

Suiri no Onna

Poetry & image in Japanese prints

恋勢
國貞画



Surimono Poetry And Image In Japanese Prints

Frederick Harris



Surimono Poetry And Image In Japanese Prints:

Surimono Charlotte Elisabeth Rappard-Boon, Lee Bruschke-Johnson, Keiko van Bremen-Ito, Mark Poysden, 2001-01
Gedegen inleiding in de typisch Japanse kunstuiting van gelegheidsverzen met daarbij behorende prenten **Poetry & Image in Japanese Prints** Charlotte van Rappard-Boon, Lee Bruschke-Johnson, Rijksmuseum (Amsterdam, Holanda), 2000
Surimono literally printed object are privately published prints inscribed with a dedication or poem that reflects upon everyday themes This catalog includes more than 150 illustrations of prints drawn from the splendid Amsterdam Rijksmuseum collection It also contains in depth essays discussing the history of surimono and the subjects depicted in the prints which incorporate seasonal references and classical themes Most of the poems on the selected prints have been translated into English This publication is an important reference work in the study of surimono *Surimono*, 2022

Reading Surimono John T. Carpenter, Museum Rietberg, 2008 This full colour catalogue illustrates and describes some 300 surimono privately published deluxe Japanese prints belonging to the Museum of Design Zurich which were recently placed on long term loan to the Museum Rietberg Zurich Originally bequeathed to the Museum of Design by the Swiss collector Marino Lusy 1880-1954 the collection includes many rare and previously unpublished prints Edited by John T Carpenter with contributions from eleven Edo art and literary specialists this scholarly publication investigates surimono as a hybrid genre combining literature and art Each print in the Lusy Collection is described in detail including translations of all accompanying poems This publication is not only indispensable to specialists in ukiyo e but has much to offer any reader interested in traditional Japanese culture Book Jacket [The Private World of Surimono](#) Sadako Ohki, 2020-04-07 A detailed look at a genre that combines virtuoso printmaking techniques sophisticated imagery and engaging playful poetry This beautiful volume celebrates the tradition of the Japanese surimono print Produced from around 1800 until 1840 during the Edo period surimono printed things in Japanese combine intricate artwork and playful poetry and their small print runs and exclusive audiences allowed for lavish yet subtle surface treatments such as embossing and gilding Enjoyed for their learned allusions to literature and contemporary culture surimono continue to delight and perplex scholars with their visual puns and wordplay Imagery ranges from delicate domestic still lifes to spirited vignettes of the natural world while the poems are often lighthearted takes on the classical Japanese waka form With its rich text and scholarly apparatus including names and titles in kanji characters as well as transliterations and translations of the poems on the catalogued prints *The Private World of Surimono* serves as a critical resource for scholars of Japanese art and history and offers general readers insight into this rare and innovative print form *Japanese Poetry Prints* Daniel McKee, 2006 *Art and Artifice in Visual Culture* Sonia Coman, Vasile-Ovidiu Prejmorean, Michael Yonan, 2024-12-30 This edited volume explores the notion of artifice in modern visual culture ranging from the eighteenth century to the present in countries around the globe Artifice has been regarded as a primarily Western phenomenon playing as it does a central role in European art theory since the Renaissance This volume

proposes that artifice is better understood as a transcultural artistic phenomenon and requires far broader conceptualization across international contexts It acquaints readers with works of art visual modes of communication and concepts originating in France Germany the United States Japan and China and includes painting sculpture drawings prints photographs film and virtual reality augmented reality VR AR objects Contributors demonstrate how practices of artifice function as both symbol and form in parallel and divergent ways in multiple cultural settings The book will be of interest to scholars working in art history visual culture and material culture

