

Fall 2023 Arts of Asia Lecture Series
Views from the Other Side
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The Importance of Early Printed Painting and Drawing Books

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Dates

Edo period (1615-1868) (sometimes considered 1600-1868) aka Tokugawa period

1720: stricter censorship through booksellers' guilds

1721: Shogun Yoshimune lifts ban on Chn translations of Western books if no Christianity

1765: Suzuki Harunobu's pictures are the first to be printed in "full color"

Terms

- shogunal government: the rule of the Tokugawa shoguns over a loose federation of daimyo domains; 1615-1868)
- *Ehon* (picture book)
- *Hanpon* (printed book)
- *Ukiyo-e* (pictures of the floating world) (includes paintings, prints, books, etc)
- *Nishiki-e* (brocade pictures) refers specifically to woodblock prints printed in multiple colors
- *Manga* (idle sketches) today this means "comic" but its original meaning referred to light-hearted sketches that do not need to have a serious purpose or a set objective. For example, the related word *Mangen* (idle words) refers to casually written essays, memoirs, anecdotes etc.
- *shunga* erotic pictures (painted or prints) • *shunpon* or *enpon* erotic books (usually illustrated)
- *kōshokubon* Edo-period word for erotic prints (they were repeatedly banned)
- *kusa-zōshi* in the 18th-19th century, illustrated books, usually story-books or miscellanies

The "Ecology" of prints in 18th- and 19th-century Japan

What we know as 'ukiyo-e prints' (single-sheet prints, triptychs, etc) were just one part of a larger world or 'ecology' of commodities that included: illustrated fiction (usually b/w) and illustrated educational books; erotic prints (both single-sheet and books); paintings in ink and colors on silk and paper; oral storytelling (*kōshaku*, *kōdan*, *hanashi*, *rakugō*); kabuki and other types of performance; poetry (*haikai*, *kyōka*, *kanshi*); and the world of the brothels (Yoshiwara, Fukagawa etc)

Attributed to Torii Kiyomasu I, *Woman Reading the Akashi Chapter of the Tale of Genji*
Hand-colored woodblock print (tan-e)
Asian Art Museum, 2005.100.3

Katsushika Hokusai, *Hokusai Manga* (Random Sketches by Hokusai), woodblock-printed books, Eirakuya: 1814-1878 (last 3 vols published posthumously), 2010.190.1-

The World of the Japanese Illustrated Book: The Gerhard Pulverer Collection

Online resource for viewing and learning about Japanese illustrated books (ehon)
Pulverer.si.edu

Dr. Gerhard Pulverer: collected over 900 volumes and now in the NMAA (Freer/Sackler)

Further Reading

Berry, Mary Elizabeth. "Public Life in Authoritarian Japan," In *Public Spheres and Collective Identities*, edited by Shmuel Eisenstadt, Wolfgang Schluchter, and Bjorn Wittrock, 139. New Brunswick, NJ: Transaction Publishers, 2001.

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Lucken, Michael. *Imitation and Creativity in Japanese Arts: From Kishida Ryūsei to Miyazaki Hayao*, trans. Francesca Simkin, New York: Columbia University Press, 2016.

Marquet, Christophe. "Learning Painting in Books: Typology, Readership and Uses of Printed Painting Manuals During the Edo Period," In *Listen, Copy, Read: Popular Learning in Early Modern Japan*, edited by Matthias Hayek and Annick Horiuchi, 319-368. Boston: Brill, 2014.

McKelway, Matthew. *Silver Wind: The Arts of Sakai Hōitsu (1761–1828)*. New Haven: Yale University Press, 2012.

Park, J. P. *Art by the Book: Painting Manuals and the Leisure Life in Late Ming China*. Seattle: University of Washington Press, 2012.

Powers, Martin. "The Temporal Logic of Citation in Chinese Painting," *Art History* 37, no. 4 (September 2014): 744–763

Screech, Timon. *The Lens within the Heart: The Western Scientific Gaze and Popular Imagery in Later Edo Japan*. Honolulu: University of Hawaii Press, 2002.