1996.17.4

71
Paul Jacoulet
French, active in Japan, 1896–1960
After the Dance, Celebes (Apres la Danse "Celebes"), 1940
Color woodcut
15 3/8 x 11 3/4 in.
Chazen Museum of Art
Anonymous gift, 2002.36.14



72
Luigi Rist
American, 1888–1959
Fruit Dish, 1945
Color woodcut
13 7/8 x 9 13/16 in.
Chazen Museum of Art
John S. Lord Endowment Fund and
F.J. Sensenbrenner Endowment Fund purchase, 2004.75

Exhibition Checklist

Will Barnet
American, b. 1911

Peter and Toy Bird, 1940
Color woodcut
15 5/8 x 10 3/8 in.
Chazen Museum of Art
Earl O. Vits Endowment Fund purchase, 1992.42

Charles William Bartlett
American, b. England, 1860-1940

Benares, 1916
Color woodcut
11 7/8 x 8 3/4 in.
Chazen Museum of Art
Elvehjem Museum of Art Print Portfolio purchase, 1998.11
Catalogue number 26

The Bridge, Kyoto, 1916
Color wood engraving
9 x 14 1/4 in.
Herbert F. Johnson Museum of Art, Cornell University
Bequest of William P. Chapman, Jr., Class of 1895, 62.835

Gustave Baumann
American, b. Germany, 1881-1971

Autumnal Glory, 1936
Color woodcut
13 1/8 x 12 15/16 in.
Chazen Museum of Art
F. J. Sensenbrenner Endowment Fund and Earl O. Vits Endowment Fund purchase, 1996.17.4
Catalogue number 70

Provincetown, 1917
Color woodcut
13 1/2 x 17 1/16 in.
Chazen Museum of Art
James Watrous Funds purchase, 1992.19

Spring Freshet, ca. 1915-1916
Color woodcut
10 15/16 x 9 7/8 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.3

Norbertine von Bresslern-Roth
Austrian, 1891-1987

Two Tigers (Zwei Tiger), ca. 1925
Color linoleum cut
11 3/4 x 11 13/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment purchase, 2005.19

Jules Chadel
French, 1870-1942

Friends of Japanese Art (Les Amis de l'Art Japonaise), 1914
Color woodcut
5 1/16 x 7 15/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1994.44

Ian Cheyne
British, 1895-1955

Campers, 1934
Color woodcut
15 x 11 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2005.8
Catalogue number 68

Normandy Beach, ca. 1930
Color woodcut
9 11/16 x 11 1/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.94
Catalogue number 18

Arthur Wesley Dow
American, 1857-1922

Bend of a River, or *Wild Apple Tree*, 1891-1893
Color woodcut
9 x 2 3/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1999.121
Catalogue number 21

Nabby's Point, ca. 1895
Color woodcut
3 1/8 x 5 in.
Chazen Museum of Art
James Watrous Fund purchase, 1991.38
Catalogue number 22

Snowy Peak, Los Angeles, ca. 1912
Color woodcut
3 13/16 x 5 3/4 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1996.30

Frank Morley Fletcher
American, 1866-1949

Meadowsweet, 1896
Color woodcut
10 1/16 x 6 7/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.93
Catalogue number 9

Mt. Shasta, California, ca. 1939
Color woodcut
11 1/4 x 16 in.
Chazen Museum of Art
Juli Plant Grainger Endowment Fund purchase, 1996.1
Catalogue number 15

Ide Gakusui
Japanese, 1899-1982

Egrets in Snow, ca. 1930-1940
Color woodcut
14 3/10 x 9 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.231
Catalogue number 53

Frances Hammel Gearhart
American, 1869-1958

In Glacial Majesty, ca. 1925
Color woodcut
14 5/8 x 11 1/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2000.84
Catalogue number 35

