Finding Aid for the
Japanese Woodblock Prints Collection, c.1694-1957
Los Angeles Public Library Special Collections

OVERVIEW

Identifier/Call No.: SPEC 0003
Creators: Everett Robbins Perry, Lilla S. Perry and Los Angeles Public Library
Title: Japanese Woodblock Prints Collection
Dates: c.1694-1957
Language: Japanese, Chinese and French
Scope and Content: The Japanese Print Collection consists of 317 prints and reproductions of Edo period (18th to 19th century) ukiyo-e prints from artists such as Hiroshige, Hokusai, Kunisada, Kuniyoshi, Masanobu, Shunsho, and many more. Ukiyo-e prints primarily focus on Edo period pictures of the "floating world," capturing beautiful women, city dwellers, and the temporary existence of man on earth.
Quantity: 4.34 cubic feet (6 drop-front print boxes)
Location: Special Collections, Los Angeles Public Library, 630 W. 5th Street, Los Angeles, California 90071.

ADMINISTRATIVE/BIOGRAPHICAL HISTORY

The Japanese Woodblock Prints Collection was likely started in the 1910s and refined by City Librarian Everett Robbins Perry and his wife Lilla Simmons Perry. The couple purchased prints from Thomas R. Fleming and John C. Bentz to add to the Los Angeles Public Library's collection. It was around this time that Miss Bella Mabury made a sizable donation of Japanese woodblock prints to the Library as well.

Following the practice of large East Coast public libraries, print collections were developed and exhibited at the Central Library of the Los Angeles Public Library in the 1920s. When not on exhibit, the prints were available for patrons to view upon request at the library to generate interest in printmaking and to offer the public access to graphic arts materials.

The Library's collection has 317 Japanese woodblock prints which span from approximately 1694-1957. The collection consists of both original and replicated or reproduced prints. Some highlights include the complete series of *The Fifty-three Stages of the Tokaido* by Utagawa Hiroshige, *The Great Wave off Kanagawa* by Katsushika Hokusai, examples of the kirazui technique, and oversize prints.

In December 1929, the Los Angeles Public Library displayed a group of prints from the collection of Mrs. James W. Johnson curated by Judson D. Metzgar. Metzgar later wrote the catalogue of Japanese woodblock prints owned by the library.

On December 12, 1978, Mr. George Kuwayama of the Los Angeles County Museum of Art evaluated and appraised the library's collection. The appraisal was then sent to John D. Bruckman, the Collections Development Manager for Thomas R. Fleming's collection of Japanese Prints.

In 1985, Collections Manager Romaine Ahlstrom oversaw the Japanese Prints Collection and corresponded with Curator of Education Cathy Gilbert at the Edward-Dean Museum & Gardens in Cherry Valley, California, to display forty-four of the prints in the Los Angeles Public Library's collection. It is likely that Jeff Weber worked closely with Romaine Ahlstrom in processing and managing the collection during

this time. The art show was titled *Japanese Prints: From the Collections of the Los Angeles Public Library* and was held from June 9 through July 21, 1985.

In June 1990, Central Library Director Elizabeth K. Gay, and Collections Manager Romaine Ahlstrom corresponded with Assistant Supervisor of Cultural Arts Marie Sofı at the Civic and Cultural Center to host the exhibition *Visit to Japan* in the city of Brea from July 14 to August 17, 1990.

The library's collection of Japanese prints includes the complete series *The Fifty-Three Stations of the Tokaido Road: Great Tokaido by Utagawa Hiroshige* (1797-1858). This series consists of 55 horizontal ōban format woodblock prints. Hiroshige combined the newly available Western pigment color Prussian blue with a bokashi printing technique (carefully dipping the corner of a brush into water to achieve saturated and dilute colors) that allowed him to achieve a subtle color gradation in skies and water. The complete series of the Great Tokaido consists of fifty-five plates, with views of the two capitals Yedo and Kyoto being added to the fifty-three stages of the road.

The library also owns 5 of Utagawa Hiroshige's series *The Fifty-Three Stations of the Tokaido Road: Kyoka Tokaido*. Each woodblock print has a written kyoka in the corner. The term "kyoka" directly translates to "crazy verse" but refers to a playful poem in the 31 syllable tanka form.

The Tokaido (Eastern Sea) Road was the main road used during feudal Japan that ran along the coast for approximately 500 kilometers between Kyoto and Edo. This road was set up by the Tokugawa government, where guards stood watch along these 53 stations in order to facilitate the administration of the country using "five great roads:" the Kisokaido, Koshu-kaiso, Oshu-kaido, Nikko-kaido, and Hokurikoo.

Utagawa Hiroshige shares a similar reputation to Katsushika Hokusai (1760-1849) for being the foremost landscape artist in Japan. After the death of his parents at the age of fourteen, he applied for the Toyokuni school, but there was no available spot for him. He turned to Toyohiro who accepted him as his pupil. Hiroshige received a commission from the Tokugawa government to be a doshin (or official) to go to Kyoto and paint the ceremony of "presenting the horses." Hiroshige was inspired by the scenery of the Tokaido on his journey from Edo to Kyoto, dedicating himself to landscape painting. This resulted in his "Great Tokaido" series. Hiroshige is noted for his skillful effect of atmosphere, mist, sunrise and sunset, snow and rain.

Hiroshige was the last major master of ukiyo-e prints. He is most known for his landscape print series beginning in 1831 as well as his book illustrations and figure prints of actors, warriors, and girls.This collection includes prints from his legendary landscape series *Fifty-three Stations of the Tokaido*, and other views.

Hokusai was a leader of the ukiyo-e prints and was later influenced by his studies of Chinese painting and graphic art which drew his style away from the traditional ukiyo-e. He is noted for his long term dedication to creating over 30,000 designs throughout his career. This collection includes prints of a barrel maker, villagers, and a coastline from Hokusai.

Katsushika Hokusai was mentored by Katsukawa Shunsho. Hokusai's masterpieces include the following series: *The Imagery of the Poets*, *The Thirty-six Views of Mt. Fuji*, *The Hundred Poems Explained by the Nurse*, *Travelling Around the Waterfall Country*, *Views of the Bridges of Various Provinces*, and *Eight Views of the Loo-choo Islands*. He is most known as a landscape artist although the subject matter that he

painted varied greatly. Hokusai mentored Totoya Hokkei, the master in suromono design, and Tashima Gakutei, another artist famous for his surimono. Shotei Hokujiu is another pupil of Hokusai, famous for his Dutch-style landscapes.

Japanese woodblock prints are one of the most influential East Asian art forms within the Western world because of their significance to the Impressionist, Art Nouveau, and modern color sensibilities. Woodblock printing began in the 8th century to disseminate mostly Buddhist scripture. Starting from the 18th century, a wider range of colors and pigments became available which led to the evolution in the subject matter of woodblock prints. Ukiyo-e prints are influenced by Japanese folklore content such as native Shinto beliefs and Chinese derived Buddhist and Taoist legends.

Specifically in the Edo period, many different genres of Japanese woodblock prints developed: actor prints from the Kabuki theatre, courtesans of licensed brothel quarters, a separate class of explicit sexual prints (shunga). These woodblock prints have also served as an important documentation of feudal Japan, depicting important trade routes, landscapes, and rural and urban life. The iconic Edo period ukiyo-e began to decline in the 19th century with the death of Hiroshige, Hokusai, and the Meiji restoration period. With the fall of the Tokugawa shogunate, traditional subject matter fell out of favor, printmakers were put out of business, and the rapid Westernization of Japan shifted general popular interest to art forms such as photography.

The process of woodblock printing is divided into three jobs: the artist who draws the original design, the block-maker or engraver who transfers the design onto the wood, and the printer. The drawing made by the artist would be signed in ink with a fine brush. This drawing would then get passed to the engraver who pastes the drawing face down on the wooden block and cuts through the paper, transferring the outline to the block. This produced an accurate negative in high relief.

