

kawase hasui the complete woodblock prints

Kawase Hasui: The Complete Woodblock Prints

kawase hasui the complete woodblock prints represent a remarkable journey through Japan's artistic and cultural heritage, showcasing the serene beauty of landscapes and traditional scenes captured in exquisite detail. For art enthusiasts, collectors, and those fascinated by Japanese woodblock prints, Hasui's works offer a captivating glimpse into the shin-hanga movement, blending classic ukiyo-e techniques with modern sensibilities. Exploring Kawase Hasui's complete woodblock prints not only reveals his technical mastery but also invites us to experience the quiet moments of everyday life and nature that he so lovingly immortalized.

The Artistic Legacy of Kawase Hasui

Kawase Hasui (1883–1957) is celebrated as one of the most influential woodblock print artists of the 20th century. His contributions to the shin-hanga ("new prints") movement helped revitalize traditional Japanese printmaking during a time of rapid modernization. Unlike the ukiyo-e artists of the Edo period who often depicted kabuki actors and courtesans, Hasui focused predominantly on landscapes, capturing tranquil scenes of rural Japan, seasonal changes, and atmospheric effects such as rain, snow, and twilight.

What Sets Hasui's Woodblock Prints Apart?

Hasui's prints are distinguished by their:

- **Atmospheric depth:** He masterfully manipulated light and shadow to evoke mood and a sense of place.
- **Meticulous detail:** Every leaf, ripple, and rooftop is rendered with precision, inviting viewers to linger over the scene.
- **Emotional resonance:** Beyond mere depiction, his prints convey a quiet nostalgia and reverence for nature.
- **Collaboration with master craftsmen:** Hasui worked closely with skilled carvers and printers who translated his delicate watercolors into vivid woodblock prints without losing subtle nuances.

This combination of artistry and craftsmanship makes Kawase Hasui the complete woodblock prints a treasure trove for collectors and historians alike.

Exploring the Themes in Kawase Hasui's Prints

One of the most fascinating aspects of Hasui's work is the thematic variety within his oeuvre, despite his focus on landscapes. His prints go beyond simple scenic views, incorporating cultural and historical elements that enrich the visual narrative.

Seasonal Landscapes and Nature's Cycles

Hasui's prints beautifully illustrate the changing seasons, a concept deeply embedded in Japanese culture. From the cherry blossoms of spring to the snow-covered villages of winter, each season is portrayed with authenticity and poetic subtlety. These images do more than celebrate nature's beauty—they reflect the passage of time and the transient nature of life, resonating with the Japanese aesthetic principle of **mono no aware** (the pathos of things).

Urban and Rural Contrasts

While many shin-hanga artists focused on urban life, Hasui uniquely balanced depictions of both the countryside and smaller towns. His prints of quiet streets, traditional houses, and bridges evoke a sense of calm and simplicity. This contrast between urban and rural themes invites contemplation about the rapid modernization Japan underwent during Hasui's lifetime, making his prints a historical record as well as an artistic achievement.

Iconic Locations and Cultural Heritage

Many of Hasui's woodblock prints feature famous Japanese landmarks, such as temples, shrines, and historic towns. His portrayal of these sites often highlights their integration with the surrounding natural environment, emphasizing harmony between human-made structures and nature. This reverence for cultural heritage adds layers of meaning to his work and appeals to viewers interested in Japan's history.

Collecting and Appreciating Kawase Hasui's Woodblock Prints

For those interested in collecting Kawase Hasui the complete woodblock prints, understanding the background and technical aspects can enhance appreciation and investment value.

Recognizing Authentic Hasui Prints

Authentic Hasui prints are usually signed with his name in Japanese characters (ハスイ or 河瀬), and many were published by well-known publishers such as Watanabe Shōzaburō. Collectors should look for:

- **Publisher seals:** These stamps verify the print's origin.
- **Print quality:** High-quality prints have rich colors and clear lines, reflecting the care taken during production.
- **Paper condition:** Traditional Japanese prints use washi paper, which is durable but sensitive to light and moisture.
- **Edition details:** Early prints or limited editions tend to be more valuable.

