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# Utamaro And The Spectacle Of Beauty Ukiyo E Images

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Utamaro's Picture Books

Eyewitnessing

Something Like An Autobiography

Painting the Floating World

Utamaro and the Spectacle of Beauty

Sweet Sweat

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The Manyōshū; One Thousand Poems Selected and Translated from the Japanese

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Utamaro and His Five Women

*Utamaro And The  
Spectacle Of Beauty  
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## JACOBS JAXON

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### **Utamaro's Picture Books** BRILL

The recent exhibitions dedicated to Botticelli around the world show, more than ever, the significant and continued debate about the artist. *Botticelli Past and Present* engages with this debate. The book comprises four thematic parts, spanning four centuries of Botticelli's artistic fame and reception from the

fifteenth century. Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli. The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time, moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century, through to his enduring impact on contemporary art and design. Expertly written by researchers and eminent art historians and richly illustrated throughout, the

broad range of essays in this book make a valuable contribution to Botticelli studies. **Eyewitnessing** University of Hawaii Press This compelling account of collaboration in the genre of ukiyo-e (pictures of the floating world) offers a new approach to understanding the production and reception of print culture in early modern Japan. It provides a corrective to the perception that the ukiyo-e tradition was the product of the creative talents of individual artists, revealing instead the many identities that made and disseminated printed work. Julie Nelson

Davis demonstrates by way of examples from the later eighteenth century that this popular genre was the result of an exchange among publishers, designers, writers, carvers, printers, patrons, buyers, and readers. By recasting these works as examples of a network of commercial and artistic cooperation, she offers a nuanced view of the complexity of this tradition and expands our understanding of the dynamic processes of production, reception, and intention in floating world print culture. Four case studies give evidence of what constituted modes of collaboration among artistic producers in the period. In each case Davis explores a different configuration of collaboration: that between a teacher and a student, two painters and their publishers, a designer and a publisher, and a writer and an illustrator. Each investigates a mode of partnership through a single work: a specially commissioned print, a lavishly illustrated album, a printed handscroll, and an inexpensive illustrated novel. These case studies explore the diversity of printed things in the period ranging from expensive works made for a select circle of connoisseurs to those meant to be sold

at a modest price to a large audience. They take up familiar subjects from the floating world—connoisseurship, beauty, sex, and humor—and explore multiple dimensions of inquiry vital to that dynamic culture: the status of art, the evaluation of beauty, the representation of sexuality, and the tension between mind and body. Where earlier studies of woodblock prints have tended to focus on the individual artist, *Partners in Print* takes the subject a major step forward to a richer picture of the creative process. Placing these works in their period context not only reveals an aesthetic network responsive to and shaped by the desires of consumers in a specific place and time, but also contributes to a larger discussion about the role of art and the place of the material text in the early modern world. *Something Like An Autobiography* University of Chicago Press  
Nathaniel Tarn's newest collection of poems, *Ins and Outs of the Forest Rivers*, dives deep into the spiritual and physical sufferings of our global age. After a moving overture, the book unfolds in five sections: "Of the Perfected Angels," with its lucid meditation on Issenheim

altarpiece by Matthias Grünewald; "Dying Trees," written out of the horrible loss of hundreds of thousands of trees throughout the American West in recent years; "War Stills," an engagement with the ongoing atrocities in Iraq; "Movement / North of the Java Sea," taking flight from Maui to Bali to Papua New Guinea; and the final section "Sarawak," snaking its way through the river and indigenous anguish of Borneo, where Tarn as poet-anthropologist surveyed the loss of forest lands and its effects on tribal peoples.

Painting the Floating World University of Hawaii Press

Born from the earliest dated tradition of pottery manufacture in the world, dogū abstract clay figurines with recognisably human features are a link back to the lost worlds of the remarkable Jomon period (c. 10,000-500 BC). They have been excavated in large quantities from sites throughout the country. Many were deliberately broken before burial which has raised intriguing questions about their possible uses. This catalogue will illustrate 70 dogū, the most important of which have been designated as either National Treasures or Important Cultural Properties.

In addition to the descriptions of the pieces themselves, the book will include chapters written by experts in the field exploring the wider East Asian setting and the significance of this context in understanding Japanese prehistory.

Utamaro and the Spectacle of Beauty  
Courier Dover Publications

Why was the appreciation of gardens considered a symbol of Victorian aristocracy? Why do the Japanese find it easy to power-nap in public spaces? Why did Charles Baudelaire ascribe Samuel Taylor Coleridge's restless nocturnal wanderings to a pathological dread of returning home? Why is a tense Gurgaon CEO hitting anxiety-laden golf balls into the night? Why was an obscure ninth-century Arab scholar's library confiscated? And what do any of these mean for the average person immersed in the 'daily decathlon' of life? Employing a philosopher's mind and an artist's eye, Banerjee takes us to still places in a moving world, the place where two rivers (do ab) meet and forests write themselves into history.