Once all required blocks are cut, they are then passed to the printer. The printer paints the colors on the block with brushes, making gradations possible. A sheet of dampened paper would be laid on each block and the impression would be rubbed off by hand with a rubber or pad called a barren. Precision and accuracy were achieved through a right-angle cut at the lower right-hand corner of the original key-block and a straight edge at the left. It is important to note that the artist's design would be destroyed as a result of this process, making it difficult to reproduce a drawing, but easy to print multiple prints. A block (generally cherry-wood) was cut for each color, in addition to the outline or key-block. These blocks were printed onto a sheet of mulberry bark paper. The blocks would be cut lengthwise, in the direction of the grain, similar to how planks are sawn. To economize wood, both sides of the block were engraved, either for another stage of the same print, or for a different print altogether.

The carved block would then be moved onto the printer who would use different colors and pigments for each block of the design. The result of this would be a beautiful woodblock print with colors that lined up with the outlines of each shape.

Ukiyo-e artists typically entered a master's studio as a pupil or apprentice in their early teens. During this apprenticeship, they were obligated to obey their master's orders that often included severe discipline. The training would start with the master giving them a simple drawing of his own as a model to follow in line drawing and brush strokes. This linework was practiced and revised with occasional guidance from the master until the apprentice received the master's approval. The difficulty of the drawings to copy was gradually increased until they were able to copy their master's work. In addition to the hands-on training,

apprentices would watch his master at work to learn technical skills and also kept the studio in order by dissolving pigments, stretching silk on a frame and applying dosa to it, and running errands inside and outside of the household to pay cover the cost of lessons and living. This process usually continued for around 4-5 years.

Carvers of woodblock prints started their training at ten years old and practiced carving for a typical period of ten years. Carving apprentices served their masters in general work in the wood shop and started their training with simple characters working their way through blocks for song books in large characters until perfected. Then, they would start to carve patterns on the dresses worn by figures in the pictures, gouge the parts of the block that were not to show ink nor color, and study geometric patterns. Then, the apprentice would move on to carving the human figure, beginning with the hands and feet, slowly working up to the nose which had to be carved in one continuous line. After the nose, the carver would practice the ear and head.

The printing apprentices would first learn how to moisten the paper, washing cloths and brushes, providing water, dissolving pigments, and cooking the paste used for printing. Then, the hands-on practice would begin with the printing of inexpensive, easy, and simple nishiki-e with gray, yellow, or blue. They were also allowed to try the embossing technique as they worked their way up to more expensive pigments.

“[Ukiyo-e art] is generally divided into three or four periods: (i) the Primitives, from the foundation of the school by Matabei to the invention of the true polychrome print in the time of Haurnobu (c.1765); (ii) the second period, from 1765 to the death of Utamaro in 1806; (iii) the third period, 1806-1825; and the fourth, the decline from 1825-1860. A fifth period, known as the downfall, from 1860 onwards, might be added; but the work of this period is so inferior that it hardly merits attention except, perhaps, from the historical point of view.” (Stewart, Basil. “A Guide to Japanese Prints and their Subject Matter.” Dover Publications Inc., 1979.)

The Torii school was founded by Torii Kiyonobu (1664-1729) and concerned themselves mostly with theatrical subjects. Kiyonobu was then followed by Kiyomasu, who is thought to have been his younger brother. The next head of the Torii school was Torii Kiyomitsu (1735-85), son of Kiyomasu. Despite having lived into the polychrome period of Japanese woodblock prints, he largely continued the tradition of using two to three color prints. Kiyomitsu worked in the hoso-ye form or pillar prints that are characterized by their narrow vertical shape. The fourth master of the Torii school was Kiyonaga (1742-1815), and color-printing had created its highest excellence during this time. Despite being mentored by Kiyomitsu, Kyonaga abandoned the tradition of actor-prints in the Torii school temporarily and only returned to this subject matter right before retirement. Kiyonaga was particularly interested in the portraiture of women in their daily occupations, promenading out of doors, or portraits of the most famous beauties of the “green-houses.” Kiyonaga was also responsible for developing the three and five sheet print into a single design. The fifth master of the Torii school was Kiyomine, who sometimes signed himself as Kiyomitsu.

The library’s collection houses one Torii Kiyohiro print, two Torii Kiyomasu prints, one Torii Kiyomiine print, one Torii Kiyomitsu print, and three Torii Kiyonaga prints, and one Torii Kiyonobu print. The subject matter of these prints include female portraits, actor portraits, theater scenes, and landscape prints.

Kiyonaga had a large influence on multiple artists. Most prominently, Katsukawa Shuncho (c.1770-1820) (previously identified as Katsukawa Shunsho’s mentee) explored a similar subject matter of female

portraiture. Additionally, artists Katsukawa Shunzan (worked c.1776-1800), Katsukawa Shunko (worked c. 1760-90), Kubo Shuman (worked 1780-1800), and Shunyei (1762-1819).

Katsukawa Shunsho (1726-93) whose work also portrays actor portraits in the hoso-ye form. He founded the Katsukawa school that revived the theatrical print during the polychrome period. Katsukawa Shunyei carried on the traditions of the Katsukawa school. Another pupil of Shunsho is Katsukawa Shunko whose brief career ended after his right hand was paralyzed. Shunyei's pupils were Katsukawa Shuntei (1770-1820) and Katsukawa Shunsen (worked c. 1820). Shuntei was known for his prints illustrative of history, legends, and battle scenes. Shunsen is known for his figure-studies of women and landscapes, noted for his pleasing color-scheme of pale blue, apple-green, and rose-red.

The library's collection of Katsukawa school prints consist mainly of theatrical depictions and actor portraits. The collection consists of two Katsukawa Shuncho prints, four Katsukawa Shunko prints, one Katsukawa Shunsen print, six Katsukawa Shunsho prints, and five Katsukawa Shuntei prints. Notable series include parts of Katsukawa Shuntei's theatrical depictions of *The Tale of Revenge: The Story of Tameya Botaro*.

Kiyonaga's retirement from color-print designing led to the period of Utamaro and his pupils. Utamaro (1754-1806) had created a new style of female beauty by exaggerating the proportions of the body: heads were twice as long as they were broad, slim long necks, narrow shoulders, short slit eyes, elongated noses, and narrow lips. Utamaro's father and mentor Toriyama Sekiyen (1712-88) was a painter of the Chinese school and had a large influence on both Utamaro and other artists such as Eishosai Choki (1725-95). Utamaro's legacy was best carried on by Kitagawa Kikumaro (worked c.1790-1820).

Utamaro's main rival was Toyokuni (1769-1825), the pupil of Toyoharu, as they were both interested in female portraiture. Another rival of Utamaro was Kikugawa Eizan (1787-1867).

Hosoda Eishi (1756-1829) was another contemporaneous artist with Utamaro whose figures tended to be more naturalistic with a signature pale yellow background. Eishi was a samurai who first studied painting in the aristocratic Kano school. As a woodblock printer, he was dedicated to portraying beautifully attired ladies, but he later returned to painting. Eishi was also known for his smaller, almost square prints (similar to the size of a surimono) depicting the popular courtesans of the day on parade with their attendants. Additionally, he designed triptychs. Eishi founded the Hosoda school and the most prominent followers include Eisho, Eusui, Eiri, and Gokyo.

The library's collection includes four Hosoda Eishi prints, mainly portraits of women in daily settings, for example, courtesans with their attendants. The library also has one Hosoda Gokyo print of similar subject matter.

The Okumura school was contemporaneous with the Torii School. Founded by Okumura Masanobu (1685-1764). Initially a bookseller and publisher, he was also known to go by the name Hogetsudo. The invention of the lacquer-print (a technique used to intensify colors to mimic lacquerware) is attributed to Masanobu.

The library's collection has six Okumura Masanobu prints: five normal sized prints and one oversize print. The Masanobu prints depict multiple mythical figures in East Asian culture, specifically rooted in Taoist

theology. The prints' subject matter consist of but are not limited to the Goddess Benten, the warrior Guan Yu, and the Taoist immortal Chang Kuo. The oversize print is an actor portrait.

Ishikawa Toyonobu (1711-85) was an important artist whose work spanned across the first and second period of Japanese woodblock prints. Toyonobu was the mentor to Utagawa Toyonobu and Ishikawa Toyomasa. The library has two Ishikawa Toyonobu prints.