Ogata Gekkō
Japanese, 1859-1920

Priest Forging Blade, from the series *From the Brush of Gekko*, 1898
Color woodcut
12 7/8 x 8 1/2 in.
Chazen Museum of Art
Gift of Thomas H. Garver, 2000.79.5
Catalogue number 3

Hashiguchi Goyō
Japanese, 1880-1921

Nagajuban, 1920
Color woodcut
17 3/16 x 5 3/8 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.707
Catalogue number 45

Norma Bassett Hall
American, 1889-1957

Old Sycamore, ca. 1920
Color woodcut
13 7/16 x 11 1/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.97
Catalogue number 34

Kawase Hasui
Japanese, 1883-1957

Fuji in Clear Weather after Snow from Tago Bay, from a series of landscapes, 1932
Color woodcut
14 3/10 x 9 2/5 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.766
Catalogue number 55

Snow on a Clear Day at Miyajima, from the series *Souvenirs of Travel, Second Series*, 1921
Color woodcut
14 2/5 x 9 1/2 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.742
Catalogue number 44

Snow at Tsukijima, from the series *Twenty Views of Tokyo*, 1930
Color woodcut
9 1/2 x14 3/10 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.758

Takahashi Hiroaki
Japanese, 1871-1944

Spring Passage, 1900-1910
Color woodcut
12 7/16 x 5 5/8 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1136

Utagawa Hiroshige II
Japanese, 1826-1869

A Picture of Prosperity: America,1861
Color woodcut
14 1/10 x 29 1/10 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2002.96a-c
Catalogue number 1

Edna Boies Hopkins
American, 1872-1937

Grape, ca. 1915
Color woodcut
14 1/4 x 9 1/8 in.
Herbert F. Johnson Museum of Art, Cornell University
Bequest of William P. Chapman, Jr., Class of 1895, 62.2349

Helen Hyde
American, 1868-1919

Honorable Mr. Cat, ca. 1903
Color woodcut
8 1/2 x 3 13/16
Chazen Museum of Art
Gift of Ruth A. Ruege, 2005.2.3
Catalogue number 23

Honorable Mr. Cat, ca. 1903
Watercolor
10 x 6 3/4 in.
Chazen Museum of Art
Gift of Ruth A. Ruege, 2005.2.4
Catalogue number 24

The Return, 1907
Color woodcut
15 5/16 x 8 1/4 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.12
Catalogue number 25

Paul Jacoulet
French, active in Japan, 1896-1960

After the Dance, Celebes (Apres la Danse "Celebes"), 1940
Color woodcut
15 3/8 x 11 3/4 in.
Chazen Museum of Art
Anonymous gift, 2002.36.14
Catalogue number 71

Cactus, South Seas (Cactus, Mers du Sud), 1941
Color woodcut
15 3/8 x 11 3/4 in.
Chazen Museum of Art
Anonymous gift, 2002.36.17

Henri-Gustave Jossot
French, 1866-1951

The Wave (La Vague), 1894
Lithograph
24 x 13 7/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1999.81
Catalogue number 4

Katherine Jowett
British, 1890-ca. 1965

Moon Gate in Pei Hai, Peking, n.d.
Color woodcut
8 x 5 3/4 in.
Private collection

Amedee Joyau
French, 1872-1913

Large Clouds, Dunes of Breville (Grands Nuages, Dunes de Breville), ca. 1905
Color woodcut
6 7/16 x 12 1/2 in.
Chazen Museum of Art
William R. Mitchell Fund purchase, 1995.48

Yoshikawa Kanpō
Japanese, 1894-1979

Cherry Blossoms at Night in Maruyama Park, 1925
Color woodcut
10 1/2 x 15 6/16 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1044

Actor as Young Man with a Striped Cowl, 1923
Color woodcut
15 9/16 x 10 9/16 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2439
Catalogue number 49

Elizabeth Keith
American, 1887-1956

Kongo in Okina, 1936
Color woodcut
12 1/4 x 17 3/16
Chazen Museum of Art
Gift of Ruth A. Ruege, 2005.2.15
Catalogue number 29

