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Hiroshige's journey

in the 60-odd provinces

Hiroshiges Journey In The 60 Odd Provinces Famous Japanese Print Series

Raffaela Di Napoli



Hiroshiges Journey In The 60 Odd Provinces Famous Japanese Print Series:

Hiroshige's Journey in the 60-odd Provinces Marije Jansen, 2004 Utagawa Hiroshige 1797 1858 designed a series of seventy landscapes depicting the provinces of Japan between 1854 and 1856 It was the first in a number of sets from the highly productive years of his later life The designs comprising Famous Places in the 60 Odd Provinces Rokuju yoshu meisho zue are taken from all corners of Japan thus representing an enormous innovation in the choice of subject matter Large sets published before this had depicted the famous routes between Edo and Kyoto the Tokaido and the Kisokaido but Hiroshige had never before ventured beyond these well known themes The Japanese countryside was already depicted in graphic art but mostly in travelers guidebooks and not as full color prints With this set Hiroshige brought the Japanese countryside closer to the urban population It evidently met with high acclaim the publisher Koshimuraya Heisuke produced a large number of impressions In this study the author Marije Jansen briefly discusses Hiroshige s life and the formal aspects of this series Jansen takes as her point of departure the set in possession of the German collector Gerhard Pulverer which is generally acknowledged to be a superb example of a first edition and compares this series to a number of other sets in public and private collections The detectable printing variations in each design are carefully analyzed making this an indispensable tool for collectors *Impressions* ,2003

A Courtesan's Day Cecilia Segawa Seigle, 2004 A courtesan s day in the carefree atmosphere of the famous pleasure quarter the Yoshiwara in Edo present day Tokyo was carefully planned to an hourly schedule This sequence of twelve and later twenty four hours proved a convenient device for Japanese print artists and their publishers when devising sets of prints showing favorite beauties of the day engaged in daily activities This volume presents three prints series on the same theme produced over the course of a century Besides being an obvious aid to collectors of these sets it also provides a fascinating insight into the world of the female entertainer in Edo and later Tokyo The book opens with Cecilia Seigle s comprehensive introduction to life in this highly structured and tightly controlled pleasure quarter offering insights into the often hard and occasionally glamorous life of the courtesan in eighteenth and nineteenth century Edo The first series treated here Utamaro s famous Twelve Hours in Yoshiwara Seir j ni toki tsuzuki c 1794 is shown in all its glory with descriptions by Tim Clark Keeper of Japanese Antiquities at the British Museum We then leap forward in time to the Meiji period when the status of women in Japanese society and particularly those in the Yoshiwara underwent substantial change Alfred Marks discusses Yoshitoshi s set Twenty four hours in Shinbashi and Yanagibashi Shinry nij shi toki 1880 with translations of the copious textual information on the prints Amy Newland concludes by examining Toyohara Kunichika s interpretation of the theme of twenty four hours as represented in his set The scenes of the twenty four hours parodied Mitate ch ya nij yoji no uchi 1890 *Newsletter, East Asian Art & Archaeology* ,2005

Visions of Japan Hasui Kawase, Amy Reigle Newland, 2004 A selection of one hundred masterpieces by Kawase Hasui 1883 1957 one of the most important Japanese landscape artists of the twentieth century Large full colour illustrations show

the enormous variety of snow moon and rain scenes for which Hasui became famous Introduction to Kawase Hasui by Ken Brown See also our publication Kawase Hasui The complete woodblock prints 2003 Kawase Hasui 1883 1957 is considered one of the most important Japanese landscape artists of the 20th century His prints produced under the guidance and stern eye of his publisher Watanabe Sh zabur are the modern continuation of the unforgettable works by Hiroshige and Hokusai the 19th century masters of this genre As none other he could evoke Japan of the eventful interwar period Hasui s work enjoyed huge popularity from his very first print of 1918 In contrast to his illustrious 19th century predecessors his work was immediately successful in the rest of the world His publisher Watanabe Sh zabur recognised the enormous potential of the American market which resulted in Hasui s prints fetching high prices at auctions in New York as early as the 1920s After the Second World War his prints were highly desired and sought after collectible items among the American occupying forces in Japan Hasui s work has always been greatly appreciated in Japan He was acknowledged as a Living National Treasure in 1956

Choice ,1964 **Expressive Iteration** Kenny K.N. Chow,2025-02-14 A ground breaking guide to thinking about how routine activities can be designed and innovated to develop narrative meaning and a sense of purpose Iteration is an integral part of daily routines such as sleep wake cycles commuting workouts chores or practising an instrument While many iterations just monotonously repeat others can lead to progression or evolution With subtle variations among iterations we can create meaning out of repetitive acts forging narratives from them and thus making them meaningful to us Chow draws on rhetoric psychology narratology and design thinking to show both in theory and in practice how we can innovate the design of mundane and routine activities to give them meaning and expression He does so by examining Asian and European originated examples across a range of domains including visual arts literature digital art video games and mobile applications A must read for designers and enthusiasts looking for ways to innovate across all domains and media and transform tedious repetitive activities into acts of intention