The Utagawa school was founded by Toyonobu's brother, Toyoharu (1733-1814). This school pioneered purely landscape drawings, theatrical prints, and actor-portraits. Toyoharu's pupil Toyohiro (1763-1828) trained the great Hiroshige, Hokusai, and Toyokuni. Toyokuni (1769-1825) had numerous pupils. Kunisada (1786-1865) is one of the best-known pupils for his high productivity. He achieved a large number of prints by doing more than the first outline drawing of a print, leaving his pupils to carry out the color-scheme, exercising no supervision over his printers. Utagawa Kuniyoshi (1798-1861) is most known for his various series of prints illustrating heroic episodes in Japanese history, legends, stories, and dramatic scenes.

Independent of the library's Utagawa Hiroshige prints, the collection consists of other Utagawa school prints from various artists: Utagawa Kunikazu (worked 1848-68), Utagawa Kunisada (1786-1865), Utagawa Kuniyasu (1794-1832), Utagawa Kuniyoshi (1798-1861), Utagawa Sadahide (1807-73), Utagawa Toyoharu (1735-1814), Utagawa Toyokuni (1769-1825), Utagawa Toyohiro (1773-1830), and some oversize prints from Utagawa Kunisada, Utagawa Kunitsuna, and Utagawa Kuniyasu.

The Osaka school was created around 1825 composed of pupils of Kunisada and Kuniyoshi. The Osaka school was famous for its actor-portraits, theatrical subjects, and landscapes. They are also noted for their surimono style. Characteristics of the Osaka school include a certain hardness of outline, cold brilliance of coloring, careful printing, and applying the kirazuri technique on full size prints instead of just the surimono (the process of using fine mica powder to create a metallic luster in the background of some woodblock prints). Utagawa Sadahide was a famous member of this school, known for his designs of landscapes in the style of Hiroshige as well as his battle scenes. The library owns Sadahide's series of prints depicting the Japanese fleet's departure from Nagoya to the Korean Peninsula during the Korean war of 1592.

Suzuki Harunobu (c.1725-1770) was a pupil of Nishimura Shigenaga (1697-1756) (mastered and popularized the true polychrome print) and was known for his portrayal of women in small, almost square, half plate sizes. These are the earliest examples of a background being introduced into Japanese woodblock prints. It was his new, distinct style that temporarily put actor-prints out of fashion. Due to his novelty and popularity, Harunobu's publisher employed Shiba Kokan (1747-71) to mimic Haranobu's style and forge his signature on prints. The library has 1 print from Suzuki Harunobu.

Isoda Koryusai (1735-90) is best known for his hashira-ye (long, narrow pillar prints measuring 27 by 5 inches) intended to hang on the hashira (pillars) of a house. Koryusai had a unique background of being a samurai, a feudal retainer of the daimyo, and became a ronin upon the death of his master. It was then that he became an artist as a means of livelihood. The library owns two Isoda Koryusai prints.

Key terms:
Bijin: Beauty or beautiful women
Bijin-ga: Picture of a beautiful woman, a genre of ukiyo-e

Biwa: Musical instrument; mandolin-like with three strings
Chonin: New middle-class city dwellers that developed during the Edo period (1603-1868)
Futon: Padded quilt
Geta: Wooden clogs raised by two small wooden bars
Hashira-e: A long, narrow print to hang on a pillar
Ichimai-e: Illustrated prints on a single sheet of paper
Kabuki: Popular classical theatre whose peak corresponded to the growth of the middle classes during the 18th century
Kache-ga: Paintings and prints of flowers and birds
Kimono: Open garments similar to a dressing gown
Kirazui: Mica printing technique consisting of applying mica powder to the paper resulting in a silvery background effect
Mon: An identifying badge or crest, often found on actors' sleeves
Musha: Warrior
Obi: Kimono sash
Onna-e: Pictures of women
Samisen: Musical instrument; a kind of guitar with three strings
Samurai: Provincial military aristocrat of the Japanese feudal system
Shogun: Military leaders who ruled Japan between 1186-1868
Shoji: Screen
Sumi: Ink stick
Sumizuri-e: Black-ink prints obtained by a single mould and hand-coloured
Surimono: Limited editions of small prints, rectangular or square, commissioned for gifts and special occasions
Suzuri: Hollowed out slab for ink
Torji: Symbolic gateway entrance to a Shinto shrine
Tzumani: Hand drawn
Uki-e: A perspective print
Ukiyo: The floating world; the temporary existence of man on earth
Ukiyo-e: Prints, paintings, and pictures of the floating world; particularly work of the Edo period
Urushi-e: Prints painted with lacquers or glues to emphasize either the red or black color to create a lustrous appearance
Yakusha-e: Portraits of actors
Yujo: Courtesans

Sources:
Chiappa, J. Noel. *Glossary of Terms Useful for Discussing Woodblock Prints*. Massachusetts Institute of Technology, http://mercury.lcs.mit.edu/~jnc/prints/glossary.html.

Chiappa, J. Noel. *The Fifty-Three Stations of the Tōkaidō*. Massachusetts Institute of Technology, http://mercury.lcs.mit.edu/~jnc/prints/53stations.html.

Department of Asian Art. *Art of the Pleasure Quarters and the Ukiyo-e Style*. In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/plea/hd_plea.htm (October 2004)

Department of Asian Art. *Woodblock Prints in the Ukiyo-e Style*. In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm (October 2003)

Edward-Dean Japanese Art Exhibit Readied. Los Angeles Times (1923-1995), 08 June, 1985, pp. 1-q10. ProQuest, https://login.lapl.idm.oclc.org/login?url=https://www.proquest.com/newspapers/edward-dean-japanese-art-exhibit-readied/docview/154220870/se-2.

Gilbert, Cathy. *Japanese Prints*. Edward-Dean Museum & Gardens, 1985.

Google Arts & Culture. *10 Facts about Hiroshige*. *Google Arts & Culture*, artsandculture.google.com /story/10-facts-about-hiroshige/lAUBlJtjfPlUyA?hl=en.

Hirano, Chie. *The Making of Japanese Prints and the History of Ukiyo-e*. *Museum of Fine Arts, Boston*, 1939.

Hiroshige's Japan: Fifty-Three Stations of the Tokaido Road. Retrieved from https://www.ashmolean.org/event/hiroshiges-japan-fifty-three-stations-of-the-taikodo-road on 8/12/2026.

Japanese Woodblock Print Search. Ukiyo-e.org.

Miller, Arthur. "The Color Print of Japan: From Moronobu to Contemporary Workers the School is Represented in Southland Exhibits." *Los Angeles Times*. 1929.

"People's Print Collection." *Los Angeles Times*.1929, pp. 1. ProQuest, https://login.lapl.idm.oclc.org/login?url=https://www-proquest-com.lapl.idm.oclc.org/newspapers/peoples-print-collection/docview/162285791/se-2.

Perry, Lilla S. "Introduction to a Catalogue: the Perry Collection of Japanese Prints." *Impressions*, no. 14, 1988, pp. 8–11. Accessed from JSTOR on July 15 2026, http://www.jstor.org/stable/42597742.

Stewart, Basil. "A Guide to Japanese Prints and their Subject Matter." Dover Publications Inc., 1979.

Streatfield, David S. "The Influence of Japan upon Gardens in California and the Pacific Northwest." *The Masters of American Garden Design: 1845-1940*, Garden Symposium, 1994, http://volunteer.hillwoodmuseum.org/wp-content/uploads/2019/01/D.Streatfield_Influence_of_Japan_cited.pdf.

"The Woodblock Prints of Utagawa Hiroshige." https://www.hiroshige.org.uk/index.html.

Yoshida, Tōshi and Rei Yuki. "Japanese Print-Making: a Handbook of Traditional and Modern Techniques." *Charles E. Tuttle Company*, 1966.

Related Materials

Adventures in Japanese Prints: A Story of Oriental Print Collecting in the Early Years of the Present Century with some Technical Criticisms on Prints and Observations on Forming a Collection (call no. 760.995 M596 folio)

Catalogue of the Collection of Japanese Prints Owned by the Los Angeles Public Library (call no.

