

The Project Gutenberg eBook of Tools and materials illustrating the Japanese method of colour-printing, by Edward Fairbrother Strange

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*** START OF THE PROJECT GUTENBERG EBOOK TOOLS AND MATERIALS ILLUSTRATING
THE JAPANESE METHOD OF COLOUR-PRINTING ***

VICTORIA & ALBERT MUSEUM CATALOGUES

TOOLS AND MATERIALS ILLUSTRATING THE JAPANESE
METHOD OF COLOUR-PRINTING

A DESCRIPTIVE CATALOGUE OF A COLLECTION EXHIBITED IN THE MUSEUM

By Edward Strange

London
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UTAMARO.—Yedo Meibutsu Nishikiye Kosaku. “The making of colour-prints, the famous product of Yedo: after the engraver’s rough engraving the design is carefully carved.” An illustration of the carving of wood-blocks fancifully represented as being done by women. From a print in the Victoria and Albert Museum. J. 5040.

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PREFATORY NOTE

technique of Japanese Colour-printing from wood-blocks. The descriptive matter has been somewhat amplified, in order to render it of value to those who cannot immediately refer to the Museum collections.

The works of reference consulted, are named herein; and acknowledgment must also be made to Mr. Hogitaro Inada, for translations from the Japanese, kindly supplied by him.

CECIL SMITH.

Victoria and Albert Museum, 1913.

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[UTAMARO.—Yedo Meibutsu Nishikiye Kosaku. “The making of colour-prints, the famous product of Yedo: after the engraver's rough engraving the design is carefully carved.” An illustration of the carving of wood-blocks fancifully represented as being done by women. From a print in the Victoria and Albert Museum. J. 5040.](#)

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[HOKUSAI.—Original drawing for the key-block of an unpublished colour-print in the series called “The Hundred Poets explained by the Nurse.” A junk, with straw sail, conveying three travellers; at the bow a breaking wave. At the top right-hand corner is a poem by Hoshoji no Nyudo Saki no Kwampaku Daijo Daijin. O'er the wide sea plain, / As I row and look around, It appears to me / That the white waves, far away, / Are the ever-shining sky. From a drawing in the Victoria and Albert Museum. J. D. 1447.](#)

[TOYOKUNI. I.—Working proof from the key-block of a colour-print. A theatrical scene; with the actors Nakayama Tomisaburo and Ichikawa Komazo in the parts of the Geisha Sankatsu and Hanshichi. The artist has added a wash of red colour to the print, with the following MS. note to the printer, “Please gradate the colour like this.” From a print in the Victoria and Albert Museum. J. 8494.](#)

HISTORICAL NOTE

[pg 5]

The process of colour-printing from wood-blocks, used in Japan from the early part of the 18th century, has much in common with that of the so-called *chiaroscuro* wood-cuts first produced in Italy and Germany during the 16th century, of which the work of Andrea Andreani (1540-1623) supplies good examples. It is possible that the Japanese method was derived from this source, either directly or by way of China. Japanese tradition ascribes the invention to Takekawa Minosuke (Manji Period, A.D. 1658-1660); and a volume of Costume Designs in the Museum, dated 1667 (O4. C. 20), is printed in colours, only one, however, being used on each plate. The Chinese are known, with certainty, to have employed this process before the end of the 17th century; but no Japanese colour-print has yet been recorded, which can be placed, authentically, earlier than the second quarter of the 18th century. Credit for the first production of them is

generally given to Torii Kiyonobu (1664-1729); but the greatest development was due to Suzuki Harunobu (died A.D. 1770, aged 67 years). Japanese authorities say that the improvements popularized by this artist were invented by an engraver named Kinroku, in conjunction with a printer; and that Harunobu, employing them to reproduce his pictures, about the year 1765, thus laid the foundation of a school of artists who found their chief occupation in designing for this class of work. Katsugawa Shunsho (died A.D. 1792, aged 67 years) developed the process still further; and it reached its highest technical level before the close of the 18th century. Soon after the year 1800, a gradual decline is seen; which manifested itself both in the increase of the number of blocks used, and in the loss of quality in the colours. However, many prints of remarkably high technical excellence were still produced up to about the year 1864; soon after which time, all refinement both of engraving and printing seems to have been lost. The last 20 years or so, have, however, witnessed a sort of revival, by no means without merit in its way; and the adaptation of the process to the requirements of book-illustration and the reproduction of works of art, has reached a remarkably high standard in such publications as the *Kokka* and those of the *Shimbi Sho'in*.

It is not unimportant to add that this process, sometimes modified in detail, has been revived in Europe; and is now practised by a considerable number of artists. The Department of Engraving, Illustration, and Design contains a representative collection of their productions, including a consecutive set of working proofs (E. 20-26, 1904) of a print by Mr. J. D. Batten and Mr. Morley Fletcher, who were the first to use the method in England. The collection also includes a similar set of working proofs of the modern development of the process, as used for the reproduction of paintings by Old Masters by the *Shimbi Sho'in* (E. 1862-2043, 1910).