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 Taish 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 Newsletter, East Asian Art and Archaeology ,1998 **Japanese Kite Prints** John Stevenson,2004 Color woodblock prints vibrantly convey the popular urban culture of eighteenth and nineteenth century Edo now called Tokyo In a book that brings together two of Edo s most colorful traditions prints and kites John Stevenson celebrates the charm and significance of the mass produced but often elegant broadsheets known as ukiyo e The term means pictures of the floating world a pun on a Buddhist concept of the fleeting world of desires that is coincidentally but poetically appropriate for a study of kites borne on the wind Edo artists experimented with woodblock printing techniques during the eighteenth century as kite flying became increasingly popular Each influenced the other kite makers copied woodblock print designs to decorate their creations of bamboo cloth and paper and printers used images of kites in their designs The prints from the Skinner Collection illustrated in this book are products of Tokugawa Edo 1603 1867 and Meiji Tokyo 1868 1912 They record highlights of the Kabuki theater brothels and Sumo wrestling enthusiastically presenting star actors and celebrity courtesans and vignettes of everyday life These images capture for us the character of life as it was lived and imagined by the printmakers and kite fliers of Old Japan It seems that everyone thrills to the sight of a kite straining upward into the sky and woodblock prints are perhaps the most accessible form of traditional Japanese visual culture kite aficionados and lovers of Japanese art alike will be delighted by this study *Kunisada* Robert Schaap,2016 Utagawa Kunisada 1786 1865 was one of the most successful Japanese woodblock print designers of his age With an estimated output of some twenty five thousand prints during a career spanning almost sixty years Kunisada was a towering figure in the sphere of ukiyo e His versatility and inventiveness extended across genres from the stars of the kabuki stage to the women from the pleasure districts the world of entertainment and the everyday as well as landscapes warriors and literary themes Kunisada imaging drama and beauty offers a fresh perspective on this ukiyo e master demonstrating the high calibre of his art with prints paintings and books sourced from international public and private collections **Ukiyo-e** Frederick Harris,2012-05-29 The art of Japanese woodblock printing known as ukiyo e pictures of the floating world reflects the rich history and way of life in Japan hundreds of years ago Ukiyo e The Art of the Japanese Print takes a thematic approach to this iconic Japanese art form considering prints by subject matter geisha and courtesans kabuki actors sumo wrestlers erotica nature historical subjects and even images of foreigners in Japan An artist himself author Frederick Harris a well known American collector who lived in Japan for 50 years pays special attention to the methods and materials employed in Japanese printmaking The book traces the evolution of ukiyo e from its origins in metropolitan Edo Tokyo art culture as black and white illustrations to delicate two color prints and multicolored designs Advice to admirers on how to collect care for view and buy Japanese ukiyo e woodblock prints rounds out this book of charming carefully selected prints Kyoka, Japan's Comic Verse Robin D. Gill,2009-10 Even readers with no particular interest in Japan if such odd souls exist may expect unexpected pleasure from this book if English

metaphysical poetry grooks hyperlogical nonsense verse outrageous epigrams the im possibilities and process of translation between exotic tongues the reason of puns and rhyme outlandish metaphor extreme hyperbole and whatnot tickle their fancy Read together with The Woman Without a Hole also by Robin D Gill the hitherto overlooked ulterior side of art poetry in Japan may now be thoroughly explored by monolinguals though bilinguals and students of Japanese will be happy to know all the original Japanese is included This Reader is a selection from Mad in Translation a thousand years of kyoka comic Japanese poetry in the classic waka mode a 2000 poem 200 chapter 740 page monster of a book It offers a 300 page double distillation high proof sample of the poetry and prose with improved translations re considered opinions and additional snake legs explanation some scholars may not need The scattershot of two page chapters and notes have been compounded into a score of cannonball sized thematic chapters with just enough weight to bowl over most specialists yet hopefully not bore the amateur and sink a potentially broad beamed readership More information may be found at the Paraverse Press website or Google Books