760.995 L879)
Chats on Japanese Prints (call no. 760.9956 F447a)
A Note on Traditional Japanese Print Sizes (call no. 760.9956 P647)

ADMINISTRATIVE INFORMATION

Use Restrictions
Any reproduction, redistribution, publication, or other use, by any means, without prior written permission is prohibited.

Photocopies, copy prints and digital images can be provided. With the proper fees and permissions, many images can be used in commercial and non-profit applications.

For personal and commercial uses of the Library's images, the Library will send to the user a Commercial Use Agreement which states access rights to images and copyright restrictions. This agreement must be returned to the library before the order will be processed. It will also state proper credit to be used for the product whenever photographs are used in commercial or non-profit situations. Further information regarding Use and Reproduction may be found on the Library's website:
https://tessa.lapl.org/special-collections-ordering

Access Restrictions
This collection is open for research by appointment only in the Special Collections Reading Room. Information about setting appointments can be found on the Library's website at https://www.lapl.org/branches/central-library/departments/special-collections.

Provenance / Source of Acquisition:
The prints were obtained from the following collectors starting from the 1920s:

Donations from Everett Robbins Perry, City Librarian from 1911-34, and his wife Lilla S. Perry, who were interested in Japanese prints and their collectors across Los Angeles. They made multiple visits to the residence of Thomas R. Fleming in Long Beach to view their Japanese print collection. It seems as though the Perry couple maintained a personal relationship with other major collectors such as the John C. Bentz Company and Miss Bella Mabury. Lilla Perry wrote about a dealer named Mr. Matsumoto who visited their house.

Purchases from Thomas R. Fleming, a Long Beach based Japanese print collector. Mr. and Mrs. Fleming collected Japanese prints together as a couple.

Gifts of Miss Bella Mabury, one of two philanthropic sisters who donated artwork to major California museums such as the Los Angeles County Museum of Art. They were known for their collection of Edo period ukiyo-e woodblock prints such as the Utagawa Hiroshige collection of the Fifty Stages of the Great Tokaido.

Purchases from John C. Bentz, one of two Bentz brothers who were leading East Asian art collectors in Pasadena during the 1920s.

Purchases from Judson D. Metzgar, a prominent art dealer and collector of Japanese woodblock prints.

Preferred Citation
[Item], Japanese Woodblock Prints Collection. Los Angeles Public Library Special Collections.

Processing History
Archival processing was started at the Los Angeles Public Library by Rosemarie Knopka, Librarian Archivist, and Heather Yang, Diversity and Inclusion Apprentice, at the Central Library in June 2026 and completed in August 2026.

Metadata about the prints has been available in the Japanese Prints Index, a database accessible through the Los Angeles Public Library website, for a number of years.

ARRANGEMENT

The materials are organized in the following series:

Series 1: Eisho School
Series 2: Katsukawa School
Series 3: Katsushika School
Series 4: Kitagawa School
Series 5: Torii School
Series 6: Utagawa School
Series 7: Artists
Series 8: Miscellaneous
Series 9: Oversize

Note: The artist titles follow the Japanese tradition of going from last name to first name without a comma separation.

INDEXING TERMS

The Los Angeles Public Library used Library of Congress Subject Headings, Name Authority Headings and Thesaurus for Graphic Materials (TGM) as sources for indexing terms.

Topics:
Edo (Japan)--History--1600-1868
Meiji period, Japan, 1868-1912
Shin hanga (Art movement)
Sōsaku hanga
Ukiyo-e

Persons:
Ahlstrom, Romaine
Bouvet, Joachim (1656-1730)
Eishōsai Chōki
Fang Guancheng (1698-1768)
Giffart, Pierre (1638-1723)
Hishikawa Moronobu

Hosoda Eishi (1756-1809)
Isoda Koryūsai
Kawase Hasui (1883-1957)
Kawanabe Kyōsai (1851-89)
Kitao Shigemasa (1739-1820)
Kubo Shunman (1757-1820)
Lou Shou (1090-1162)
Metzgar, Judson D.
Nishimura Shigemasa (1697-1756)
Oda Kazuma (1882-1956)
Ohara Koson (1877-1945)
Okumura Masanobu (1686-1764)
Perry, Everett Robbins
Perry, Lilla S.
Suzuki Harunobu (1725-70)
Takahashi Shōtei (1871-1945)
Torii Kiyonaga (1752-1829)
Tōshūsai Sharaku
Totoya Hokkei
Utagawa Hiroshige (1797-1858)
Utagawa Kunikazu
Utagawa Kunisada (1786-1864)
Utagawa Kuniyasu (1794-1832)
Utagawa Sadahide (1765-1825)
Utagawa Toyoharu (1735-1814)
Utagawa Toyokuni (1765-1825)
Utagawa Toyohiro (1773-1829)

Genre/format:
Nishiki-e
Printmaking
Prints (visual works)
Woodcuts (prints)

CONTAINER LIST

Items are described in the following format:
Box : Folder Last name First Name (date range of items in the folder). *Title* Series (date).

Series 1: Eisho School

1 : 1 Eishō Narazaki (c.1920)
File contains *Snow-Laden Reeds and Kingfisher* (c.1920). Woodblock print. 1 print

1 : 2 Eishō, Chōkōsai (undated)

File contains *Women Playing Music on a Boat* (undated). Woodblock print. Right side of triptych. 1 print

Series 2: Katsukawa School

1 : 3 Katsukawa Shuncho (undated)
File contains 2 prints:

- *Actor Ichikawa Komazo as the Apprentice Hisamatsu* (undated). Woodblock print.
- *Senzan from the Chojiya and Ogino from the Ogiya Parading with their Kamuro* (undated). Woodblock print.

1 : 4 Katsukawa Shunkō (c.1785)
File contains 4 prints:

- *Actor in a Female Role – Segawa Kikunojo* (c.1785). Woodblock print.
- *Gathering Shellfish at Low Tide* (undated). Woodblock print.
- *Three Women on a Platform* (undated). Woodblock print.
- *Viewing Cherry Blossoms at Goten-yama* (undated). Woodblock print.

1 : 5 Katsukawa Shunsen (1804-20)
File contains *Travelers in Snow* (1804-20). Woodblock print. 1 print

1 : 6 Katsukawa Shunshō (1770-76)
File contains 6 prints:

- *The Syllable Wo: Writing on a Rock with Blood* from the series: Tales of Ise in Fashionable Brocade Prints (1770-73). Woodblock print.
- *No. 1* from series: Silkworm Cultivation (Kaiko yashinai gusa) (1772). Woodblock print.
- *The Actor Otani Tomoemon I as Kasahari Hokkyo from the play: Kazoe Uta Ue Soda, performed at the Nakamura Theater in the First Month*, 1776 (c.1776). Woodblock print.
- *Actor Matsumoto Koshiro as a Samurai* (undated). Woodblock print.
- *Actor Sawamura Sojuro* (undated). Woodblock print.
- *Actor in Female Role* (undated). Woodblock print.

1 : 7 Katsukawa Shuntei (1815-29)
File contains 5 prints:

- *Benkei* (1815-29). Woodblock print.
- *Daikoku*, God of Riches (undated). Woodblock print.
- *Tale of Revenge: The Story of Tameya Botaro* (undated). Woodblock print. Left side of triptych.
- *Tale of Revenge: The Story of Tameya Botaro* (undated). Woodblock print. Center of triptych.
- *Tale of Revenge: The Story of Tameya Botaro* (undated). Woodblock print. Right side of triptych.

Series 3: Katsushika School

1 : 8 Katsushika Hokusai (1827-32)
File contains 4 prints:

- *Bushū Tamagawa no. 27* from the series: Thirty-six Views of Mt. Fuji (1831). Woodblock print. Purchased from Jonathan D. Metzger.
- *Ushibori in Hitachi Province* no. 36 from the series: Thirty-six Views of Mt. Fuji (1831). Woodblock print.
- *Kirifuri Waterfall at Kurokami Mountain in Shimotsuke* from the series: A Tour of Waterfalls in Various Provinces (c.1832). Woodblock print.
- *Rōben Waterfall at Ōyama in Sagami Province* from the series: A Tour of Waterfalls in Various Provinces (c.1827). Woodblock print.