THE DRAWING

Designs for Japanese colour-prints were made by artists, who, as a rule, were adherents of the Popular (*Ukiyoye*) School and, socially, of the rank of artisans. The drawing was done with a brush on very thin *Mino* or *Gampi* paper, the colours used being washes of water-colour worked with rice-paste medium. To correct the design, the portions to be altered were covered with pieces of paper, on which the revised drawing was made. The completed design (generally, to begin with, in black lines only, or with only a little tint as a guide to the engraver) was then fastened face downwards on the block with rice starch weakened with water. As much as possible of its upper surface was rubbed away, some oil being used to make the remainder more translucent, and thus to enable the engraver more easily to follow the lines of the drawing.

It is evident that this process resulted in the destruction of the designs. The Museum, however, has acquired a number of unused drawings, which fully illustrate this stage; and the series of blocks exhibited (E. 4136-4322, 1909) have, in several instances, remains of the paper still adhering to the uncut portions of their surfaces.

1. ILLUSTRATION of a colour-print artist making a design; showing his position when drawing and method of holding the brush. A colour-print in the Japanese manner, by Emil Orlik, of Prague. E. 796-1903¹
2. ORIGINAL DRAWING (not engraved) for a colour-print, showing the Artist's corrections. By Utagawa Kuniyoshi (A.D. 1797-1861). J.D. 1008. *Subject*—The celebrated swordsmith Sanjo Kokagi Munechika forging a blade in the grounds of the Inari Temple, assisted by a Fox-Spirit in the form of a woman.
3. ORIGINAL DRAWING (not engraved) for a 3-sheet colour-print, showing the Artist's corrections. By Hiroshige I. (A.D. 1796-1858). J.D. 2440 *Subject*—Street scene in Akabane, Tokyo.
4. BRUSHES used by (Japanese) painters of the Chinese School. E. 4203-4206-1911. Founded by Josetsu (2nd half of the 14th century). The style is still practised.
5. BRUSHES used by painters of the Tosa School. E. 4200-4202-1911. The School (the National School of Japanese Painting) was first composed of a number of groups, more or less related, which coalesced under the name of Tosa in the time of Kasuga Tsunetaka (early 13th century), who seems to have been the first to use this appellation. The style is still practised.
6. BRUSHES used by painters of the Sesshiu School. E. 4190, 4191-1911. Founded by Sesshiu (1420-1506), and based on the methods of the Chinese painters of the Sung Dynasty (960-1280). The style is still practised.
7. BRUSHES used by painters of the Kano School. E. 27-29-1913. Founded by Kano Masanobu (1453-1550). The style is still practised.

8. BRUSHES used by painters of the Maruyama and Shijo Schools (Naturalistic). E. 4192-4199-1911. Founded by Okyo Maruyama (1733-1795); and Matsumura Goshun (1752-1811). The style is still practised.
9. BRUSHES common to painters of various Schools. E. 4207-4212-1911.
10. BRUSHES used by painters in lacquer. E. 4213-4232-1911.
11. BRUSHES used for writing. E. 170-187-1911.

CUTTING THE BLOCK

[pg 9] The engraving was invariably done by a second person and not by the designer.

The wood used was that of the wild cherry (*Yamazakura*), the timber of which was not allowed to be exposed to sunshine, but was carefully seasoned in the shade. Fig. 1 illustrates the most economical way of cutting up logs into blocks; the harder portions of the wood—those nearer the centre—being used for the key-blocks (see p. 10), and the softer for the colour-blocks. When possible, wood from the same tree was used for all the blocks in each series. The outlines of the drawing were incised with a knife-edged graver, and the superfluous wood then hollowed out with chisels or gouges of various form, for all practical purposes, identical with those used by European wood-carvers. The result is an intaglio block, the printing-surfaces alone remaining in relief.