Where to Find Hasui's Complete Woodblock Prints

Hasui's prints can be found through specialized galleries, auction houses, and online platforms dedicated to Japanese art. Comprehensive collections or catalogues raisonnés also serve as valuable resources for anyone aiming to explore his full body of work. Museums around the world hold Hasui prints as part of their permanent collections, often exhibiting them in shows focused on shin-hanga or Japanese art history.

Tips for Display and Preservation

Displaying Kawase Hasui's woodblock prints requires careful consideration to preserve their beauty:

- **Avoid direct sunlight:** Exposure can cause fading.
- **Use acid-free mats and frames:** To prevent deterioration.
- **Maintain stable humidity and temperature:** Fluctuations can damage the paper.
- **Rotate displays:** To limit light exposure over time.

Taking these steps ensures that the prints remain vibrant and intact for decades.

The Influence of Kawase Hasui on Modern Art

Kawase Hasui's work continues to inspire contemporary artists and designers worldwide. His ability to blend traditional woodblock techniques with modern aesthetics has made him a bridge between eras. Elements of his style can be seen in modern graphic design, photography, and even digital art that seeks to capture the serene beauty of nature and the poetic qualities of light and shadow.

Shin-hanga Movement and Hasui's Role

The shin-hanga movement, which aimed to revive ukiyo-e traditions with a fresh perspective, benefited immensely from Hasui's vision. Unlike the mass-produced prints of earlier times, shin-hanga emphasized artistic collaboration, quality, and limited editions, elevating woodblock prints to collectible art pieces. Hasui's landscapes became emblematic of this movement's success, influencing how Japanese prints are perceived globally.

Global Recognition and Exhibitions

Hasui's prints have been exhibited internationally, from Tokyo to New York and London, attracting art lovers who appreciate both their technical brilliance and emotional depth. These exhibitions often highlight his role in cultural exchange, as his prints introduced Western audiences to the subtle beauty of Japanese scenery and printmaking craftsmanship.

Diving Deeper: Understanding the Woodblock Printmaking Process

To fully appreciate Kawase Hasui the complete woodblock prints, it's helpful to understand the traditional printing process that brought his visions to life.

Collaboration Between Artist, Carver, and Printer

Woodblock printmaking is a collaborative art form. Hasui would create a detailed watercolor painting, which a skilled carver then translated onto multiple woodblocks—one for each color. Finally, the printer carefully applied pigments and printed the image onto washi paper. This triad of artist, carver, and printer had to work in harmony to maintain the integrity and subtlety of the original design.

Use of Color and Texture

Hasui's prints are noted for their nuanced color palettes, often featuring muted blues, greens, and earth tones. The layering of colors and gradation effects—known as **bokashi**—added depth and atmosphere to his scenes. This technique requires patience and precision, as the printer must blend colors directly on the woodblock or paper.

Why These Prints Endure

The combination of traditional craftsmanship and Hasui's visionary artistry results in prints that transcend time. Their enduring appeal lies in the ability to evoke a tranquil, contemplative mood that resonates regardless of era or culture.

Exploring Kawase Hasui the complete woodblock prints is like taking a quiet stroll through early 20th-century Japan, seeing the world through an artist's eyes who cherished every ripple on a river and every shadow cast by a lantern. Whether you are a seasoned collector or a curious newcomer, Hasui's prints offer endless discovery and inspiration.

Frequently Asked Questions

Who is Kawase Hasui and why is he significant in the world of woodblock prints?

Kawase Hasui was a renowned Japanese artist known for his exceptional woodblock prints, particularly in the shin-hanga movement. His works are celebrated for their serene landscapes and exquisite use of color and light, making him one of the most influential printmakers of the 20th century.

What does 'The Complete Woodblock Prints of Kawase Hasui' collection include?

The collection includes all of Kawase Hasui's woodblock prints produced throughout his career, showcasing his evolution as an artist, including famous landscapes, seasonal scenes, and urban views.

Where can I purchase 'Kawase Hasui: The Complete Woodblock Prints'?