1 : 9 Katsushika Hokusai (1804-32)
File contains 9 prints:

- *Wayside Scene in Oji* (c.1804). Woodblock print.
- *The Amida Falls in the Far Reaches of the Kisokaidō Road* (Kisoji no oku Amida-ga-taki), from the series: A Tour of Waterfalls in Various Provinces (Shokoku taki meguri) (c.1827). Woodblock print.
- *Fujimigahara in Owari Province (Bishū Fujimigahara)* from the series: Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei) (c.1830-32). Woodblock print.
- *Noboto Bay (Noboto no ura)* from the series: Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei) (c.1830-32). Woodblock print. Purchased from Oriental Art Shop.
- *The Great Wave Off Kanagawa* from the series: Thirty-six Views of Mt. Fuji (c.1831). Woodblock print.
- *The Drum Bridge at Kameido Tenjin Shrine* from the series: Remarkable Views of Bridges in Various Provinces (Shokoku meikyō kiran 諸国名橋奇覧) (c.1834). Variation with yellow horizon and blue striped clothing on far left figure. Woodblock print.
- *The Drum Bridge at Kameido Tenjin Shrine* from the series: Remarkable Views of Bridges in Various Provinces (Shokoku meikyō kiran 諸国名橋奇覧) (c.1834). Variation with reddish brown ombre horizon and uncolored or yellow striped clothing on far left figure. Woodblock print.
- *Two Men Standing and a Woman Seated in a House* (undated). Woodblock print.
- *Kan'ei-ji in Ueno* (undated). Woodblock print.

Series 4: Kitagawa School

1 : 10 Kitagawa Kikumaro (undated)
File contains *Two Women Looking at a Scroll with a Kimono* (undated). Woodblock print. 1 print

1 : 11 Kitagawa Utamaro (1792-1805)
File contains 13 prints:

- *Uwaki no so* 浮気之相 *(The Fickle Type)* from the series: Fujin sogaku jittai 婦人相学十躰 (Ten Physiognomies of Women) (c.1792-93). Woodblock print.
- *Flower Design* (undated). Woodblock print.
- *Courtesan and Kamuro* (undated). Woodblock print.
- *Two Courtesans* (c.1800). Woodblock print.
- *Woman and Child* (undated). Woodblock print.
- *Hawking near Mt. Fuji* (c.1800). Left side of triptych. Woodblock print.
- *Two Beauties Preparing to Write a Letter* (undated). Woodblock print.
- *Portrait of Woman and Man* (undated). Woodblock print.
- *Kisen Hoshi from the series: Modern Children as the Six Poetic Immortals (Tosei Kodomo Rokkasen)* (1804). Woodblock print.
- *Karakoto of the Chojiya, Kamuro Ageha and Yayoi* (1805). Woodblock print.
- *Japanese Gods of Fortune with Female Attendants* (c.1800). Woodblock print. Left side of triptych.
- *Japanese Gods of Fortune with Female Attendants* (c.1800). Woodblock print. Center of triptych.
- *Japanese Gods of Fortune with Female Attendants* (c.1800). Woodblock print. Right side of triptych.

Series 5: Torii School

1 : 12 Torii Kiyohiro (c.1776)
File contains *The Harmonic Couple* (c.1776). Woodblock print. 1 print

1 : 13 Torii Kiyomasu (undated)
File contains *Actor Ichikawa Danjuro and Three Other Actors* (undated). Hand-colored woodblock print. 1 print

1 : 14 Torii Kiyomine (undated)
File contains *Woman and Child Looking at a Branch* (undated). Woodblock print. 1 print

1 : 15 Torii Kiyomitsu (1765)
File contains *Ötani Hiroji as Sakata no Kintoki and Onoe Matsusuke as Bijo Gozen* (1765). Woodblock print. 1 print

1 : 16 Torii Kiyonaga (1779-89)
File contains 3 prints:
- *Summer Twilight on the Banks of the Sumida River* (c.1779-89). Woodblock print. Part of a diptych.
- *Viewing the Bush Clover at Hagidera* from the series: A Brocade of Eastern Manners (Fuzoku Azuma no nishiki*)* (1783-84). Woodblock print. Part of a diptych. Purchased from Thomas R. Fleming.

- *Two Women and Two Children* (undated). Woodblock print.

Series 6: Utagawa School

2 : 1 Utagawa Hiroshige (c.1797-1858)
File contains 7 prints:

- *Crane at Sunrise* (a) (c.1797-1858). Woodblock print.
- *Geese and Moon* (b) (c.1797-1858). Woodblock print.
- *Black Bird on a Willow Branch* (c) (c.1797-1858). Woodblock print.
- *Nihonbashi* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Nihonbashi: Morning Scene no.1* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Shinagawa no. 2* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Kawasaki no. 3* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.

2 : 2 Utagawa Hiroshige (1833-34)
File contains 10 prints:

- *Kanagawa no. 4* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Hodogaya no. 5* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Totsuka no. 6* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Fujisawa no. 7* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Hiratsuka no. 8* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Oiso no. 9* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Odawara no. 10* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Hakone no. 11* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Mishima no. 12* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Numazu no.13* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.

2 : 3 Utagawa Hiroshige (1833-34)
File contains 11 prints:

- *Hara no. 14* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Yoshiwara no. 15* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Kambara no. 16* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Yui no. 17* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Okitsu no. 18* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Ejiri no. 19* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print. Purchased from John C. Bentz Company.
- *Fuchu no. 20* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with red sky and green clothing in bottom right corner. Woodblock print.
- *Fuchu no. 20* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34), variation with blue sky and blue clothing in bottom right corner. Woodblock print.
- *Mariko no. 21* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Okabe no. 22* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Fujieda no. 23* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.

2 : 4 Utagawa Hiroshige (1833-34)
File contains 13 prints:

- *Moon, Bird, and Pine Tree* (undated). Woodblock print.
- *Shimada no. 24* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Kanaya no. 25* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with darker water toward bottom and darker orange sky. Woodblock print.
- *Kanaya no. 25* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with darker water toward shore and lighter orange sky. Woodblock print.
- *Nissaka no. 26* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Kakegawa no. 27* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Fukuroi no. 28* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Mitsuke no. 29* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with lighter paper. Woodblock print.

- *Mitsuke no. 29* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with darker paper. Woodblock print.
- *Hamamatsu no. 30* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with more prominent blue and orange striped clothing. Woodblock print.
- *Hamamatsu no. 30* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with blended blue and orange striped clothing. Woodblock print.
- *Maisaka no. 31* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Arai no. 32* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.

2 : 5 Utagawa Hiroshige (1833-34)
File contains 10 prints:

- *Shirasuka no. 33* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Futagawa no. 34* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Yoshida no. 35* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with purple horizon line and uncolored person in top right corner. Woodblock print.
- *Yoshida no. 35* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with pink horizon line and colored in person in top right corner. Woodblock print.
- *Goyu no. 36* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Akasaka no. 37* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Fujikawa no. 38* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Okazaki no. 39* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with brown and green clothing on bridge crossers. Woodblock print.
- *Okazaki no. 39* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with yellow and blue clothing on bridge crossers. Woodblock print.
- *Chiryu no. 40* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.

2 : 6 Utagawa Hiroshige (1833-34)
File contains 10 prints:

- *Narumi no. 41* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Miya no. 42* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.

- *Kuwana no. 43* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Yokkaichi no. 44* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with dark purplish brown sky. Woodblock print.
- *Yokkaichi no. 44* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with reddish brown sky. Woodblock print.
- *Ishiyakushi no. 45* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Shono no. 46* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with gray background. Woodblock print.
- *Shono no. 46* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Variation with yellow background and damage in center. Woodblock print.
- *Kameyama no. 47* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Seki no. 48* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.