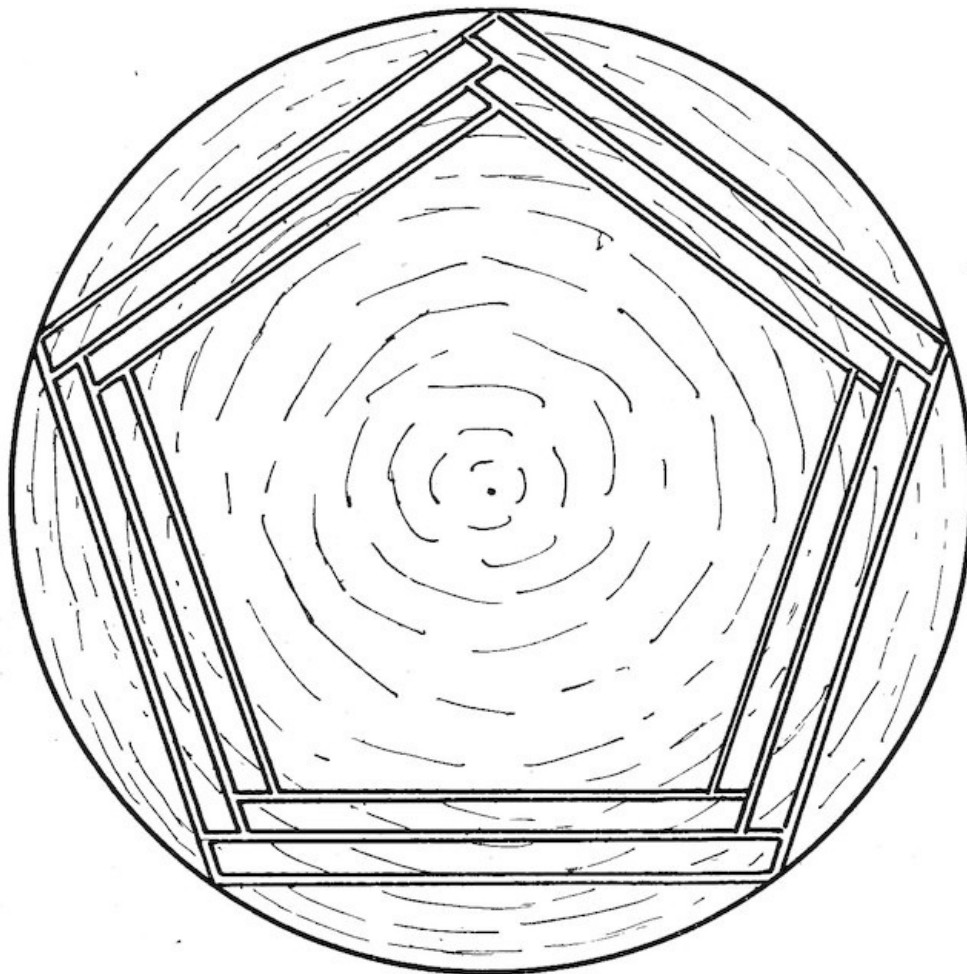


DIAGRAM:—Method of cutting a log into blocks.

The block first made from the drawing is called the key-block (*Daiban*) and gives, in relief, the lines only, of the design. From it a number of proofs are taken, one for each colour-printing to be made. On each of these proofs the separate portion of the design covered by one colour is painted; and is then pasted on a block and cut in the manner described above. Every part of the

surface of the block, however, which is not required for the one colour in use, is cut away.

To produce a colour print, therefore, a key-block is required and also a separate block for each colour in the design. For the sake of economy, colour-blocks are sometimes cut on both sides; and, for small details, two portions of the design may be cut on one side, but only one colour is printed at each operation.

In the actual cutting of the block, the old Japanese engraver adhered to an important principle—that of following the direction of the brush strokes of the original drawing, in such a manner as to reproduce the actual quality of the brush-mark. This is less apparent in the ordinary colour-prints; but in reproductions, by the same process, of paintings and drawings, the results obtained are extraordinarily faithful to the originals.

[pg 11]

Blocks were often framed, to prevent warping, in the manner illustrated in fig. 2. This device was more generally employed in the case of those especially made for book-illustration. A block that had warped could often be straightened out again, by being well soaked in water and then placed under a weight.

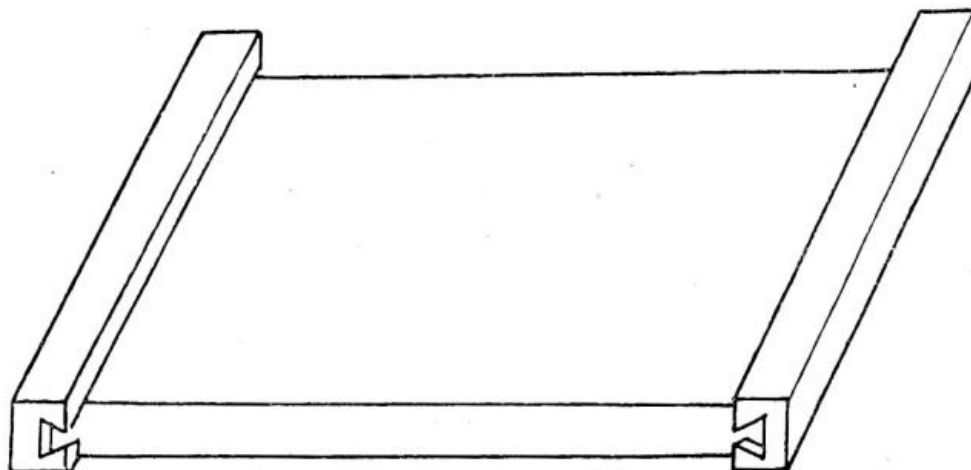


DIAGRAM:—Method of framing a block to prevent warping.