Ethel Kirkpatrick
British, ca. 1870-1941

The Shipbuilders, ca. 1920
Color woodcut
10 x 14 1/4 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.95
Catalogue number 12

Kobayashi Kiyochika
Japanese, 1847-1915

The Great Fire at Ryōgoku Drawn from Hamachō, 1881
Color woodcut
8 x 12 7/16 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2484
Catalogue number 2

Distant View of Mt. Fuji from the Hakone Mountains, ca. 1880
Color woodcut
7 1/2 x 11 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2476

Kobayakawa Kiyoshi
Japanese, 1889-1948

Eyes, Hitomi, no. 4 from the series *Women's Manners of Today*, 1931
Color woodcut
18 1/8 x 10 9/16 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2542
Catalogue number 48

Tsukioka Kōgyo
Japanese, 1899-1927

Akogi, from the series *Pictures of No Plays*, 1900
Color woodcut
9 x 13 3/8 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2552
Catalogue number 39

Heron on Branch, ca. 1900
Color woodcut
9 3/8 x 9 6/8 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2557
Catalogue number 38

Tsuchiya Kōitsu
Japanese, 1870-1949

Morigasaki Night Fishing, ca. 1930-1940
Color woodcut
10 1/8 x 15 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1055
Catalogue number 54

Uehara Konen
Japanese, 1878-1940

Remaining Light, 1928
Color woodcut
14 3/8 x 9 1/2
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2562

Ohara Koson
Japanese, 1877-1945

Two Cranes, ca. 1910
Color woodcut
13 3/16 x 7 7/16 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2808A

Egrets in Snow, ca. 1930-1940
Color woodcut
15 1/2 x 10 3/8 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1134
Catalogue number 51

Torii Kotondo
Japanese, 1900-1976

Combing the Hair, Kamisuki, 1933
Color woodcut
16 1/8 x 14 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2603
Catalogue number 47

Maximilian Kurzweil
German, 1867-1916

The Pillow (Der Polster), 1903
Color woodcut on Japan paper
11 1/4 x 10 1/4 in.
Chazen Museum of Art
Gift of Marvel M. Griepp, 1982.190

Blanche Lazzell
American, 1878-1956

Waitman T. Willey House, 1936
Color woodcut
12 x 14 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.13
Catalogue number 69

Sydney Lee
British, 1866-1949

Untitled (Lighthouse), ca. 1914
Color woodcut
15 x 10 3/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2002.72
Catalogue number 16

Untitled (Lighthouse), three variant impressions, ca. 1914
Color woodcut
15 3/16 x 10 1/4 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2002.69-71

Pedro J. de Lemos
American, 1882-1945

Sheltering Trees, ca. 1930
Color woodcut
10 3/4 x 9 9/16 in.
Chazen Museum of Art
James Watrous Funds purchase, 1992.18
Catalogue number 36

Bertha Lum
American, 1879-1954

The Fox Woman, 1916, printed in 1921
Color woodcut
17 x 10 5/16 in.
Chazen Museum of Art
James T. Watrous Endowment Fund purchase, 1991.98
Catalogue number 27

Peking Dust, 1924
Color woodcut and embossing
12 5/8 x 8 9/16 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.15
Catalogue number 28

White Snake Pagoda, 1933
Raised line color woodcut
10 1/4 x 5 1/4 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2000.42
Catalogue number 67

Ethel Mars
American, 1876-1959

Restaurant, ca. 1903-1908
Color woodcut
6 1/2 x 5 1/8 in.
Herbert F. Johnson Museum of Art, Cornell University
The Buckler Fund, Harris Fund, and Gift of the Class of 1951, 2000.152.2.002

Lilian May Miller
American, 1895-1943

Nikko Gateway, Japan,
Color woodcut
14 1/4 x 9 1/2 in.
New York Public Library Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations.

