



THE FLOATING WORLD

A COLLECTION OF JAPANESE WOODCUTS

FIG. 1



The top right corner of the cover features a cluster of stylized, overlapping leaves. Some leaves are a dark grey color with white veins, while others are a teal color with white veins. The leaves are arranged in a way that they appear to be growing from a common point, with some leaves partially obscuring others.

JAPANESE PRINTMAKING AND THE WORLD OF TOKUGAWA

David Jortner, Ph.D.
Associate Professor of Theater Arts, Baylor University
Graduate Program Director
History, Theory, and Directing

The bottom right corner of the cover features a cluster of stylized, overlapping leaves. Some leaves are a dark grey color with white veins, while others are a teal color with white veins. The leaves are arranged in a way that they appear to be growing from a common point, with some leaves partially obscuring others.



Woodcut printing is perhaps the best known of all Japanese art forms. A quick perusal on Amazon.com, for example, allows one the opportunity to purchase a myriad of items adorned with Hokusai's famous print *The Great Wave off Kanagawa* (c. 1829-1833) (FIG 2.). There are *Great Wave* bed sheets, t-shirts, shower curtains, game controllers, socks, and cell phone cases readily available all adorned with the image of Hokusai's cresting wave and hapless boats, Mt. Fuji serene in the background. No other Japanese art form, whether the kabuki theatre, the films of Kurosawa, or even haiku poetry has stood for so long as a marker of "Japan" in the Western mindset.

It is unfortunate, then, that so many of us in the West know so little about this art form and the world wherein it emerged and flourished. In displaying the Martin Museum's collection of Japanese prints it is our hope that Baylor and central Texas populations can gain a greater appreciation of this art form and its role in Japanese history and culture.

These prints are images from the history, theatre, and the "Floating World" of the Tokugawa era; they serve not only as exquisite works of art but also as cultural artifacts illustrating the lives and world of Tokugawa Japan.

小倉擬百人一首



巻の終小謡曲の石橋を擬へて御製ハ別
 百敷や百の敷ま金く揃ふ白花主分の大
 筋力實錦繪の獅子頭彫得て當板え
 是を嚴の富貴草ふるきをあらふ新板物と
 世に流行をあらふことなりひと

柳下亭種員筆記



一重齋

國五方画



彫工房次郎



UKIYO-E AND PRINTMAKING

Woodcut printing has a long history in Japan. The earliest known prints were religious Buddhist scrolls from the eighth century CE; other Buddhist texts continued to be printed throughout the years. With the rise of the Tokugawa shogunate (1600-1868) and the resultant growth in literacy and the middle class, printmaking grew in popularity and consumption. Initially, secular prints and books were created illustrating classical Japanese literary works such as the *Tale of Ise*. By the mid-Tokugawa era, woodcut printing was used to create a variety of products such as travel guides, advertisements, and souvenirs.

うね満木

ほととぎす

夏の

帳

蚊屋

ち



FIG. 5



THE FLOATING WORLD

Japanese woodcut printing is most often associated with *ukiyo* (浮世) the “floating world” of urban Edo (now Tokyo), Kyoto, and Osaka. The Tokugawa era saw a tremendous growth in these urban centers as well as the rise of a merchant middle class and its attendant economic consumption. All three cities had associated pleasure quarters or red light districts (*yūkaku* 遊廓)—Yoshiwara in Edo, Shimabara in Kyoto, and Shinmachi in Ōsaka—where townspeople could drink, gamble, attend the theatre and engage in other pursuits. Originally created by the shogun as a method of social control (by setting up areas of legal prostitution he hoped that the merchants would spend their money and thus lose economic and political influence), Yoshiwara and its counterparts became areas where the strictly controlled social hierarchy of Tokugawa Japan was disrupted; as long as they had money, commoners and samurai stood on equal footing. Samurai, in fact, had to leave their weapons at the gate to Yoshiwara.



As a result of the amount of money flowing through the red light district, other entertainers and services sprang up in these areas. This nighttime entertainment—which included comedians, teahouses, bars, kabuki theatre, bathhouses, courtesans, geisha, dancers and artists—became known as the *mizu shōbai* (水商売) or water trade. This world provided a treasure trove of source material for the *Ukiyo-e* artist—many woodcut prints were of notable kabuki actors, courtesans, and geisha. The combination of rich subject matter as well as middle and upper class patrons interested in purchasing prints made the floating world an obvious choice for Japanese artists.