The British National Bibliography Arthur James Wells,2004 [Print Quarterly](#) ,2005 **Hiroshige** Hiroshige Andō,Chris Uhlenbeck,Marije Jansen,2008 Hiroshige Shaping the Image of Japan is a comprehensive overview of Utagawa Hiroshige s work as a woodblock print artist Hiroshige 1797 1858 is one of the great masters in the history of Japanese printmaking and has worked in virtually every genre of ukiyo e or images of the floating world He achieved his greatest fame through his depictions of the Japanese landscape which were not only popular in Japan but also found favor with European artists at the turn of the 19th century *Beyond the Great Wave* James King,2010 The Japanese landscape print has had a tremendous influence on Western art of the nineteenth and twentieth centuries In Japan and in the West it is often seen as the dominant form in Ukiyo e pictures from the floating world And yet for all its importance it is a genre whose history has never been written *Beyond The Great Wave* is a survey or overview for all those interested in discovering the inner dynamics of one of art history s most remarkable achievements However it is also a quest narrative in which landscapes and notions of Japan as a homeland are intertwined and interconnected Although there has never been a

book length study of the Japanese landscape print in either Japanese or English a great deal has been written about the two giants of the genre Hokusai and Hiroshige From what traditions did these two nineteenth century artists emerge Who were their predecessors What influence if any did they have on other Ukiyo e artists Can their influence be seen in the shin hanga and saku hanga artists of the twentieth century This book addresses these issues but it also looks at a number of other factors such as the growth of tourism in nineteenth century Japan necessary for understanding this genre

The Hotei Encyclopedia of Japanese Woodblock Prints Amy Reigle Newland, 2005 V 1 Historical perspectives The Edo period 1603 1868 Harold Bolitho The Meiji to Taisho eras 1868 1926 Ann Waswo The history of Japanese prints The Edo period 1603 1868 The roots of ukiyo e its beginnings to the mid eighteenth century Donald Jenkins Ukiyo e book illustration Yu Ying Brown Shunga in the Edo period Timon Screech The Kanbun Bijin setting the stage for ukiyo e bijinga Kobayashi Tadashi Chinese woodblock prints and their influence on Japanese ukiyo e Hans Bjarne Thomsen The birth of the full color print Suzuki Harunobu and his age early 1740s to early 1780s David Waterhouse The Yoshiwara and ukiyo e Cecilia Segawa Seigle Mitate in ukiyo e prints Ellis Tinios Kabuki its history as seen in ukiyo e Samuel L Leiter Kitagawa Utamaro and his contemporaries 1780 1804 Julie Nelson Davis Sumo prints Lawrence Bickford Ky ka and ukiyo e print designers John T Carpenter The publisher Tsutaya J zabur and ukiyo e publishing Suzuki Toshiyuki Ukiyo e meisho e Gary Hickey Diversification and further popularization of the full colour woodblock print c 1804 68 Ellis Tinios Surimono Roger S Keyes Nagasaki e Martha Chaiklin Kamigata e the prints of Osaka and Kyoto Kitagawa Hiroko Shini e Melinda Takeuchi Warrior prints of the first half of the nineteenth century and the Suikoden B W Robinson The Meiji era 1868 1912 Woodblock prints of the Meiji era Helen Merritt The maintenance of tradition in the face of contemporary demands a reassessment of Meiji prints Oikawa Shigeru Yokahama e Helen Merritt Oikawa Shigeru Photography and ukiyo e prints Margarita Winkel Woodblock prints as a medium of reportage the Sino Japanese and Russo Japanese Wars Louise Virgin The late Meiji to Taisho eras 1900s to 1926 Prints and modernity developments in the early twentieth century Kendall Brown The publisher Watanabe Shozoburo and the Shin hanga movement its beginnings until the 1930s Abe Setsuko Creative print Sosaku hanga magazines Chiaki Ajioka Commerce and constraint in the world of publishing The publishing trade P F Kornicki Censorship and ukiyo e prints Sarah E Thompson Materials and techniques issues of conservation and collecting Materials and techniques Shiho Sasaki The care of Japanese prints Pauline Webber Collecting ukiyo e prints issues of quality condition and rarity Chris Uhlenbeck The original versus the genuine Chris Uhlenbeck The history of collecting Japanese prints Ukiyo e collecting in Japan Oikawa Shigeru Japanese prints in Europe 1860 1930 Max Put Postwar ukiyo e collecting in Europe Robert Schaap Ukiyo e print collecting in America Julia Meech V 2 Reference section Artist index Lineage charts Chronological historical tables Map of former Japanese provinces and the Gokaido Signature facsimiles Censor seals Publisher seals Appendices List of works released by Shin hanga publisher Watanabe Shozaburo Pre nishiki e and Nishiki e formats Elements of a print Concordance