Sweet Sweat Penguin Random House India Private Limited

Today we think of ukiyo-e—"the pictures of the floating world"—as masterpieces of Japanese art, highly prized throughout the world. Yet it is often said that ukiyo-e were little appreciated in their own time and were even used as packing material for ceramics. In *Picturing the Floating World*, Julie Nelson Davis debunks this myth and demonstrates that ukiyo-e was thoroughly appreciated as a field of artistic production, worthy of connoisseurship and canonization by its contemporaries. Putting these images back into their dynamic context, she shows how consumers, critics, and makers produced and sold, appraised and collected, and described and recorded ukiyo-e. She recovers this multilayered world of pictures in which some were made for a commercial market, backed by savvy entrepreneurs looking for new ways to make a profit, while others were produced for private coterie and high-ranking connoisseurs seeking to enrich their cultural capital. The book opens with an analysis of period documents to establish the terms of appraisal brought to ukiyo-e in late eighteenth-century Japan, mapping the evolution of the genre from a century

earlier and the development of its typologies and the creation of a canon of makers—both of which have defined the field ever since. Organized around divisions of major technological and aesthetic developments, the book reveals how artistic practice and commercial enterprise were intertwined throughout ukiyo-e's history, from its earliest imagery through the twentieth century. The depiction of particular subjects in and for the floating world of urban Edo and the process of negotiating this within the larger field of publishing are examined to further ground ukiyo-e as material culture, as commodities in a mercantile economy. *Picturing the Floating World* offers a new approach: a critical yet accessible analysis of the genre as it was developed in its social, cultural, and political milieu. The book introduces students, collectors, and enthusiasts to ukiyo-e as a genre under construction in its own time while contributing to our understanding of early modern visual production.

Spectacular Accumulation DK Publishing (Dorling Kindersley)

This title is an introduction to the important artists of the Edo period Japan

and their work, as well as the issues and concepts surrounding the production and consumption of art in Japan at that time

**The Oxford Handbook of Decadence**

Reaktion Books

Kunst / Brille.

*Visual and Other Pleasures* Sternberg Press

Offering a new approach to issues of the status of the artist and the construction of identity, gender, sexuality and celebrity in the Edo period, *Utamaro and the Spectacle of Beauty* is a significant contribution to the field and a key work for readers interested in Japanese art and culture.

**The Politics of Dialogic Imagination**

Julie Nelson Davis

In *Reading Duncan Reading*, thirteen scholars and poets examine, first, what and how the American poet Robert Duncan read and, perforce, what and how he wrote. Harold Bloom wrote of the searing anxiety of influence writers experience as they grapple with the burden of being original, but for Duncan this was another matter altogether. Indeed, according to Stephen Collis, "No other poet has so openly expressed his

admiration for and gratitude toward his predecessors." Part one emphasizes Duncan's acts of reading, tracing a variety of his derivations--including Sarah Ehlers's demonstration of how Milton shaped Duncan's early poetic aspirations, Siobhán Scarry's unveiling of the many sources (including translation and correspondence) drawn into a single Duncan poem, and Clément Oudart's exploration of Duncan's use of "foreign words" to fashion "a language to which no one is native." In part two, the volume turns to examinations of poets who can be seen to in some way derive from Duncan--and so in turn reveals another angle of Duncan's derivative poetics. J. P. Craig traces Nathaniel MacKey's use of Duncan's "would-be shaman," Catherine Martin sees Duncan's influence in Susan Howe's "development of a poetics where the twin concepts of trespass and 'permission' hold comparable sway," and Ross Hair explores poet Ronald Johnson's "reading to steal." These and other essays collected here trace paths of poetic affiliation and affinity and hold them up as provocative possibilities in Duncan's own inexhaustible work.

**Doab Dil** Yale University Press

*Sweet Sweat*, the only novel by Belgian artist Justine Frank, is unusual, to say the least—a blend of feminism, pornography, Judaism, and art, written in French in 1931. Its heroine is a Jewish girl named Rachel, born in the South of France, who has an outstanding talent for debauchery and crime. She takes up with the sybaritic Count Urdukas and sets out with him on an odyssey of pleasure and corruption marked by bizarre events in which horror and humor mingle. This comprehensive new edition of Frank's novel includes an essay and an extensive biography by Israeli American writer and artist Roe Rosen and a timeline tracing key moments in Frank's life, providing a definitive analysis of this once-scandalous novel and its historical and cultural contexts. [As he hovered] over the skinny body, his nostrils were filled with the aroma of horror-sweat that poured from Rachel. He was swept by the scent. His breathing became a guttural purr and his eyes glazed over. Oh, shrewd liqueur of tropical fruits! Ah, venomous crème de cassis! Hurrah, distilled, tyrannical sweetness, tainted neither by a salty tint nor sour hint! Never had the