This collection is available through major art book retailers, specialty bookstores, and online platforms such as Amazon, as well as through museums and galleries that focus on Japanese art and prints.

What techniques did Kawase Hasui use in his woodblock prints?

Hasui utilized traditional Japanese woodblock printing techniques combined with Western influences such as perspective and shading, creating a unique blend that brought realism and atmosphere to his landscapes.

How does 'The Complete Woodblock Prints of Kawase Hasui' benefit collectors and art enthusiasts?

The complete collection offers a comprehensive view of Hasui's artistic journey, allowing collectors and enthusiasts to study his style, technique, and thematic choices in detail, and provides a valuable resource for understanding early 20th-century Japanese art.

Are there any notable themes present in Kawase Hasui's woodblock prints?

Yes, Hasui's prints often depict tranquil natural landscapes, traditional Japanese architecture, seasonal changes, and rural and urban scenes, reflecting a deep appreciation for Japan's cultural and natural heritage.

What is the historical context of Kawase Hasui's woodblock prints?

Hasui's work emerged during the shin-hanga movement in early 20th-century Japan, which revitalized traditional ukiyo-e techniques by incorporating Western artistic elements, appealing to both Japanese and international audiences.

How are the colors and details preserved in 'The Complete Woodblock Prints of Kawase Hasui' editions?

High-quality reproductions use advanced printing technology and archival materials to faithfully replicate the vivid colors and fine details of Hasui's original prints, ensuring longevity and authenticity for collectors.

Can 'The Complete Woodblock Prints of Kawase Hasui' be used for academic research?

Absolutely, the collection serves as a valuable academic resource, providing comprehensive access to Hasui's works for studies in art history, Japanese culture, printmaking techniques, and the shin-hanga movement.

Additional Resources

Kawase Hasui The Complete Woodblock Prints: A Definitive Exploration

kawase hasui the complete woodblock prints represent a monumental achievement in the preservation and celebration of one of Japan's most revered shin-hanga artists. Kawase Hasui (1883–1957) is widely regarded as a master of the woodblock print genre, renowned for his evocative landscapes that capture the serene beauty and atmospheric nuances of early 20th-century Japan. The collection of his complete woodblock prints offers art enthusiasts, scholars, and collectors an unparalleled window into his artistic evolution, thematic breadth, and technical virtuosity.

This in-depth review delves into the significance, scope, and unique qualities of Kawase Hasui's complete body of woodblock prints, highlighting their cultural context and enduring appeal.

The Artistic Legacy of Kawase Hasui

Kawase Hasui stands as a pivotal figure in the shin-hanga ("new prints") movement, which emerged in Japan during the early 1900s as a revitalization of traditional ukiyo-e woodblock printing techniques infused with a modern sensibility. His works are celebrated for their meticulous craftsmanship, atmospheric lighting, and poetic depictions of rural and urban landscapes.

Hasui's prints often evoke seasonal changes, weather conditions, and moments of quiet reflection, combining naturalistic detail with an almost cinematic composition that invites viewers into a contemplative experience. His ability to harmonize color gradations and subtle shadowing set his prints apart from contemporaries, making him a favorite among collectors worldwide.

Scope and Composition of the Complete Woodblock Prints

The compendium known as "kawase hasui the complete woodblock prints" encompasses hundreds of individual works created over several decades. This comprehensive collection includes key series such as:

- **Famous Places in Japan:** A highly regarded series that captures iconic locations with an emphasis on seasonal and atmospheric changes.
- **Japanese Landscapes:** Prints depicting rural scenes, villages, and natural environments with a keen eye for detail and mood.
- **Night Views and Weather Phenomena:** Hasui's signature ability to portray rain, snow, mist, and moonlight is fully realized in this subset.

Each print is the product of a collaborative process involving Hasui's original design sketches, expert carvers, and master printers who reproduced the work with fine attention to detail and color fidelity.