12. ILLUSTRATION of an engraver cutting a wood-block, showing his position and method of holding the knife or graver (*Kogatana*) with which the outlines are first incised. A colour-print, in the Japanese manner, by Emil Orlik, of Prague. E. 797-1912
13. ILLUSTRATION of the process of making colour-prints, showing various stages of cutting the blocks, sharpening the tools, damping the paper; and the tools and materials of the printer. A 3-sheet colour-print, by Utagawa Kunisada, *signed* "Toyokuni" (A.D. 1785-1864). The process is fancifully represented as being carried out by women. J. 3203. This print is imitated from one by Utamaro, a portion of which is illustrated herein (*Frontispiece*).
14. CHISELS (*Nomi*) used in cutting the block. The outlines are first cut with a graver (*Kogatana*) somewhat similar to that used by European wood-engravers. E. 4333-4343-1909.
15. STONE (*Koshito*) for sharpening tools. E. 4345-1909.
16. STONE (*Awasedo*) for polishing the surface of the *Koshito*. E. 4346-1909.
17. MALLET (*Saizuchi*) used with tools for cutting away the superfluous wood. E. 4344-1909.
18. DIAGRAM, showing the most economical way of cutting a log into blocks for printing (fig. 1).
19. DIAGRAM, showing method of framing a block to prevent warping (fig. 2).

PRINTING

[pg 12]

The Printing of the old colour-prints was done by a third person, neither the engraver nor the designer.

The finished block must first be thoroughly washed and dried. The colour is then applied with a

brush, to the upper surface of the block, which rests on a low stand (*Suridai*) to which are affixed four small cushions of wet cotton (*Yawara*) to prevent slipping (fig. 6). This stand should have a downward slope of about 2 inches in 1 foot. The paper is wetted, about 6 hours before being used for printing, and hung up to drain. For the actual printing, it is laid on the upper surface of the block, register (*Kento*) being secured by means of an angular cut at one corner (Plate III.) called the "key" (*kaji*); and a line cut at another, called the "draw-close line" (*hikitsuki*). No other means of adjustment is used, but the skill of the old printers was so great that faults of register can very seldom be observed. The impression is then rubbed off with the *Baren*, used with a circular or zig-zag movement (fig. 5); and this operation is repeated in succession with each block, beginning with the key-block, until the prints are complete.

It is the modern, and was probably the old practice, to take the required number of proofs from each block in succession; and not to complete each print separately. The writer has observed that a modern Japanese printer takes an impression in from 15 to 25 seconds, without special effort.

The colours used were as follows:—

CARMINE (*Beni*). Made from the Safflower, *Carthamus tinctorius*, from which rouge is also prepared. The kind called *Saiku-Beni* is generally mixed with an acid derived from the Plum-fruit (*Mukiume*).

BLUE (*Ao*). Both *Airoi*(indigo) and *Hero* (European blue) are now used. The old indigo was sometimes extracted from dyed rags.

YELLOW (*Ki*). Generally *Zumi*, a yellow dye, and *Kiwo*, orpiment, are used, and *Shiwoi*, gamboge, for the best prints.

PURPLE (*Murasaki*). Formerly this colour was made by mixing *Aigami* (blue) and *Beni* (red), but now an imported purple is used.

GREEN (*Midori*). A mixture of either *Hero* and *Kiwo*, or *Zumi* and *Airoi*.

ORANGE YELLOW (*Toi-oï*). Produced by mixing *Zumi* and *Bengara* (iron red) or *Zumi* and *Yenji* (rouge).

BLACK (*Sumi*). *Yeizen Zumi*(lamp-black) is used with the key-block. It should be steeped in water for five or six months, then thoroughly well mixed in a wooden dish with a wooden mixer. *Tsuya-Zumi* is the brilliant black used for such details as human hair, black lacquer objects, &c. It is obtained by the use of a *Dosa* medium (mixture of glue and alum); and printed from a separate block.

SILVER COLOR (*Gin-ro*). Lead powder mixed with glue.

GOLD COLOR (*Kin-iro*). Brass powder mixed with glue.

COPPER COLOR (*Akegane-iro*). Pure copper powder mixed with glue.

WHITE (*Shiro*). Powered white clay (*Joïfun*) mixed with glue. Clamshell powder (*Namaguriko*) is sometimes employed.

Bengara (IRON RED), *Tan* (RED LEAD) and MICA are also used.

NOTE.—The above colours are those given in the *Bungei Riusan* (see p. 22).

Great importance was attached to the grinding and mixing of the colours. The glue-water medium used for mixing with black was made in the proportion of about one-third of an ounce of glue to three-fourths of a pint of water; but these proportions varied with various qualities of the pigment or paper. In the case of other colours, glue was not always used, but rice-paste (made with rice-flour and boiling water); the actual being sometimes done in the process of applying the colour to the block. A little alum was dissolved in the cold water with which the rice-paste was mixed. A specially brilliant effect was produced by laying a light wash of rice-paste over the block before spreading the colours.

RELIEF PRINTING.—For this purpose, a special block is made for that part in the print where the relief is required. The print is laid *back downwards* on the block, in the opposite manner to that used when printing colour, and the impression is rubbed in with a tool of ivory—the canine teeth of the wild boar being the material most favoured.