of artists names with Japanese characters 505 Bibliographic Index ,2008 *Printing Landmarks* Robert Goree,2022-03-07 *Printing Landmarks* tells the story of the late Tokugawa period s most distinctive form of popular geography meisho zue Beginning with the publication of Miyako meisho zue in 1780 these monumental books deployed lovingly detailed illustrations and informative prose to showcase famous places meisho in ways that transcended the limited scope quality and reliability of earlier guidebooks and gazetteers Putting into spellbinding print countless landmarks of cultural significance the makers of meisho zue created an opportunity for readers to experience places located all over the Japanese archipelago In this groundbreaking multidisciplinary study Robert Goree draws on diverse archival and scholarly sources to explore why meisho zue enjoyed widespread and enduring popularity Examining their readership compilation practices illustration techniques cartographic properties ideological import and production networks Goree finds that the appeal of the books far from accidental resulted from specific choices editors and illustrators made about form content and process Spanning the fields of book history travel literature map history and visual culture *Printing Landmarks* provides a new perspective on Tokugawa period culture by showing how meisho zue depicted inspiring geographies in which social harmony economic prosperity and natural stability made for a peaceful polity *Hiroshige Famous Views of the Sixty-Odd Provinces* Cristina Berna,Eric Thomsen,2024-08-21 What was Japan like in 1853 when this portrait was started by Utagawa Hiroshige with one print from each of the 69 provinces It is an outstanding picture book from just before photography Hiroshige travelled the Tokaido road to participate in an important procession in Kyoto in 1832 and published his 53 Stations of the Tokaido Hoeido which was the most popular print series ever made in Japan see the authors ISBN ES 978 8 413 731 469 It was even more popular than Hokusais series Thirty six Views of Mount Fuji which had been recently published and which had influenced Hiroshige tremendously ISBN ES 978 8 411 744 935 The Famous Views from the Sixty Odd Provinces contains some of Hiroshiges most beloved prints and he again uses the horizontal format he pioneered for landscape prints

Book Review Index ,2006 Every 3rd issue is a quarterly cumulation **The New Republic** Herbert David Croly,1969-07 *Hiroshige 36 Views of Mt Fuji 1852* Cristina Berna,Eric Thomsen,2024-08-26 Utagawa Hiroshige s two Thirty six Views of Mount Fuji series 1852 and 1858 are both a copy act and in themselves innovative artistic endeavors Katsushika Hokusai published his famous series Thirty six Views of Mount Fuji in 1830 1832 and it influenced Hiroshige tremendously to his own series Thirty six Views of Mount Fuji series 1852 which we deal with here It is in the same horizontal format for landscapes that Hokusai used In a subsequent series Thirty six Views of Mount Fuji published in 1858 Hiroshige shifted to the vertical portrait format with novel and interesting results We deal with that in a separate volume It is possible to travel to see the same sites today and enjoy the views of Mt Fuji which is still very important to the Japanese

Hiroshige Famous Views of the Sixty-Odd Provinces Cristina Berna,Eric Thomsen,2022-12-28 The Famous Views from the Sixty Odd Provinces contains some of Hiroshige s most beloved prints and he again uses the horizontal format he pioneered

for landscape prints *Hiroshige 36 Views of Mt Fuji 1852* Cristina Berna, Eric Thomsen, 2021-02-08 Utagawa Hiroshige's two Thirty six Views of Mount Fuji series 1852 and 1858 are both a copy act and in themselves innovative artistic endeavors. Katsushika Hokusai published his famous series Thirty six Views of Mount Fuji in 1830 1832 and it influenced Hiroshige tremendously to his own series Thirty six Views of Mount Fuji series 1852 which we deal with here. It is in the same horizontal format for landscapes that Hokusai used. In a subsequent series Thirty six Views of Mount Fuji published in 1858 Hiroshige shifted to the vertical portrait format with novel and interesting results. We deal with that in a separate volume. It is possible to travel to see the same sites today and enjoy the views of Mt Fuji which is still very important to the Japanese. Utagawa Hiroshige in Japanese also called And Hiroshige in Japanese was a Japanese ukiyo e artist considered the last great master of that tradition. He was born 1797 and died 12 October 1858. Ukiyo e is a genre of Japanese art which flourished from the 17th through 19th centuries. Its artists produced woodblock prints and paintings of such subjects as female beauties, kabuki actors and sumo wrestlers, scenes from history and folk tales, travel scenes and landscapes, flora and fauna and erotica. The term ukiyo e translates as picture s of the floating world. Hiroshige is best known for his horizontal format landscape series The Fifty three Stations of the T kaid and for his vertical format landscape series One Hundred Famous Views of Edo and for instance the 69 Stations of the Nakasend. The main subjects of his work are considered atypical of the ukiyo e genre whose focus was more on beautiful women, popular actors and other scenes of the urban pleasure districts of Japan's Edo period 1603 1868.

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