2 : 7 Utagawa Hiroshige (1833-57)
File contains 10 prints:

- *Sakanoshita no. 49* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Tschiyama no. 50* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Minakuchi no. 51* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Ishibe no. 52* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Kusatsu no. 53* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Otsu no. 54* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Kyoto no. 55* from the series: Fifty-three Stages of the Tokaido - Great Tokaido (1833-34). Woodblock print.
- *Koya Tama River* from the series: Six Tamagawa Rivers (1857). Woodblock print.
- *Chofu Tama River, Province of Musashi* from the series: Six Tamagawa Rivers (1857). Woodblock print. Purchased from Thomas R. Fleming.
- *Kimuta Tama River, Province of Settsu* from the series: Six Tamagawa Rivers (1857). Woodblock print. Purchased from Thomas R. Fleming.

2 : 8 Utagawa Hiroshige (1834-58)
File contains 16 prints:

- *Nosi Tama River, Province of Yamato* from the series: Six Tamagawa Rivers (1857). Woodblock print. Purchased from Thomas R. Fleming.

- *Ide Tama River, Province of Yamashiro* from the series: Six Tamagawa Rivers (1857). Woodblock print. Purchased from Thomas R. Fleming.
- *Noda Tama River, Mutsu Province* from the series: Six Tamagawa Rivers (1857). Woodblock print. Purchased from Thomas R. Fleming.
- *Nagakubo no. 28* from the series: Sixty-nine Stations of the Kisokaido (1834-1842). Woodblock print.
- *Agematsu no. 39* from the series: Sixty-nine Stations of the Kisokaido (1834-1842). Woodblock print.
- *Takamiya no. 65* from the series: Sixty-nine Stations of the Kisokaido (1834-1842). Woodblock print.
- *Mt. Asuka in the Eastern Capital* from the series: Thirty-six Views of Mt. Fuji (1852). Woodblock print.
- *Hodogaya no. 5* from the series: Fifty-three Stages of the Tokaido - Kyoka Tokaido (c.1840-1842). Woodblock print.
- *Fujisawa no. 7* from the series: Fifty-three Stages of the Tokaido - Kyoka Tokaido (c.1840-1842). Woodblock print.
- *Fujieda no. 23* from the series: Fifty-three Stages of the Tokaido - Kyoka Tokaido (c.1840-1842). Woodblock print.
- *Nissaka no. 26* from the series: Fifty-three Stages of the Tokaido - Kyoka Tokaido (c.1840-1842). Woodblock print.
- *Hamamatsu no. 30* from the series: Fifty-three Stages of the Tokaido - Kyoka Tokaido (c.1840-1842). Woodblock print.
- *Kameido Temple* from the series: Famous Views of Edo (c.1797-1858). Purchased from the John C. Bentz Company. Woodblock print.
- *The Precincts of the Kinryuzan Temple in Asakusa* from the series: Famous Places of Edo - Edo Meisho (c.1797-1858). Woodblock print.
- *Looking Toward Ikenohata from the Hill of the Yushima Tenjin Shrine* from the series: Famous Places of Edo - Edo Meisho (c.1797-1858). Woodblock print.
- *Boats Sailing Back at Azumabashi* from the series: Eight Views of the Sumida in Edo (c.1797-1858). Woodblock print.

2 : 9 Utagawa Hiroshige (c.1832-56)
File contains 10 prints:

- *Inside Kameido Tenjin Shrine* from the series: One Hundred Famous Views of Edo - Summer Scenes (c.1856-58). Woodblock print.
- *Kameido Temple* from the series: Edo meisho (c.1840-47). Woodblock print.
- *Kinryuzan Temple at Asakusa (with rain)* from the series: Edo meisho (c.1840-47). Dated with Dragon 7 Seal. Part of a triptych. Purchased from John C. Bentz Company.
- *Houses and People on a Hill Overlooking the City* (undated). Woodblock print.
- *Suruga-cho* from the series: Famous Views of the Eastern Capital (1844). Woodblock print.
- *Shower of Rain in Sunshine at Nihonbashi* from the series: Famous Views of the Eastern Capital (1833-34). Woodblock print.

- *Fireworks at Ryogoku Bridge* from the series: One Hundred Famous Views of Edo (c.1832-46). Woodblock print.
- *Fireworks at Ryogoku Bridge* from the series: Famous Places in the Eastern Capital (c.1839-47). Woodblock print.
- *Mimasaka Province: Yamabushi Valley no. 46* from the series: Pictures of Famous Places in the Sixty-Odd Provinces (1853-56). Woodblock print.
- *Oniwakamaru and the Giant Carp* from the series: Life of Yoshitsune (c.1845). Woodblock print.

2 : 10 Utagawa Hiroshige (c.1835-52)
File contains 10 prints:

- *Woman Gathering Seaweed* (c.1835). Woodblock print.
- *Okitsu, Ejiri, Yui, and Fuchū, no. 5 from the series: Cutouts for the Fifty-three Stations* (c.1852). Woodblock print.
- *Man with Tall Hat and Voluminous Garments* (undated). Woodblock print.
- *Landscape with Large Tree in Foreground* (undated). Woodblock print.
- *Woman on a Balcony Overlooking Distant Boats* (undated). Woodblock print.
- *A Woman and Child Walking in the Snow* (undated). Woodblock print.
- *Two Birds and Plum Blossoms in the Rain* (undated). Woodblock print.
- *Crane and Young Pines* (c.1840-50). Woodblock print.
- *Green Bird on Blossoming Plum Branch* (undated). Woodblock print.
- *Wave and Swallows* (c.1844-46). Woodblock print.

2 : 11 Utagawa Hiroshige (c.1830-55)
File contains 15 prints:

- *A Wild Duck near a Snow-laden Shore* (c.1843). Woodblock print.
- *The Treasure Ship* (c.1840). Woodblock print.
- *Sunset Glow at Seta* from the series: Eight Views of Omi (1834-35). Woodblock print.
- *Figures Under a Pine Tree* (undated). Woodblock print. Part of a triptych.
- *Setta Bridge Over Lake Biwa* (undated). Woodblock print. Part of a triptych.
- *Boats in a Lake* (undated). Woodblock print. Part of a triptych.
- *Red Pagoda with Temples* (undated). Woodblock print. Right side of triptych.
- *Red Pagoda with Temples* (undated). Woodblock print. Center of triptych.
- *Red Pagoda with Temples* (undated). Woodblock print. Left side of triptych.
- *Kamiedo Tenmagu keidai yuki* from the series: Toto Meisho (1833-38). Woodblock print.
- *Act XI, The Night Attack, Part 6: Offering Incense* from the series: The Storehouse of Loyal Retainers (c.1835-39). Woodblock print. Purchased from John C. Bentz Company.
- *Narumi: Shop with Famous Arimatsu Tie-dyed Cloth no. 41* from the series: The Fifty-three Stations of the Tokaido Road: Vertical Tokaido (c.1855). Woodblock print. Purchased from John C. Bentz Company.
- *Autumn Moon Party no. 1* from the series: Tsuya Beauties in the Fashions of the Four Seasons (c.1830). Left side of triptych. Woodblock print.

- *Autumn Moon Party no. 2* from the series: Tsuya Beauties in the Fashions of the Four Seasons (c.1830). Center of triptych. Woodblock print.
- *Autumn Moon Party no. 3* from the series: Tsuya Beauties in the Fashions of the Four Seasons (c.1830). Right side of triptych. Woodblock print.

2 : 12 Utagawa Hiroshige II (c.1840-66)
File contains *Surugacho* from the series: Forty-eight Views of Edo (c.1840-66). Donated by Miss Bella Mabury. Woodblock print. 1 print

3 : 1 Utagawa Kunikazu (c.1855)
File contains *Waterfall in Yamashiro Province* (c.1855). Woodblock print. 1 print

3 : 2 Utagawa Kunisada (c.1830)
File contains 2 prints:
- *Portrait of Actor Dancing* (undated). Woodblock print.
- *Horse and Willow* (c.1830). Woodblock print.

3 : 3 Utagawa Kuniyasu (undated)
File contains *Perspective of Ryogoku Bridge, Enjoying the Cool Breeze in the Evening* (undated). Woodblock print. 1 print

3 : 4 Utagawa Kuniyoshi (c.1843-55)
File contains 3 prints:
- *Three Women* (undated). Woodblock print.
- *The Broom Tree, the Foxwife Kuzunoha* (c.1843-47). Woodblock print.
- *Act XI / Scene 2: Moronao's Head* from the series: Kanadehon Chûshingura (1854-55). Woodblock print.