Technical Excellence and Printmaking Techniques

Kawase Hasui's woodblock prints are exemplary in showcasing the shin-hanga movement's fusion of traditional craftsmanship and modern artistic innovation. His prints typically exhibit:

- **Rich Color Gradation:** Achieved through multiple layers of translucent inks, giving a depth and vibrancy unmatched by earlier ukiyo-e prints.
- **Precise Carving:** The intricate carving of woodblocks allowed for delicate lines and subtle textures that enhance natural elements like foliage, water, and architecture.
- **Atmospheric Effects:** Techniques such as bokashi (color gradation) and nuanced layering produce effects like mist, rain, and twilight, contributing to the moodiness of the scenes.

These elements collectively demonstrate Hasui's and his collaborators' dedication to pushing the boundaries of traditional Japanese printmaking.

Comparative Analysis: Hasui's Prints vs. Other Shin-hanga Artists

While Kawase Hasui is often compared with other shin-hanga luminaries such as Hiroshi Yoshida and Shiro Kasamatsu, distinct characteristics set his prints apart:

- **Emotional Resonance:** Hasui's prints tend to evoke a more introspective, serene ambiance compared to the often brighter or more narrative-driven works of his peers.
- **Urban and Rural Balance:** Unlike some artists who focused primarily on either landscapes or cityscapes, Hasui masterfully depicted both with equal finesse.
- **Technical Precision:** His attention to detail in woodblock carving and color application often results in superior fidelity to naturalistic scenes.

These distinctions contribute to Hasui's status as a cornerstone of shin-hanga and justify the growing demand for his complete works among collectors.

Significance of Collecting Kawase Hasui's Complete Woodblock Prints

For collectors and historians, accessing kawase hasui the complete woodblock prints is invaluable for several reasons:

- **Comprehensive Artistic Study:** The collection provides insight into Hasui's thematic progression and stylistic shifts over time.
- **Preservation of Cultural Heritage:** These prints document Japan's landscapes and cultural environments during a period of rapid modernization.
- **Investment Potential:** Hasui's prints have appreciated significantly in value, with rare editions commanding high prices in the art market.

Moreover, owning the complete prints allows for a holistic appreciation of Hasui's mastery and contribution to Japanese art history.

Challenges and Considerations in Acquisition

Despite the allure of owning the complete set, prospective collectors should be mindful of certain factors:

- **Authenticity Verification:** Due to Hasui's popularity, forgeries and reproductions exist; provenance and expert authentication are critical.
- **Condition Sensitivity:** Woodblock prints are vulnerable to environmental damage such as fading, moisture, and paper deterioration.
- **Cost and Availability:** Complete collections are rare and often require significant financial investment and patience to assemble.

Careful due diligence ensures a rewarding collecting experience that respects the integrity of Hasui's legacy.

The Enduring Appeal of Kawase Hasui's Woodblock Art

More than half a century after his passing, Kawase Hasui's woodblock prints continue to captivate audiences worldwide. His ability to fuse traditional Japanese aesthetics with modern techniques results in images that transcend time, offering a peaceful reprieve and a glimpse into Japan's scenic past.

The comprehensive collection of Kawase Hasui the complete woodblock prints stands as a testament to his artistic vision, serving both as a scholarly resource and an inspiration for contemporary artists and enthusiasts alike. As interest in shin-hanga art grows globally, Hasui's prints maintain a revered position, bridging cultural history with enduring beauty.

[Kawase Hasui The Complete Woodblock Prints](#)

kawase hasui the complete woodblock prints: Kawase Hasui Kendall H. Brown, 2003 Considered one of the most important Japanese landscape artists of the 20th century, his prints are the modern continuations of the unforgettable works by Hiroshige and Hokusai the 19th century masters of this genre. This convenient and attractive catalogue is an indispensable tool for collectors, scholars and dealers.