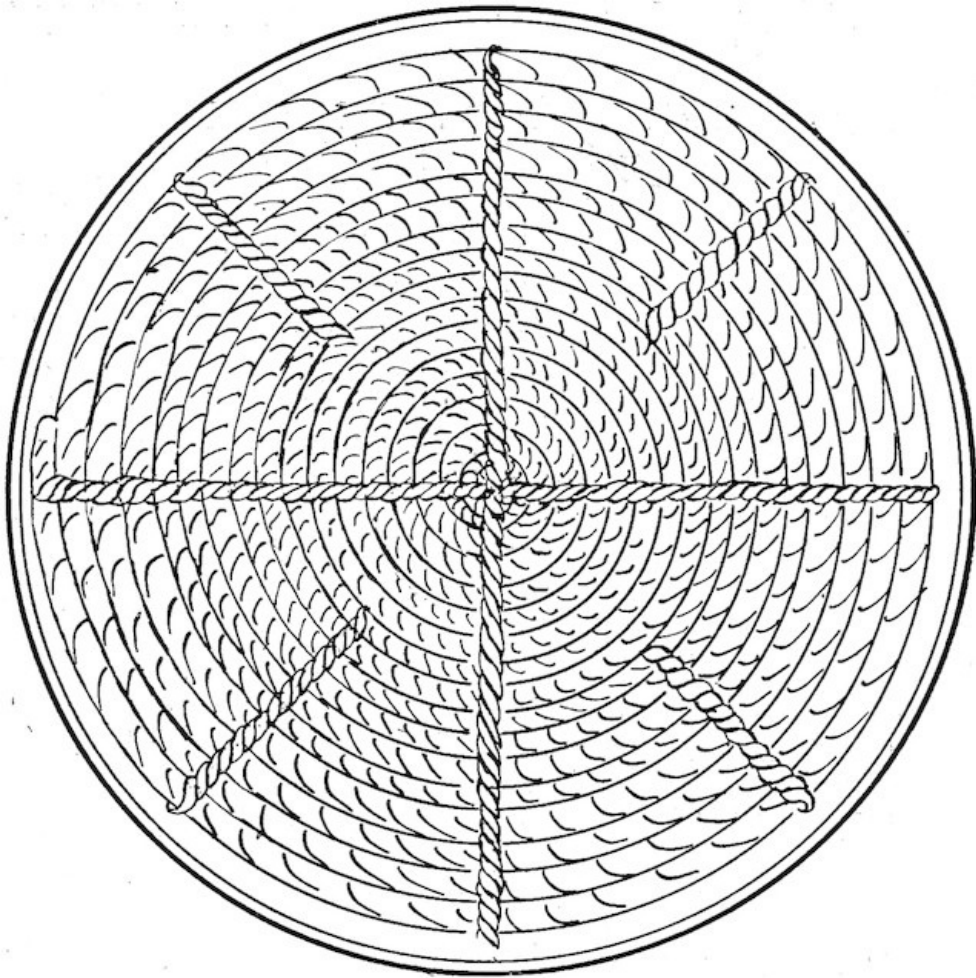


DIAGRAM:—The *Baren*.—Its internal construction

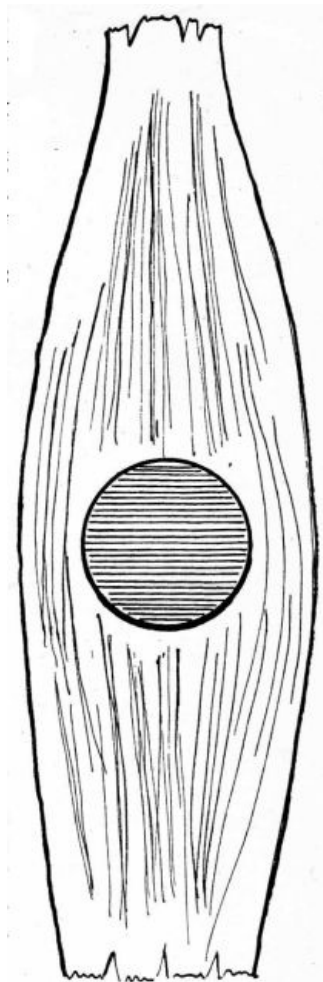


DIAGRAM:—The *Baren*.—Position of pad in sheath.