The prints belonging to the Martin Museum of Art reflect the diversity of the floating world as well. There are prints of courtesans and bathhouses, actors and samurai. They present a broad look at the inhabitants of this world and provide a fascinating snapshot of 19th-century urban Japan.





あやひ
葵の葉
さの
茂
内
煤
拂
の
図

楊
河
南
延

FIG. 8

IMAGES

COVER: *Sawamura Tanosuke III as the Geisha Sankatsu*, ca. 1863, Toyohara Kunichika (1835-1900), Color woodcut on mulberry paper, 14.25" x 9.25", Martin Museum of Art 1983.04.005.

FIG 1: *Kanbara Ferry at the Fuji River* from the series, *53 Stations by Two Brushes*, ca. 1855, Utagawa Hiroshige (1797-1858), Utagawa Kunisada (Toyokuni III) (1786-1865), Colored woodcut on mulberry paper, 13.5" x 9", Martin Museum of Art 1983.01.002.

FIG 2: *Under the Wave off Kanagawa* (Kanagawa oki nami ura), also known as *The Great Wave*, from the series *Thirty-six Views of Mount Fuji* (Fugaku sanjūrokkei), ca. 1830-32, Katsushika Hokusai. Image courtesy of metmuseum.org.

FIG 3: Poem #100 from *Ogura Nazorae Hyakunin Isshu*, 1845-1847, Utagawa Kuniyoshi (1797-1861), Colored woodcut on mulberry paper, 14.25" x 10", Martin Museum of Art 1983.04.002.

FIG 4: *Actors Sawamura Yodogoro II as Kawatsura Hōgen and Bandō Zenji as Onisadobo*, 20th Century Impression, Original 1794, After Tōshūsai Sharaku (Active 1794-1795), Colored woodcut on mulberry paper, 16" x 9.75", Martin Museum of Art 1978.03.005.

FIG 5: *Courtesan* from the series *Seriō Bijin Awase [Beautiful Women of the Yoshiwara]*, ca. 1770, Suzuki Harunobu (1725-1770), Colored woodcut on mulberry paper, 10.5" x 7.25", Martin Museum of Art 1991.174.001.

FIG 6: *The Actor Bandō Hikosaburo*, Mid 19th Century, Utagawa Kunisada (1786-1864), Colored woodcut on mulberry paper, 13.5" x 9", Martin Museum of Art 1983.04.001.

FIG 7: *View of Imaki Point from Maizaka* from the series *53 Stations of the Tokaido Road*, 1833-34 Utagawa Hiroshige (1797-1858), Colored woodcut on mulberry paper, 9.25" x 14.25", Martin Museum of Art 1991.173.001.

FIG 8: *Bijin [Beautiful Women]*, Late 19th Century, Attributed to: Yoshu Chikanobu (Toyohara) (1838-1912), Color woodcut on mulberry paper, 13.75" x 9", Martin Museum of Art 1983.04.004.

SPECIAL THANKS

A special thanks is due to David Jortner, Ph.D., for his work on *The Floating World*, and for his words in this catalog. His expertise in the field of Japanese theater and culture was instrumental in the identification of several of our Japanese woodcut holdings.

Thanks also to Yushiko Gaines and Yuko Prefume, both senior lecturers in our Modern Languages and Cultures Department at Baylor. Their work in translating text helped to further identify and solidify our holdings and allow for robust understanding of our collection.

The Martin Museum staff is also deserving of thanks for their continued efforts. Krista Latendresse for her design work on the exhibition, and Chani Jones for her research and writing for the exhibition.

Thank you to the Department of Art and Art History, Baylor University, and all our continued supporters.

Allison Chew, Director
Martin Museum of Art, Baylor University



MARTIN MUSEUM of ART

Museum exhibitions, programs and publications are funded in part by the generous support of the Martin Museum Art Angels Endowed Fund, the Ted and Sue Getterman Endowed Fund, and the Virginia Webb Endowed Fund.

Copyright ©2020 Martin Museum of Art, Baylor University. No part of this publication may be reprinted or reproduced in any form, by any means, electronic or mechanical, including photography, or by any information storage or retrieval system, without the written permission of the Martin Museum of Art, Baylor University, 60 Baylor Avenue, Waco, TX 76706.
Printing: Integ, Waco TX.
Design: Krista Latendresse

www.baylor.edu/martinmuseum