kawase hasui the complete woodblock prints: Kawase Hasui 40 Prints Cristina Berna, Eric Thomsen, 2024-11-18 Hasui Kawase May 18, 1883 - November 7, 1957 was a Japanese artist that took up ukiyo-e printing as it disappeared as a commercial printing form and instead became an art for its own sake, so to say. In Hokusai and Hiroshige's time, first half of the 1800s, ukiyo-e prints were cheap - around the price of a bowl of soup - and filled the market which would later develop in

postcards and magazines. Hasui designed traditional prints in a western style, mostly landscapes, often with special lighting effects like evening or night and special weather conditions- he was fond of showing temples and shrines in snow. He worked closely with a single publisher - Shozaburo Watanabe - throughout his life. The Great Kanto earthquake in 1923 destroyed Watanabe's workshop, including the finished woodblocks for the yet-undistributed prints and Hasui's sketchbooks. He lost 188 sketchbooks in which he had drawn landscapes and other subjects

kawase hasui the complete woodblock prints: The Hotei Encyclopedia of Japanese Woodblock Prints Amy Reigle Newland, 2005 V.1. Historical perspectives. The Edo period, 1603-1868 / Harold Bolitho ; The Meiji to Taisho ; eras, 1868-1926 / Ann Waswo -- The history of Japanese prints -- The Edo period, 1603-1868. The roots of ukiyo-e: its beginnings to the mid-eighteenth century / Donald Jenkins ; Ukiyo-e book illustration / Yu-Ying Brown ; Shunga in the Edo period / Timon Screech ; The Kanbun Bijin: setting the stage for ukiyo-e bijinga / Kobayashi Tadashi ; Chinese woodblock prints and their influence on Japanese ukiyo-e / Hans Bjarne Thomsen ; The birth of the full-color print: Suzuki Harunobu and his age, early 1740s to early 1780s / David Waterhouse ; The Yoshiwara and ukiyo-e / Cecilia Segawa Seigle ; Mitate in ukiyo-e prints / Ellis Tinios ; Kabuki: its history as seen in ukiyo-e / Samuel L. Leiter ; Kitagawa Utamaro and his contemporaries, 1780-1804 / Julie Nelson Davis ; Sumo prints / Lawrence Bickford ; Kyōka and ukiyo-e print designers / John T. Carpenter ; The publisher Tsutaya Jūzaburō and ukiyo-e publishing / Suzuki Toshiyuki ; Ukiyo-e meisho-e / Gary Hickey ; Diversification and further popularization of the full-colour woodblock print, c. 1804-68 / Ellis Tinios ; Surimono / Roger S. Keyes ; Nagasaki-e / Martha Chaiklin ; Kamigata-e: the prints of Osaka and Kyoto / Kitagawa Hiroko ; Shini-e / Melinda Takeuchi ; Warrior prints of the first half of the nineteenth century and the Suikoden / B.W. Robinson -- The Meiji era, 1868-1912. Woodblock prints of the Meiji era / Helen Merritt ; The maintenance of tradition in the face of contemporary demands: a reassessment of Meiji prints / Oikawa Shigeru ; Yokohama-e / Helen Merritt, Oikawa Shigeru ; Photography and ukiyo-e prints / Margarita Winkel ; Woodblock prints as a medium of reportage: the Sino-Japanese and Russo-Japanese Wars / Louise Virgin -- The late Meiji to Taishō eras, 1900s to 1926. Prints and modernity: developments in the early twentieth century / Kendall Brown ; The publisher Watanabe Shozoburo and the Shin-hanga movement: its beginnings until the 1930s / Abe Setsuko ; Creative print (Sosaku-hanga) magazines / Chiaki Ajioka -- Commerce and constraint in the world of publishing. The publishing trade / P.F. Kornicki ; Censorship and ukiyo-e prints / Sarah E. Thompson -- Materials and techniques: issues of conservation and collecting. Materials and techniques / Shiho Sasaki ; The care of Japanese prints / Pauline Webber ; Collecting ukiyo-e prints: issues of quality, condition and rarity / Chris Uhlenbeck ; The original versus the genuine / Chris Uhlenbeck -- The history of collecting Japanese prints. Ukiyo-e collecting in Japan / Oikawa Shigeru ; Japanese prints in Europe, 1860-1930 / Max Put ; Postwar ukiyo-e collecting in Europe / Robert Schaap ; Ukiyo-e print collecting in America / Julia Meech.V.2. Reference section -- Artist index -- Lineage charts -- Chronological/historical tables -- Map of former Japanese provinces and the Gokaido -- Signature facsimiles -- Censor seals -- Publisher seals -- Appendices. List of works released by Shin-hanga publisher Watanabe Shozaburo ; Pre-nishiki-e and Nishiki-e formats ; Elements of a print -- Concordance of artists' names (with Japanese characters).505.