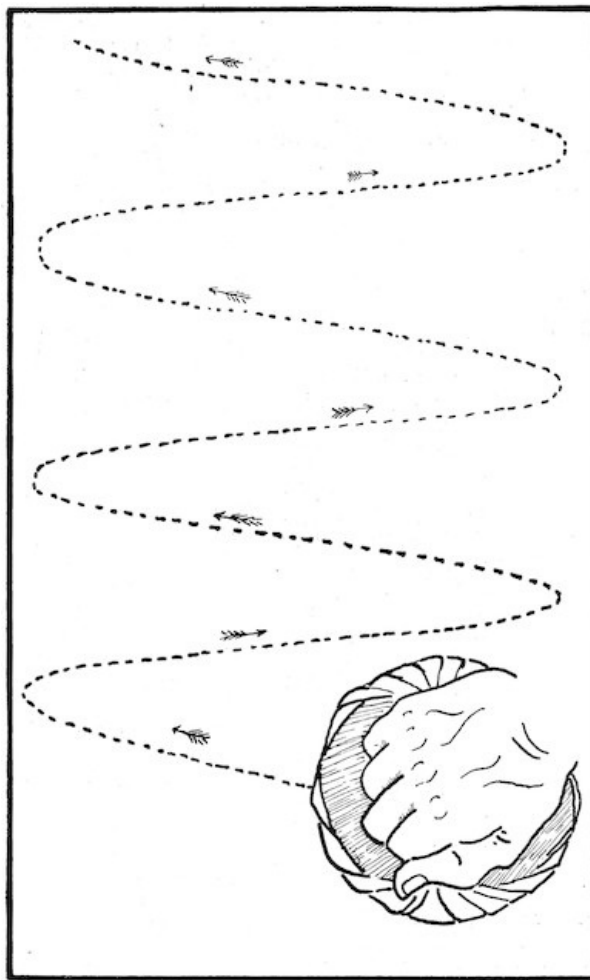


DIAGRAM:—The *Baren*.—Method of use.

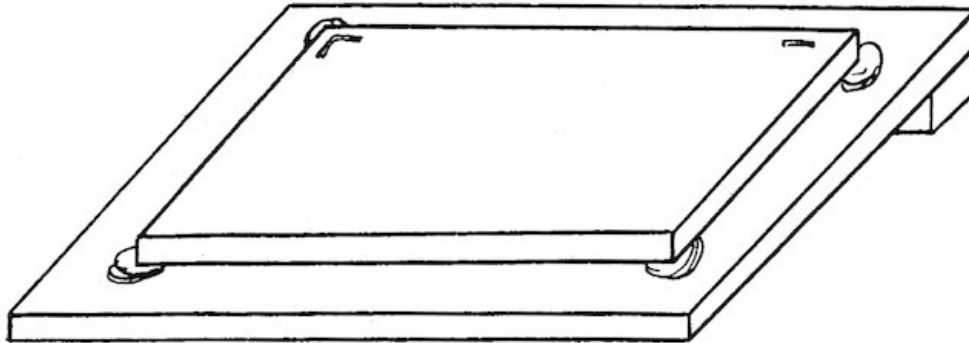


DIAGRAM:—Printer's Desk.

[pg 15]

20. WORKING PROOF from the key-block, with colour added by the artist; and the following note in his writing, "Please gradate the colour like this." The register marks are seen at the sides. By Utagawa Toyokuni I. A.D. 1769-1825. *Subject*—Theatrical scene. The actors Nakayama Tomisaburo and Ichikawa Komazo in the parts of the Geisha Sankatsu and Hanshichi. *Plate* III. J. 8494.
21. PRINTING COLOURS. Specimens of colours as mixed by printers for use, in glazed earthenware bowls, with small brushes. E. 3892-3895-1910.
22. BRUSHES made of horse-hair. The smaller brushes are used for applying the colour to the blocks. E. 4324-4332-1909.
23. RUBBERS (*Baren*) with which the print is taken. E. 4347-4348-1909. These are made with bamboo sheath fibre, twisted into cord and coiled edgewise round a card centre; then fixed into position with paper string of two or three strands and paste. This is then enclosed within a large soft bamboo sheath, the ends of which are twisted and turned upwards to make the handle. The sheath must be very fine and be softened with a little oil before use.
24. DIAGRAM, showing internal construction of the pad of the *Baren* (fig. 3).
25. DIAGRAM, showing position of the pad within the sheath of the *Baren*, before the ends of the latter are turned over, and twisted to make the handle (fig. 4).
26. DIAGRAM, showing how the *Baren* is held in the hand, and the line it follows when used (fig. 5).
27. DIAGRAM, showing printer's desk, with block in position, resting on pads of damp cotton (fig. 6).

28. WOOD BLOCKS (7) used in the production of a colour-print by Utamaro II. (worked c. 1800-1840 A.D.), with a set of progressive proofs made by a modern Japanese printer. E. 4316-4322-1909.

The KEY-BLOCK, for printing the black outlines only.

First printing from KEY-BLOCK.

Second printing, with GREY added to proof from key-block. The block is also cut for the twelfth printing, GREEN.

Fifth printing, PALE BLUE. The block is also cut for the fourth printing, BROWN.

Sixth printing, BLUE PATTERN. The block is also cut for a printing not used.

Seventh printing, BLUE. Eighth printing, YELLOW

Ninth printing, GREY. Tenth printing, BROWN (second time used).

Eleventh printing, BROWN PATTERN. The block is also cut for the third printing, PALE PINK.

Thirteenth printing, CRIMSON. Fourteenth printing, CRIMSON PATTERN. Fifteenth printing, PURPLE.

Sixteenth printing, BURNISHED BLACK, giving the completed print.

NOTE.—The above are exhibited, in a separate case, in the Museum. In the Students' Room is a set of proofs showing separate printings from each block. The key-block of the above series is original; the colour-blocks were made in the and half of the 19th century.

[pg 18] The Museum also possesses the following original Woodblocks.