3 : 5 Utagawa Sadahide (1848-63)
File contains 11 prints:
- *Scene from act 8* from the drama: Kanahedon Chushingura (1848). Woodblock print.
- *Scene from act 9* from the drama: Kanahedon Chushingura (1848). Woodblock print.
- *Departure of the Japanese Fleet of Hideyoshi, Korean War of 1592* (1858). Woodblock print. Left side of triptych.
- *Departure of the Japanese Fleet of Hideyoshi, Korean War of 1592* (1858). Woodblock print. Center of triptych.
- *Departure of the Japanese Fleet of Hideyoshi, Korean War of 1592* (1858). Woodblock print. Right side of triptych.
- *A Daimyo Procession at Hakone* (1863). Woodblock print. Right side of triptych.
- *A Daimyo Procession at Hakone* (1863). Woodblock print. Center of triptych.
- *A Daimyo Procession at Hakone* (1863). Woodblock print. Left side of triptych.
- *Japanese Campaign Against the Koreans* (c.1860). Woodblock print. Right side of triptych.
- *Japanese Campaign Against the Koreans* (c.1860). Woodblock print. Center of triptych.

- *Japanese Campaign Against the Koreans* (c.1860). Woodblock print. Left side of triptych.

3 : 6 Utagawa Toyoharu (c.1770)
File contains 3 prints:
- *King Chou and his Queen Watching Beacons* (undated). Woodblock print.
- *Yoimitsu and his Men are Entertaining the Monster Shuten-doji and Getting him Drunk* (undated). Woodblock print. Purchased from Thomas R. Fleming.
- *Uki-e Oranda-koku tonan no minato no zu (Perspective Picture: A Port in the South-East of Holland)* (c.1770). Woodblock print.Purchased from Thomas R. Fleming.

3 : 7 Utagawa Toyokuni (1800-25)
File contains 5 prints:
- *Two Actors, One Kneeling, and One Holding Drum* (undated). Woodblock print.
- *Young Woman Breaking Off a Branch of Flowering Kerria (yamabuki)* (c.1800-25). Woodblock print. Right side of triptych.
- *Onoe Eisaburo in the role of Hayano Kanpei* (1805). Woodblock print.
- *Ronosuke now Segawa Roko IV* (1807). Woodblock print.
- *Actors Matsumoto Koshiro and Ichikawa Omezo* (1803). Woodblock print.

3 : 8 Utagawa Toyohiro (1801-04)
File contains 3 prints:
- *A Man, a Boy, and a Dog* (undated). Woodblock print.
- *Shoki, the Demon Queller* (1801-04). Woodblock print.
- *Shoki, the Demon Queller* (undated). Larger version. Woodblock print.

Series 7: Artists

4 : 1 Eishōsai Chōki (1789-1795)
File contains *Sunrise on New Year's Day* (1789-1795). Woodblock print. Reproduction. 1 print

4 : 2 Hishikawa Moronobu (c.1694)
File contains *Two Women* leaf from the book One Hundred Women of Japan (Wakoku hyakujo) (c.1694). Hand colored book illustration. Purchased from Mrs. A. W. James. 1 print

4 : 3 Hosoda Eishi (1790-95)
File contains 4 prints:
- *Fresh Faces at Akiba (Akiba no seigan)* from the series: Eight Views of Edo (Edo hakkei) (1790). Woodblock print.
- *Three Women in a Domestic Scene* (undated). Part of unidentified triptych. Woodblock print. Purchased from Thomas R. Fleming.
- *Two Courtesans and their Kamuro* (undated). Woodblock print. Purchased from Thomas R. Fleming.

- *The Courtesan Takihime and Attendants* from the series: New Patterns of Young Greens (1795). Woodblock print.

4 : 4 Hosoda Gokyo (c.1800)
File contains *Two Courtesans with Attendants* (c.1800). Woodblock print. Purchased from Thomas R. Fleming. 1 print

4 : 5 Itō Sōzan (1925)
File contains 3 prints:
- *Fireflies in Reeds*: *pre-earthquake* (1925). Woodblock print.
- *Fireflies in Reeds: post-earthquake* (1925). Woodblock print.
- *Blue Bird and Autumn Leaves* (undated). Woodblock print.

4 : 6 Ishikawa Toyonobu (c.1750)
File contains 2 prints:
- *Two Girls Playing with Thread Ball* (undated). Woodblock print.
- *The Actors Onoe Kikugorō and Nakamura Kiyosaburō.* (c.1750). Woodblock print.

4 : 7 Iwasa Matabei (undated)
File contains 3 prints:
- *Man Drinking Tea* (undated). Otsu-e. Left side of triptych.
- *Woman and Man* (undated). Otsu-e. Center of triptych.
- *Three Fantasy Figures* (undated). Woodblock print. Right side of triptych.

4 : 8 Kawase Hasui (1883-1957)
File contains 6 prints:
- *Zojoji: Temple in the Snow* (1883-1957). Woodblock print.
- *River and House in a Snowstorm* (1883-1957). Woodblock print.
- *Izumo Matsuye* (1883-1957). Woodblock print.
- *Senyoku Pond in Snow* (1883-1957). Woodblock print.
- *Miyajima Pond in Snow* (1883-1957). Woodblock print.
- *Miyajima at Night* (1883-1957). Woodblock print.

4 : 9 Kawanabe Kyōsai (c.1860)
File contains *Demon Converted to Buddhism* (c.1860). Woodblock print. 1 print

4 : 10 Keisai Eisen (1827-42)
File contains 4 prints:
- *Magome Station: Distant View from the Pass (Magome eki, tôge yori enbô no zu) no.44* from the series: The Sixty-nine Stations of the Kisokaidô (1834-42). Woodblock print.
- *Ageo Station: The Kamo Shrine (Ageo shuku, Kamo no yashiro) no. 6* from the series: The Sixty-nine Stations of the Kisokaidô (1834-42). Woodblock print.

- *Honjō Station: Crossing the Kanna River (Honjō shuku, Kannagawa watashiba)* from the series: The Sixty-nine Stations of the Kisokaidô (1834-42). Woodblock print.
- *Hawk on a Snowy Pine Branch* (1827-33). Woodblock print.

4 : 11 Kikugawa Eizan (1811-18)
File contains 8 prints:
- *Entertainers from Setchu in the Snow* (1811-18). Woodblock print.
- *Yanagiya no kihan, Edo sunago kôguya hakkei* (1806). Woodblock print.
- *Two Women Standing* (undated). Woodblock print.
- *Woman and Child Walking* (undated). Woodblock print.
- *Fashionable Carps from the Fish Tank* (1815-18). Woodblock print. Part of a triptych.
- *Courtesan Followed by her Servant* (undated). Woodblock print.
- *Party at Shinagawa* (undated). Woodblock print. Left side of diptych.
- *Two Women in a Snow Storm* (undated). Woodblock print.

4 : 12 Kitao Shigemasa (c.1772)
File contains *Girls Placing Mulberry Leaves on a Silkworm Tray* from the series: Cultivation of Silkworms (c.1772). Woodblock print. 1 print

4 : 13 Kubo Shunman (c.1780-1820)
File contains *Bushclover at Tamagawa* (c.1780-1820). Woodblock print. 1 print

4 : 14 Nishimura Shigenaga (c.1726)
File contains *Moon Viewing at Shinagawa* (c.1726). Woodblock print. 1 print

5 : 1 Oda Kazuma (1924)
File contains *Matsue Bridge (Matsue Ohashi)* (1924). Woodblock print. 1 print

5 : 2 Ohara Koson (c.1900-30)
File contains 14 prints:
- *Eight White-Fronted Geese in Flight* (c.1912). Woodblock print.
- *Pheasant on Snow-Covered Rock and Waterfall* (c.1900s). Woodblock print.
- *Egrets and Reeds in Moonlight* (1926). Woodblock print.
- *Bluebird on Maple Branch* (c.1930). Woodblock print.
- *Snipes and Reeds* (1926). Woodblock print.
- *Blue Trees and Moon* (c.1930). Woodblock print.
- *Two Carps and Blooming Water Plants* (1926). Woodblock print.
- *Irises and Kingfisher* (1927). Woodblock print.
- *Quails and Moon* (c.1930). Woodblock print.
- *Peony and Butterfly* (c.1930). Woodblock print.
- *Cicada on a Willow Tree* (c.1930). Woodblock print.
- *Two Monkeys and a Butterfly* (c.1930). Woodblock print.
- *Iris and Moorhens* (c.1930). Woodblock print.
- Sparrow Eyeing a Spider (undated). Woodblock print.