kawase hasui the complete woodblock prints: Color Woodcut International Chazen Museum of Art, 2006 Color woodcut printmaking was not new to Britain, America, or Japan in the late eighteenth century. Yet after Japan was opened to the West in 1854 and deeper cultural exchange began, Japanese prints captured the European and American imagination. The fresh colors, simplicity of materials, and departure from traditional compositions entranced western artists and the public alike. Likewise, Japanese audiences and artists were intrigued by the styles and techniques of western art, which was broadly available in Japan by the end of the nineteenth century. Artists there created images of the strange foreigners and imagined what American cities looked like. By the beginning of the twentieth century, artists were not content to merely imagine what the other side of the world looked like. As prints traveled around the globe for study so did

artists, and with them spread the tricks and techniques of color woodblock printmaking as well as appreciation for the prints. Woodblock printmakers in the West started to investigate Japanese processes, and Japanese publishers began to seriously seek out the print market outside of Japan. Important themes began to emerge; scenes of nature and old-fashioned architecture outnumbered modern city views, and images of animals were nearly as popular as those of human figures. Imagery was often idyllic and beautiful, attractive to an international audience. Twentieth-century art, however, moves at a furious pace, and the ferment of the international woodcut style quickly ran its course. Artists appropriated what they needed from the color woodcut, then developed techniques, subjects, and styles in their own ways. An ever-expanding range of prints became indebted to the artists of the previous generation who had reinvigorated woodblock printmaking styles and practices around the world. This full-color catalogue includes many prints from this colorful exhibition and shows how the progression of styles became more similar as international artists learned from and competed with each other, then stylistically diverged as artists of each country took what they learned in new directions. The three essays each focus on the influences and contributions made to the international style by three countries: Japan, Britain, and America.

kawase hasui the complete woodblock prints: Since Meiji J. Thomas Rimer, 2011-10-31
 Research outside Japan on the history and significance of the Japanese visual arts since the beginning of the Meiji period (1868) has been, with the exception of writings on modern and contemporary woodblock prints, a relatively unexplored area of inquiry. In recent years, however, the subject has begun to attract wide interest. As is evident from this volume, this period of roughly a century and a half produced an outpouring of art created in a bewildering number of genres and spanning a wide range of aims and accomplishments. Since Meiji is the first sustained effort in English to discuss in any depth a time when Japan, eager to join in the larger cultural developments in Europe and the U.S., went through a visual revolution. Indeed, this study of the visual arts of the nineteenth and twentieth centuries suggests a fresh history of modern Japanese culture—one that until now has not been widely visible or thoroughly analyzed outside that country. In this extensive collection, which includes some 190 black-and-white and color reproductions, scholars from Japan, Europe, Australia, and America explore an impressive array of subjects: painting, sculpture, prints, fashion design, crafts, and gardens. The works discussed range from early Meiji attempts to create art that referenced Western styles to postwar and contemporary avant-garde experiments. There are, in addition, substantive investigations of the cultural and intellectual background that helped stimulate the creation of new and shifting art forms, including essays on the invention of a modern artistic vocabulary in the Japanese language and the history of art criticism in Japan, as well as an extensive account of the career and significance of perhaps the best-known Japanese figure concerned with the visual arts of his period, Okakura Tenshin (1862-1913), whose *Book of Tea* is still widely read today. Taken together, the essays in this volume allow readers to connect ideas and images, thus bringing to light larger trends in the Japanese visual arts that have made possible the vitality, range, and striking achievements created during this turbulent and lively period. Contributors: Stephen Addiss, Chiaki Ajioka, John Clark, Ellen Conant, Mikiko Hirayama, Michael Marra, Jonathan Reynolds, J. Thomas Rimer, Audrey Yoshiko Seo, Eric C. Shiner, Lawrence Smith, Shuji Tanaka, Reiko Tomii, Mayu Tsuruya, Toshio Watanabe, Gennifer Weisenfeld, Bert Winther-Tamaki, Emiko Yamanashi.