Networks and Practices of Connoisseurship in the Global Eighteenth Century Valérie Kobi, Kristel Smentek, Chonja Lee, 2023-12-31 The 18th century was the age of the connoisseur It was also an era of an expanding global consciousness born of accelerating trade and imperial conquest This volume puts into dialogue the consolidation of connoisseurship as an empirical mode of artistic analysis in Europe and Asia and the increasing exposure to different modes of artmaking facilitated by local and global networks over the course of the long 18th century Focusing on exchanges between India Japan China and Europe the contributors to this volume examine the complex and nuanced impacts on connoisseurial practice of encounters with artworks from different regions of the globe the international networks that made those encounters possible and the intricate transactions through which connoisseurial knowledge of art was generated Expansive focus on practices and networks in India Japan and Europe in the 18th century Complexities and asymmetries of connoisseurship in an expanding world

Inside Major East Asian Library Collections in North America, Volume 1 Patrick Lo, Hermina G. B. Anghelescu, Bradley Allard, 2022-10-24 Volume 1 of Inside Major East Asian Library Collections in North America presents an extensive collection of interviews that give key insights into Japanese and Korean librarianship

Print Quarterly , 2008 **Japanese Prints Michener** James Michener, 2013-01-15 Featuring hundreds of illustrations Japanese Prints From Early Masters to the Modern is a comprehensive history and survey of Japan s most famous visual art form The author Mr Michener has illustrated the book with lesser known masterpieces rather than with those few prints that have been reproduced almost ad nauseam Unlike earlier books this does not stop with the past century but brings the subject completely up to date introducing in the modern Japanese print some of the most exciting art being created in Japan and in the world today Japanese Prints also becomes a revealing account of the collecting of Japanese prints with many valuable hints to collectors based upon the author s own experiences in gathering together one of the best print collections of recent years it is a collecting field in which many hints are needed with prices varying from 5 to 5 000 per print and with forgeries

and doubtful attributions on every hand Divine Felines: The Cat in Japanese Art Rhiannon Paget, 2023-10-17 From Hello Kitty to Maneki Neko Japan is the epicentre of global cat culture Whether lurking in corners or taking center stage cats are a ubiquitous presence in Japanese art Depending on the situation they may invite good fortune prompt the viewer to meditate on a tale or provide evidence of an unseen world of magic and supernatural happenings In 200 charming woodblock prints paintings screens and figurines spanning three centuries Japanese art expert Rhiannon Paget celebrates the rich symbolism and surprising stories surrounding the feline image in Japan This collection features works from over 30 museums and institutions across the world and contains essays on the following fascinating topics Domestic Companion or Household God Japanese artists represent the great affection and sense of pride which bonds cat owners to their pets The Feline Muse Feline figures as ideal subjects for artists to explore in fluid lines and organic forms their glossy fur and markings lending themselves to the interplay of textures and materials Lucky Cats Auspicious creatures in Japanese culture symbolizing health longevity and prosperity Mischief and Mayhem Japan's rich visual record of cats as witches and feline monsters Philosophers Cats Teachers Pets and Moggies with Messages The felines deployed to illustrate philosophical and religious ideas and as conveyors of folk wisdom Plus much more This delightful book will appeal to anyone with an interest in Japanese art and culture plus of course to all cat lovers **The Cambridge History of Japanese Literature** Haruo Shirane, Tomi

Suzuki, 2015-12-31 The Cambridge History of Japanese Literature provides for the first time a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume The book is arranged topically in a series of short accessible chapters for easy access and reference giving insight into both canonical texts and many lesser known popular genres from centuries old folk literature to the detective fiction of modern times The various period introductions provide an overview of recurrent issues that span many decades if not centuries The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary forms including manga comic books An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading Mad in Translation Robin D. Gill, 2009 Even readers with no particular interest in Japan if such odd souls exist may expect unexpected pleasure from this book if English metaphysical poetry grooves hyperlogical nonsense verse outrageous epigrams the possibilities and process of translation between exotic tongues the reason of puns and rhyme outlandish metaphor extreme hyperbole and whatnot tickle their fancy Read together with *The Woman Without a Hole* also by Robin D Gill the hitherto overlooked ulterior side of art poetry in Japan may now be thoroughly explored by monolinguals though bilinguals and students of Japanese will be happy to know all the original Japanese is included amazon com

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