Philip Gregory Needell
British, 1886-1974
Chateau Gaillard, ca. 1927
Color woodcut
8 9/16 x 11 11/16 in.
Chazen Museum of Art
Gift of Leslie and Johanna Garfield, 2002.99.18
Catalogue number 17

William Nicholson
British, 1872-1949

W for Waitress, 1898
Hand-colored woodcut
9 13/16 x 7 9/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2006.6
Catalogue number 6

Bror Julius Olsson Nordfeldt
American, b. Sweden, 1878-1955

The Piano (also called *The Lady at the Piano*), 1906
Color woodcut
8 1/2 x 10 in.
Chazen Museum of Art
Alice Drews Gladfelter Memorial Endowment Fund and Cyril W. Nave Endowment Fund purchase, 2000.35
Catalogue number 30

Mist, the Anglers, 1906
Color woodcut
8 3/4 x 12 3/4 in.
Chazen Museum of Art
James T. Watrous Endowment Fund purchase, 1991.97

Chiura Obata
American, b. Japan, 1885-1975

Upper Lyell Fork, near Lyell Glacier, 1930
Color woodcut
15 11/16 x 11 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.96
Catalogue number 37

Emil Orlik
Czech, active in Germany, 1870-1932

Japanese Magician (Japanischer Taschenspieler), 1901
Color woodcut
7 1/4 x 6 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2000.81

Emil Orlik and Charlotte Rollins
Czech, active in Germany, 1870-1932; Unknown

Still Life with Fruit, White Roses, Azaleas and a Pheasant, 1908
Hand-colored color woodcut
17 x 19 5/8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2003.47
Catalogue number 8

Margaret Jordan Patterson
American, 1867-1950

Cape Cod House, 1914
Color woodcut
7 3/16 x 10 3/16 in.
Chazen Museum of Art
Gift of the Docents in honor of James Watrous, 1993.9
Catalogue number 31

The Fall Trees, 1913
Color woodcut
9 3/4 x 7 in.
Herbert F. Johnson Museum of Art, Cornell University
Bequest of William P. Chapman, Jr., Class of 1895, 62.2928

Walter Joseph Phillips
Canadian, b. Britain, 1884-1963

Norman Bay, Lake of the Woods, 1920
Color woodcut
11 1/2 x 8 7/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1999.106
Catalogue number 13

John Edgar Platt
British, 1886-1967

The Giant Stride, 1918
Color woodcut
8 x 17 1/2 in.
Chazen Museum of Art
Art Collections Fund purchase, 1992.38
Catalogue number 19

The Irish Lady, Land's End, 1922
Color woodcut
8 x 8 7/16 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2005.21
Catalogue number 20

Sails, 1933
Color woodcut (and original printing blocks)
15 3/4 x 11 in.
Herbert F. Johnson Museum of Art, Cornell University
Acquired through the generosity of the Class of 1951, 2000.027.001-6

Lapwings, 1936
Color woodcut
16 3/8 x 8 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2003.45
Catalogue number 66

William Seltzer Rice
American, 1873-1963

Blue Gums, Berkeley, ca. 1917
Color woodcut
15 1/16 x 11 1/8 in.
Chazen Museum of Art
Brittingham Endowment Fund and Brittingham Fund Incorported purchase, 1992.123
Catalogue number 33

Luigi Rist
American, 1888-1959

Fruit Dish, 1945
Color woodcut
13 7/8 x 9 13/16 in.
Chazen Museum of Art
John S. Lord Endowment Fund and F.J. Sensenbrenner Endowment Fund purchase, 2004.75
Catalogue number 72

Henri Rivière
French, 1864-1951

The Pilgrimage of Sainte-Anne-la-Palud (Le Pardon de Sainte-Anne-la-Palud), no. 38 from the series *Brittany Landscapes* (Paysages Bretons), 1892-1893
Color woodcut
13 3/8 x 45 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2001.49
Catalogue number 7