kawase hasui the complete woodblock prints: Visions of Japan Hasui Kawase, Amy Reigle Newland, 2004 A selection of one hundred masterpieces by Kawase Hasui (1883-1957), one of the most important Japanese landscape artists of the twentieth century. Large full colour illustrations show the enormous variety of snow, moon and rain scenes for which Hasui became famous. Introduction to Kawase Hasui by Ken Brown. (See also our publication 'Kawase Hasui The complete woodblock prints', 2003). Kawase Hasui (1883-1957) is considered one of the most important Japanese landscape artists of the 20th century. His prints, produced under the guidance and stern eye of his publisher, Watanabe Shôzaburô, are the modern continuation of the unforgettable works by Hiroshige and Hokusai, the 19th-century masters of this genre. As none other, he could evoke

Japan of the eventful interwar period. Hasui's work enjoyed huge popularity from his very first print of 1918. In contrast to his illustrious 19th-century predecessors, his work was immediately successful in the rest of the world. His publisher, Watanabe Shôzaburô, recognised the enormous potential of the American market, which resulted in Hasui's prints fetching high prices at auctions in New York as early as the 1920s. After the Second World War, his prints were highly desired and sought after collectible items among the American occupying forces in Japan. Hasui's work has always been greatly appreciated in Japan: He was acknowledged as a 'Living National Treasure' in 1956.

kawase hasui the complete woodblock prints: *The Bells of Old Tokyo* Anna Sherman, 2019-05-16 As read on BBC Radio 4 'Book of the Week' Shortlisted for the Stanford Dolman Travel Book of the Year Award Longlisted for the RSL Ondaatje Prize 'A completely extraordinary book, unlike anything I have read before. At once modest in tone and vast in scale and ambition . . . Delicately wrought, precise, lucid and strange as a dream' - Olivia Laing, author of *The Garden Against Time* A hauntingly original book about Tokyo and the Japanese relationship to time, memory and history. For over 300 years, Japan closed itself to outsiders, developing a remarkable and unique culture. During its period of isolation, the inhabitants of the city of Edo, later known as Tokyo, relied on its public bells to tell the time. In her remarkable book, Anna Sherman tells of her search for the bells of Edo, exploring the city of Tokyo and its inhabitants and the individual and particular relationship of Japanese culture - and the Japanese language - to time, tradition, memory, impermanence and history. Through Sherman's journeys around the city, *The Bells of Old Tokyo* presents a series of hauntingly memorable voices in the labyrinth of the Japanese capital: An aristocrat plays in the sea of ashes left by the Allied firebombing of 1945. A scientist builds the most accurate clock in the world, a clock that will not lose a second in five billion years. A sculptor eats his father's ashes while the head of the house of Tokugawa reflects on the destruction of his grandfather's city. 'Sherman's is a special book. Every sentence, every thought she has, every question she asks, every detail she notices, offers something. *The Bells of Old Tokyo* is a gift . . . It is a masterpiece' - *The Spectator*

kawase hasui the complete woodblock prints: *Reading Asian Art and Artifacts* Paul Nietupski, Joan O'Mara, 2011-04-04 This book begins with the understanding that, in addition to its aesthetic qualities, Asian art and material artifacts are expressive of cultural realities and constitute a visible language with messages that can be read, interpreted, and analyzed. Asian art and artifacts are understood in their contexts, as windows into cultures, and as such can be used as a powerful pedagogical tool in many academic disciplines. The book includes essays by scholars of Asian art, philosophy, anthropology, and religion that focus on objects held in ASIANetwork schools. The ASIANetwork collections are reflective of Asian societies, historical and religious environments, political positions, and economic conditions. The art objects and artifacts were discovered sometimes in storage and were sometimes poorly understood and variously described as fine art, curiosities, souvenirs, and markers of events in a school's history. The chapter authors tell the stories of the collections, and the collections themselves tell stories of the collectors. This volume is intended for use in many disciplines, and its interpretive structures are adaptable to other examples of art and artifacts in other colleges, universities, and museums. An online database of some 2000 art objects held in the ASIANetwork schools' collections supplements this book.