5 : 3 Okumura Masanobu (undated)
File contains 5 prints:

- *Benzaiten or Goddess Benten Playing the Biwa* (undated). Woodblock print.
- *Guan Yu Standing Beneath a Pine Tree* (undated). Woodblock print.
- *Jurojin* (undated). Woodblock print.
- *Bodhidharma (Darmua)* (undated). Woodblock print.
- *The Taoist Immortal Chokaro (Chang Kuo) Producing a Horse from a Gourd* (undated). Woodblock print.

5 : 4 Shōtei Hokujiu (c.1820-30)
File contains *Fishing-boats hooking Bonito in the Choshi bay in the Province of Shimosa* (c.1820-30). Woodblock print. Purchased from John C. Bentz Company. 1 print

5 : 5 Shōda Kōhō (c.1930)
File contains 2 prints:

- *Shrine Gate at Miyajima* (c.1930). Woodblock print.
- *Egret on a Tree* (c.1930). Woodblock print.

5 : 6 Seikaro (undated)
File contains *Two Men Laughing - One Holds a Lotus* (undated). Woodblock print. 1 print

5 : 7 Setsuko (undated)
File contains *Bud and Flower* (undated). Woodblock print. 1 print

5 : 8 Suzuki Harunobu (1725-70)
File contains *Page from Beauties of the Tea House* (1725-70). Woodblock print. Donated by Miss Bella Mabury. 1 print

5 : 9 Takahashi Shōtei (c.1924-27)
File contains *Shower at Terashima* (c.1924-27). Woodblock print. 1 print

5 : 10 Tamagawa Bunro (c.1800-1810)
File contains *Woman Touching Her Hair with Man Holding a Saucer* (c.1800-1810). Woodblock print. Donated by Miss Bella Mabury. 1 print

5 : 11 Teisai Hokuba (undated)
File contains *Two Women Gathering Leaves* (undated). Woodblock print. 1 print

5 : 12 Tōshūsai Sharaku (1794)
File contains 4 prints:

- *Actor Iwai Hanshiro IV as the Wet Nurse Shigenoi* (1794). Woodblock print.
- *Matsumoto Koshiro IV as the Fish Peddler Goroberi* (1794). Woodblock print.

- *Actor Ichikawa Ebizo as Takemura Sadanoshin* (c.1794). Woodblock print.
- *Kabuki Actors Sawamura Yodogorō II as Kawatsura Hōgen and Bandō Zenji as Oni Sadobō* (1794). Woodblock print.

5 : 13 Totoya Hokkei (1825)
File contains *Shinto God Sarutahiko with Jeweled Spear and White Roosters no. 2* from the series the Boulder Door of Spring (1825). Woodblock print. 1 print

5 : 14 Isoda Koryūsai (undated)
File contains 2 prints:
- *Guan Yu, the Lord of the Beautiful Beard* (undated). Woodblock print.
- *Thirty-six Poetesses Series* (undated). Woodblock print.

Series 8: Miscellaneous (French, Chinese, and unidentified prints pertaining to the Japanese Woodblock Prints Collection) (1697-1765)

5 : 15 Bouvet, Joachim and Giffart, Pierre (1697)
File contains 2 prints:
- *Dame Chinoise Mandarine du Neuvième Ordre en Habit de cérémonie selon la saison du petit Été* from the book: Present State of China (L'estat present de la Chine.) (1697).
- *Dama Chinoise Mandarine du huitième Ordre en habit de cérémonie selon la saison d'Esté* from the book: Present State of China (L'estat present de la Chine.) (1697).

5 : 16 Fang Guancheng (c.1765)
File contains *Illustration no. 16* from the book: An Imperially Inscribed Guide to Cotton (c.1765). 1 print

5 : 17 Lou Shou (undated)
File contains leaf from book: Imperially Commissioned Illustrations of Tilling and Weaving (undated). 1 print

5 : 18 Unidentified (undated)
File contains 6 unidentified prints:
- *Mustard Seed Garden* (undated). Woodblock print.
- *French Print of Confucius* (undated). Unknown.
- *Woman and Man* (undated). Woodblock print.
- *Unidentified Scroll* (undated). Unknown.
- *Unidentified Portrait of a Man* (undated). Woodblock print.
- *Unidentified Landscape Print* (undated). Woodblock print.

Series 9: Oversize Prints

6 : 1 Chōkosai Eishō - Kikugawa Eizan (1797-c.1830)
File contains 13 prints:

- Chōkosai Eishō. *Couple in Front of a Toothbrush Shop - Possibly the Shuchu-Ka* (1797-98). Woodblock print.
- Chōkosai Eishō. *Playing Music* (undated). Woodblock print.
- Katsukawa Shunsen. *Portrait of a Woman with Samisen* (undated). Woodblock print.
- Katsukawa Shunshō.*Takarabune* (c.1780-90). Woodblock print.
- Katsukawa Shunshō.*Two of the Gods of Good Fortune* (undated). Woodblock print.
- Kikugawa Eizan. *Woman Under Umbrella* (undated). Woodblock print.
- Kikugawa Eizan. *The Lovers Tsunagoro and Hanasaki* from the series: Shinnai Performances (Shinnai zukushi) (c.1810-20). Woodblock print.
- Kikugawa Eizan. *Bust Portrait of a Man and a Woman* (undated). Woodblock print.
- Kikugawa Eizan. *Two Geisha* (undated). Woodblock print.
- Kikugawa Eizan. *Two Geisha* (undated). Woodblock print.
- Kikugawa Eizan. *Portrait of a Woman* (undated). Woodblock print.
- Kikugawa Eizan. *A Courtesan Reading a Letter* (c.1810-20). Woodblock print.
- Kikugawa Eizan. *The Letter* (c.1830). Woodblock print.

6 : 2 Okumura Masanobu - Unidentified Artist (c.1704-40)
File contains 7 prints:

- Okumura Masanobu. *Actor Ichikawa Danjuro II as Sukreoku* (c.1740). Woodblock print.
- Ryuryuko Shinai. *Woman with Chrysanthemum,* Kiyomoto Torii *Portrait of Actor Danjuro Izumi Riuji* Sekko *Fan-Shaped Painting* (undated). Woodblock print.
- Torii Kiyamasu I. *Courtesan Reading a Letter Under a Mosquito Net* (c.1714). Woodblock print.
- Torii Kiyonobu I. *Actor Tsutsui Kichijuro in the Spear Dance* (c.1704). Woodblock print.
- Unidentified. *Unidentified Scroll*. (undated).
- Unidentified. *Portrait.* (undated). Woodblock print.
- Unidentified. *Two Old Men with Symbols of Longevity: Tortoise, Crane, and Pine Tree* (undated). Woodblock print.

6 : 3 Utagawa Hiroshige - Utamaro Kitagawa (c.1820-30)
File contains 8 prints:

- Utagawa Hiroshige. *The Complete Eight Views of Omi as Seen from Ishiyama* (undated). Woodblock print.
- Utagawa Kunisada. *Portrait of a Woman* (undated). Woodblock print.
- Utagawa Kunitsuna. *Phoenix and Paulownia* (c.1820-30). Woodblock print.
- Utagawa Kunitsuna. *Phoenix and Paulownia* (c.1820-30). Woodblock print.
- Utagawa Kuniyasu. *Courtesan Writing with Bird Flying Above* (undated). Woodblock print.
- Utagawa Kuniyasu. *Portrait of a Courtesan* (undated). Woodblock print.
- Utamaro Kitagawa. *Fan and Wisteria Pattern Robe on a Woman* (undated). Woodblock print.
- Utamaro Kitagawa. *Woman Wearing her Sandal* (undated). Woodblock print.