

Suzuki Harunobu  
Japanese, 1722-1770

GIRL ON A VERANDA  
Woodblock print

Gift of Gustav Radeke 20.1086

The long, narrow format of this print is called a *hashira-kake*, or pillar print. Harunobu effectively indicates the summer heat within this challenging format by placing important indicators of seasonality in Japanese culture. The young girl sitting on the veranda fans herself after loosening her kimono. A bamboo screen is suspended from the veranda to shield her from the sun. Above her head, a caged cricket sings, a typical sound of summer in Japan.

Utagawa Toyokuni III  
Japanese, 1786-1864

SUMMER SCENE  
From the Series, "The Twelve Months at Home"  
Woodblock print

Gift of Marshall H. Gould 30.039.8 (6)

One of twelve prints which show geisha performing daily activities throughout the year, this print portrays a typical summer scene. Women are gathered to enjoy the chilled gelatin cubes in the bowl at center, along with their tea. Their loosened kimono and their fans indicate the summer heat, as do the morning glories outside.

Utagawa Toyokuni III  
Japanese, 1786-1864

STROLLING UNDER THE CHERRY BLOSSOMS  
Woodblock print

Gift of Isaac C. Bates 13.2339

This print shows a typical springtime theme, a walk under cherry trees in full bloom. The geisha carry a *shamisen* which accompanies song, and containers which hold food. Groups of people gathered under the blossoming trees to enjoy picnics, and these geisha are on their way to provide entertainment for a gathering.

Ichiryusai Hiroshige (1797-1858)  
and Utagawa Kuniyoshi (1797-1861)  
Japanese

MINAMOTO YORITOMO IN BATTLE  
AT THE DAIBUTSU  
Woodblock print

Gift of Gustav Radeke 20.1296

A well-known battle involving the warrior Minamoto Yoritomo took place at the Todai-ji temple's Hall of the Great Buddha, or Daibutsu, in the 14th century. The print depicts a nighttime battle. The cherry blossoms of early spring are illuminated by the moon. The ghostly glow of moonlit cherry blossoms are a common theme in poetry and kabuki plays, and contrast with the gay mood of the daytime cherry-viewing scene to the right.

Katsushika Hokusai  
Japanese, 1790-1849

WAGTAIL AND WISTERIA  
Woodblock print

Gift of Mrs. J. D. Rockefeller 34.490

Bird and flower prints were the most ornamental of all types of Japanese prints. These prints focused on the details of nature, carefully composed for decorative effect, with elements chosen for their allegorical meaning or seasonality. Here the wisteria suggests springtime, and such a print would be displayed to enhance an occasion at that time of year.

Masayoshi Keisai  
Japanese, 1761-1824

BIRD AND AUTUMN FOLIAGE  
Woodblock print

Gift of Mrs. J. D. Rockefeller 34.528.1

The maple leaf is the quintessential symbol of autumn in Japan. Here, a close study of maple leaves and a bird is done in the decorative manner of *kachoga*, or bird and flower prints.

Ikeda Eisen  
Japanese, 1798-1848

EVENING PLUMS

Gift of Marshall H. Gould 46.295 (w)

Eisen's depiction of plum tree blossoms in early spring uses the conventions of ink brush painting to render the gnarled trees. A highly skilled wood carver effectively rendered the effects of brush strokes in the block used to produce this print.

Ichiryusai Hiroshige  
Japanese, 1797-1858

EVENING SNOW AT KISOJI  
Woodblock print

Gift of Gustav Radeke 20.1295

Hiroshige has chosen the winter season to portray the mountains of the Kiso Valley, perhaps to underscore the ruggedness and the isolation of this section of the Kiso Highway.

Toshikata  
Japanese, 1866-1908

SAMURAI FIGHTING BY WATER  
Woodblock print

Gift of Leonard Granoff 85.197.22

Again, as in the print "Evening Snow at Kisoji,"  
the stark landscape after a snowfall calls attention  
to the two warriors and the bitterness of their struggle.

Utagawa Kuniyoshi  
Japanese, 1797-1861

WOMEN SEATED ON A PLACE TERRACE  
Woodblock print

Gift of Isaac C. Bates 13.1418

This print indicates seasonality by the prominent  
view of pine trees, covered with snow. Evergreens  
are a common winter motif, and the cold weather is  
further expressed in the heavy layers of kimono  
which the women wear.

Ichiryusai Hiroshige  
Japanese, 1797-1858

FIREWORKS AT RYOGOKU BRIDGE  
Woodblock print

Gift of Gustav Radeke 46.293.11

Ryogoku Bridge crossed the Sumida River in downtown Edo, and was a gateway to the densely populated district of craftsmen and other commoners. During mid-summer, the bridge was the site of a fireworks display, which could be enjoyed from small boats in the river.

Ichiryusai Hiroshige  
Japanese, 1797-1858

THE MOON REFLECTED IN RICE  
FIELDS AT SARASHIMA  
Woodblock print

Gift of Gustav Radeke 20.1294

Moon viewing was a common activity in autumn evenings, and the moon therefore appears as a common motif in autumn scenes. Here, a gathering outside a rural teahouse stands beneath maple trees to enjoy the multiple reflections of the moon in the water of rice paddies



Taito Hokusai  
Japanese, 1760-1849

MAPLE LEAVES  
Woodblock print

Gift of Ms. John D. Rockefeller 34.107.1

This close study of autumn maple leaves is an example of the decorative *kachoga* or bird-and-flower print genre, where close-ups of carefully selected plants sometimes indicated season or allegorical meaning.

Utagawa Kuniyoshi  
Japanese, 1797-1861

EVENING PLUMS  
Woodblock print

Gift of Marshall H. Gould 46.295 (x)

In Japan, plum trees often blossom while snow is still on the ground. Parties were organized to view these early signs of spring, but such gatherings were more somber than the gay cherry viewing parties which followed. Here, an evening view is chosen to underscore the hushed beauty of the small blossoms and the chilled air.