BAIREI, Kono (d. 1895). Wood-blocks (4) used for a leaf of "The Hundred Birds." 1881. Cut both sides. (9¼×14¼). 583-1886. Exhibited with an original drawing and a proof from one of the blocks. The Museum contains the whole of the original drawings, which were specially preserved, and a copy of the publication.

BUNKEN (19th century). Key-block for a colour-print. Eagle flying over the sea. (9½×10 3/8) E. 4934-1903 The back is engraved to print one of the colours, c. 1880.

GAKUTEI, Harunobu (*worked* C. 1800-1830).

Key-block for a *Surimono*. A carp swimming upwards. (8½× 8 3/8) 262-1903.

Key-block for a *Surimono*. Geisha and peacock. (8¼×10). 4946-1903.

HARUNOBU (1724-1770). Key-blocks for a set of five book-illustrations by Harunobu, c. 1770. *Av. size* (8¼×10¾). E, 2168-2172-1909. Presented by J. S. Happer, Esq.

HIROSHIGE (1796-1858). Key-block for an early set of lateral prints by Hiroshige, entitled "Toto Meisho Saka Tsukushi-no Uchi-Yedo." Series of steep roads in Yedo. Sub-title on face of print: "Aoizaka-no Dzu." The reverse was used many years later for a set of views by Hiroshige and Toyokuni (Kunisada). (10¾×15 ½). E. 2166-1909. Presented by J. S. Happer, Esq.

Key-block for a half-plate set of "Toto Meisho" (views of Yedo) by Hiroshige. On the reverse is one of the colour-blocks for each half. (15×10¼). E. 2167-1909. Presented by J. S. Happer, Esq.

HOKKEI, Todoya Shunyoisai (c. 1780-1850). Key-block for a *Surimono*. A woman with writing materials. (8 3/8 ×8½). 261-1903.

KAGESHIGE (19th century). Key-block for a *Surimono*. Fan and incense-burner, each on a stand. (9×10¼). E. 4945-1903. The back is engraved to print two of the colours.

KIKUSAI (19th century). Block for book-illustration. The three long-lived men—Toiboisaku (9,000 years), Urashima Taroï (8,000 years), and Miura-no-Osuke (106 years). (7×10½). E. 4941-1903. On the back are several incomplete engravings.

ODAKE (19th century). Wood-blocks (8) for illustrations to "Mitford's Tales of Old Japan" (1871) with a set of proofs. Various sizes. E. 1401-1888.

SADANOBU (*worked* c. 1820-1840). Key-block for a colour-print. Daikoku and Okame wrestling before the rest of the Seven Gods of Good Fortune. (6½×9 3/8). E. 4942-1903. The back is engraved to print gold.

SEIKA (19th century). Key-block for a colour-print. Landscape with Mount Fuji and Storks. (6 3/8 ×8½). E. 4936-1903.

SUNKICHIROÏ, Shunka (19th century). Key-blocks (8) for book-illustration. "Zoïshoï Mono-gatari." History of Soldiers. By Hakoï Shoïbei. Published by Fusi Kiken at Kyoto, Osaka and Yedo, A.D. 1846, 3rd month. Cut both sides. (8×13). 381, 382, 387, 388, 393-396-1895.

SUGISAKI, S. (*Living Artist*.) Engraved wood-block, showing a decorative design of bamboo plants: designed, engraved and printed by S. Sugisaki. (51×18 5/8). E. 3790-1910. A print from the above. E. 3790a-1910. Presented by the Artist.

SUIKO (19th century).

Key-block (part missing) for a colour-print of a fan-design. "Shiki Bijin Sugatazoroye." Beauties representative of the Four Seasons. Spring. A woman of the Yoshiwara with her attendant (Kamuro). One of a set of four. (9×8¼). E. 4940-1903. The back is engraved to print gold and a colour.

Key-block (part missing) for a colour-print of a fan-design. Shiki Bijin Sugatazoroye. Summer. A geisha enjoying the evening breeze. (8¾×8). E. 4938-1903 The back is engraved to print one of the colours.

UTAMARO II. (*worked* c. 1800-1840). Wood-blocks (7) used in the production of a colour-print. (15×10½). E. 4316-4322-1909.
UNSIGNED (19th century).

Key-block for a colour-print. Farmer turning an irrigation water-wheel, in rice fields. (8¾×9¾). E. 4935-1903 The back is engraved to print one of the colours.
Key-block (on each side) for two colour-prints. Chrysanthemums and butterfly; on the back, peonies in a flower-vase (9¾×10¾). E. 4933-1903.

