

Japanese Masters of the Colour Print. J. HILLIER

PHAIDON

A Great Heritage  
of Oriental Art

Japanese  
Masters of  
the Colour  
Print



By J. HILLIER

With 93 illustrations in colour and monochrome. Pp. 100.



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THIS is a book intended to appeal as much to those unacquainted with Oriental art as to those that are already familiar with the Japanese colour print. The reproductions here given, in colour and size as near as possible to the originals, are a convincing proof that the Japanese colour-print is a medium of great pictorial art, and it is believed that many people who have hitherto stood in awe of Oriental art generally, as a cult demanding a long and exacting initiation, will be pleasurably surprised at the ease with which the illustrations lead them into a realm of new aesthetic delights.

In a prefatory essay, the author gives the background to the colour-print movement in its comparatively brief sway of little more than two hundred years, outlining the genesis and growth of the Popular School of artists.

The chronological sequence of the reproductions brings home the changes in draughtsmanship and design, the emergence of a succession of great masters from Moronobu in the late Seventeenth Century to Hokusai and Hiroshige in the Nineteenth. Of the prints chosen for reproduction, some are already well known to the enthusiast, while others, equally beautiful, have rarely, if ever, been reproduced, but throughout, the aim has been to gather together prints which are at once characteristic of the artists represented and outstanding masterpieces of the art of the colour-print.

Phaidon Press

*pena il mare*





UTAGAWA TOYOKUNI: *Iwai Hanshirō* in a feminine rôle. About 1794

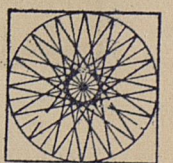
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