Day After the Storm, Launay Bay (Lendemain de Tempête, Baie de Launay), 1914
Color woodcut
13 5/8 x 20 1/2 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1994.37
Catalogue number 5

Mabel Royds
British, 1874-1941

Snake Handler, n.d.
Color woodcut
5 1/8 x 7 in.
Private collection

Mabel Royds
British, 1874-1941

Foxgloves, ca. 1920
Color woodcut
6 11/16 x 8 1/4 in.
Chazen Museum of Art
Gift of Lisa A. Carl and William P. Carl in memory of Dr. Paul Carbone, 2002.39
Catalogue number 14

Allen Seaby
British, 1867-1953

Winter Scene, Man Hauling Logs, ca. 1920
Color woodcut
8 11/16 x 14 1/4 in.
Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2003.46
Catalogue number 11

The Heron, n.d.
Color relief print
8 1/2 x 8 1/2 in.
Herbert F. Johnson Museum of Art, Cornell University
Bequest of William P. Chapman, Jr., Class of 1895, 59.342

Watanabe Seitei
Japanese, 1851-1918

Cicada and Oleander, 1890-1910
Color woodcut
7 x 8 13/16 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1124
Catalogue number 40

Itō Shinsui
Japanese, 1898-1972

Early Summer Bath, 1922
Color woodcut
16 1/8 x 9 2/5 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2795
Catalogue number 46

Kasamatsu Shirō
Japanese, 1898-1991

Kinokuni Slope, Summer Rain, 1938
Color woodcut
14 3/16 x 9 1/2 in.
Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1131
Catalogue number 57

Yamamoto Shōun
Japanese, 1870-1965

Crows on a Moonlit Night, ca. 1910
Color woodcut
6 7/16 x 14 1/8 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2846
Catalogue number 43

Natori Shunsen
Japanese, 1886-1960

Ichikawa Sadanji II as Marubashi Chūya, from the series *Supplement to the Collection of Shunsen Portraits*, 1931
Color woodcut
14 7/8 x 10 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2955
Catalogue number 50

Miyagawa Shuntei
Japanese, 1887-1907

Moonlight at Matsuchi Hill, from the series *Pictures of Famous Places in Tokyo*, 1903
Color woodcut
8 13/16 x 12 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2849
Catalogue number 42

Woman Airing Clothing at Mimeguri, from the series *Pictures of Famous Places in Tokyo*, 1903
Color woodcut
14 1/2 x 9 7/8 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2850A

Itō Sōzan
Japanese, 1884-?

Swimming Carp, 1910-1920
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Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.2852
Catalogue number 52

Maud Squire
American, 1873-1954

Provincetown in the Winter, ca. 1916-1919
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Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 2002.98
Catalogue number 32

Mizuno Toshikata
Japanese, 1866-1908

Young Woman by Plum Tree, from a series of women in interiors and landscapes, ca. 1900
Color woodcut
8 5/8 x 13 in.
Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.3058
Catalogue number 41

Foujita Tsuguharu
Japanese, active in France
1886-1968

White Cat, ca. 1920-1930
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Chazen Museum of Art
Bequest of John H. Van Vleck, 1980.686A

Young Woman, ca. 1950-1960
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Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.229
Catalogue number 65

Urushibara Mokuchu
Japanese, 1888-1953

Cypresses in Moonlight, ca. 1930-1940
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Bequest of Abigail Van Vleck, 1984.1167
Catalogue number 10

Yoshida Hiroshi
Japanese, 1876-1950

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Chazen Museum of Art
Bequest of Abigail Van Vleck, 1984.1193
Catalogue number 57

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John H. Van Vleck Endowment Fund purchase, 1996.52

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Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1992.1
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Chazen Museum of Art
John H. Van Vleck Endowment Fund purchase, 1992.2
Catalogue number 59

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John H. Van Vleck Endowment Fund purchase, 1992.3
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John H. Van Vleck Endowment Fund purchase, 1992.4
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John H. Van Vleck Endowment Fund purchase, 1992.5
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