NOTE.—*Proofs were taken (in 1910), by a Japanese printer, from each of the above, except in cases where such were already in the Collection. They can be seen on application in the Students' Room of the Department.*

PAPER

[pg 21] Japanese paper, of the kinds used for artistic purposes, is made from the inner bark of various plants, chiefly the *Broussonetia Papyrifera*, *Edgeworthia Papyrifera* and *Wickstroemia Canescens*. The young shoots of the plant are cut in the withy stage; the fibre freed from the wood, and the skin and green parts of the bark, and edges of knot-holes and other defective parts are cut out. The selected residuum is then laid in running water for several days, and boiled in an iron kettle with lye, till it is quite soft and pulpy. The pulp is next washed with fresh water until the water runs off without discolouration. The process of dealing with this pulp does not greatly differ in principle from the European method; except that the scoop-net is not of wire, but of fine parallel bamboo splints or silk net toughened with Shibu (a preparation containing a large proportion of tannic acid). There is no watermark in Japanese paper; but patterns are sometimes produced by arrangements of bamboo splints woven, in net fashion, with silk or hemp thread (*Mon-shi*—patterned paper). The Department of Engraving, Illustration and Design possesses a collection of specimens of various Japanese papers.

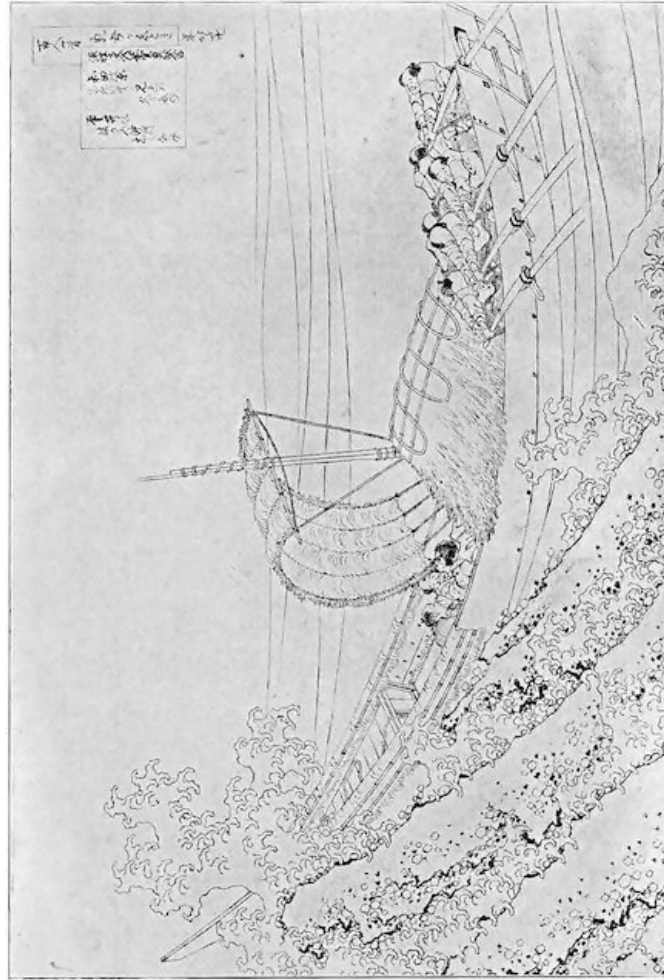
The fine quality of the colours in old Japanese colour-prints is due, to a considerable extent, to the nature of the paper and especially to its tough but highly absorbent character.

BOOKS OF REFERENCE

[pg 22] The following works contain descriptions of the various technical processes mentioned above.

REIN, J. J. *The Industries of Japan*. (Paper, p. 389.) (10×7.) London, 1889.
WASHINGTON: *U.S.A. National Museum*. Report of the Smithsonian Institution for the year ending 30 June, 1892. Japanese Wood-cutting and Wood cut Printing, by T. Tokuno. Edited and annotated by S. R. Koehler (p. 222). *Illustrated*. (9×9.) Washington, 1893.
WOOD-CUT Printing in Water-colours, after the Japanese manner. *Illustrated*. (In *The Studio*, vol. 3, pp. no, 144. 1894.)
LONDON: *Victoria and Albert Museum Handbooks*. Japanese Colour-prints, by Edward F. Strange. (Technique, chapter xi.) 3rd edition. (8×6.) London, 1910.
SAKAKIBARA, Yoshino. *Bungei Riusan*. Essays on Japanese literature, with additional chapters describing the manufacture of paper and the processes of printing and engraving. (The Museum copy has MS. translations of the portion relating to engraving.) *Cuts*. 8 vols. (10×7.) *Toikyō*, 1878.

NOTE.—*The Department of Engraving, Illustration and Design includes a large collection of*



HOKUSAI.—Original drawing for the key-block of an unpublished colour-print in the series called "The Hundred Poets explained by the Nurse." A junk, with straw sail, conveying three travellers; at the bow a breaking wave. At the top right-hand corner is a poem by Hoshoji no Nyudo Saki no Kwampaku Daijo Daijin. O'er the wide sea plain, / As I row and look around, It appears to me / That the white waves, far away, / Are the ever-shining sky. From a drawing in the Victoria and Albert Museum. J. D. 1447.



TOYOKUNI. I.—Working proof from the key-block of a colour-print. A theatrical scene; with the actors Nakayama Tomisaburo and Ichikawa Komazo in the parts of the Geisha Sankatsu and Hanshichi. The artist has added a wash of red colour to the print, with the following MS. note to the printer, "Please gradate the colour like this." From a print in the Victoria and Albert Museum. J. 8494.

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