kawase hasui the complete woodblock prints: *Beyond the Great Wave* James King, 2010 The Japanese landscape print has had a tremendous influence on Western art of the nineteenth and twentieth centuries. In Japan and in the West it is often seen as the dominant form in Ukiyo-e, pictures from the floating world. And yet for all its importance, it is a genre whose history has never been written. *Beyond The Great Wave* is a survey or overview for all those interested in discovering the inner dynamics of one of art history's most remarkable achievements. However, it is also a quest narrative, in which landscapes and notions of Japan as a homeland are intertwined and interconnected. Although there has never been a book-length study of the Japanese landscape print in either Japanese or English, a great deal has been written about the two giants of the genre,

Hokusai and Hiroshige. From what traditions did these two nineteenth-century artists emerge? Who were their predecessors? What influence, if any, did they have on other Ukiyo-e artists? Can their influence be seen in the shin-hanga and sôshaku-hanga artists of the twentieth century? This book addresses these issues, but it also looks at a number of other factors, such as the growth of tourism in nineteenth-century Japan, necessary for understanding this genre.

kawase hasui the complete woodblock prints: Investigating Art, History, and Literature with Astronomy Donald W. Olson, 2022-03-17 How can shadows determine the date and time of a painting by Johannes Vermeer? How did the Moon and tides cause the loss of King John's crown jewels? In his newest book, Professor Olson, author of *Celestial Sleuth* and *Further Adventures of the Celestial Sleuth*, explores how astronomical clues can uncover fascinating new details about art, history, and literature. He begins with an accessible introduction to amateur "celestial sleuthing," showing how to use your astronomical knowledge, software, archives, vintage maps, historical letters and diaries, military records, and other resources to investigate the past. Follow along as Professor Olson then explores twenty real-world cases where astronomy has helped answer unresolved questions or correct longstanding interpretations about an event. Examples involve artists such as Vermeer, Monet, and O'Keeffe; the historical exploits of Alexander the Great, the desert travels of the Death Valley '49ers, and a meeting between Franklin D. Roosevelt and Winston Churchill in Marrakech; and literary works by Chaucer, Shakespeare, and Longfellow. Packed with dozens of full-color illustrations, this book will enrich your knowledge of the past and equip you with all the tools you'll need to become a celestial sleuth yourself. "Many people have a passion for art, or world history, or great literature, or even astronomy — but seldom in all these things at once. This remarkable book by Donald Olson of Texas State University will put you in touch with such seemingly unrelated endeavors. It will open your eyes and broaden your mind as little else could." Roger W. Sinnott, *Sky & Telescope*

kawase hasui the complete woodblock prints: *Guide to Modern Japanese Woodblock Prints* Helen Merritt, Nanako Yamada, 1995-01-01 [An] impressive volume, with a valuable amount of information not otherwise available in one source. --Choice Companion volume to Merritt's *Modern Japanese Woodblock Prints*. This volume is a reference work that is both comprehensive and rigorously chronological.

kawase hasui the complete woodblock prints: *Newsletter, East Asian Art & Archaeology*, 2002

kawase hasui the complete woodblock prints: *Japanese Woodblock Prints* William Green, 1993 The ultimate research tool for the study of Japanese prints, this publication represents eight years of research by the author William Green. It lists over 6000 publications dating from 1822 to 1993, concentrating on those in English. In addition, the inclusion of newspaper and periodical reviews of the most important books and catalogs enables the academic debate concerning Japanese prints to be followed. This book is divided along thematic lines into 15 chapters and also contains three indexes, making it an easy-to-use reference work for students, scholars and collectors alike.

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New York as early as the 1920s. After the Second World War, his prints were highly desired and sought after collectible items among the American occupying forces in Japan. Hasui's work has always been greatly appreciated in Japan: He was acknowledged as a 'Living National Treasure' in 1956.

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