Count been caught by such a fire as was ignited by this sweetness... a carnivorous perfume, as seismic as epilepsy... A smut potion worthy of the sacred nostrils of the Pope! —Justine Frank, *Sweet Sweat*, 1931

Roe Rosen's paintings, films, and writings have become known for their historical and theological consciousness, novelistic imagination, and psychological ambition. His work addresses the representation of history, the political economy of memory, and the politics of identity, often exploring the tension between trauma, horror, humor, and truth. Rosen was born in Rehovot, Israel, in 1963, and received degrees in visual art from the School of Visual Arts and Hunter College, both in New York. He now lives in Israel, where he teaches art and art history at Bezalel Academy of Art and at Beit Berl College. In 1997 Rosen's controversial exhibition "Live and Die as Eva Braun" at The Israel Museum, Jerusalem, was aggressively attacked by Israeli politicians. It won critical praise, however, for its new approach to the representation of the memory of the Holocaust. Rosen's projects include the exhibition "Justine Frank (1900-1943): A Retrospective" (2009) and

the films *Two Women and a Man* (2005) and *The Confessions of Roe Rosen* (2008). He has authored the books *A Different Face* (Shva, 2000), *Lucy* (Shadurian, 2000), *Sweet Sweat* (Babel, 2001), and *Ziona™* (Keter, 2007). Copublished with Extra City

Utamaro and the Spectacle of Beauty Yale University Press

In the postscript of Kitagawa Utamaro's (1753-1868) first illustrated picture book in woodblock, entitled *Picture Book of Crawling Creatures* (Ehon mushi erami, 1788), artist Toriyama Sekien (1712-1788) penned a tribute to Utamaro's "painting from the heart," as Sekien described it. Art historian Julie Nelson Davis hypothesizes in her book *Utamaro and the Spectacle of Beauty* (2008) that the language and expressions Sekien used in this introduction indicate a painterly legacy for the pictures within, asserting that Sekien's manner of praise would be typically reserved for painters and not woodblock print artists. It is against this background that I put forth the suggestion that Utamaro might have been equally, if not more, influenced by the Dutch naturalist art being imported through Nagasaki and

consumed by Japanese scholars of Dutch culture, or rangaku scholars. Taking into account the Japanese tradition of bird and flower painting and the style of the Kano school, the premiere style of painting at the time of Utamaro's picture books, I will investigate Davis' hypothesis while putting forth my own. I will then support my theory that Utamaro looked to Dutch naturalism when devising his illustrations to *Picture Book of Crawling Creatures, Gifts of the Ebb Tide* (Shiohi no tsuto, 1789), and *Myriad Birds* (Momo chidori, 1790.) Bolstering this idea are the elements of engraving in Utamaro's illustrations, such as hatching, and the likely association of Utamaro with renowned rangaku scholars such as Hiraga Gennai (1728-1780) through his publisher, Tsutaya Juzaburo (1750-1797). I will perform formal analysis of both Utamaro's illustrations as well as previous and contemporary artworks, such as the landscape painting *Shichirigahama Beach, Kamakura* (1796) by Shiba Kokan (1747-1818), in order to illustrate my ideas. The dominant theory prior to this thesis was that Utamaro looked exclusively to the traditions of the Kano

school in the creation of his picture books; however, it fails to give the artist the adequate credit. This thesis will orient Utamaro amongst the ranks of innovative contemporaries such as Shiba Kokan and Katsushika Hokusai (1760-1849), and establish him as an artist who could both uphold classical traditions while applying new techniques and ideas. With this new perspective, Utamaro becomes an even more complex and significant artist of Japanese history that he has been credited.

**Partners in Print** Reaktion Books

From the 17th through the 19th century, artists in Kyoto and Edo (now Tokyo) captured the metropolitan amusements of the floating world (ukiyo in Japanese) through depictions of subjects such as the beautiful women of the Yoshiwara pleasure quarters and performers of the kabuki theater. In contrast to ukiyo-e prints by artists such as Katsushika Hokusai, which were widely circulated, ukiyo-e paintings were specially commissioned, unique objects that displayed the maker's technical skill and individual artistic sensibility. Featuring more than 150 works from the celebrated

Weston Collection, the most comprehensive of its kind in private hands and published here for the first time in English, this lavishly illustrated and meticulously researched volume addresses the genre of ukiyo-e painting in all its complexity. Individual essays explore topics such as shunga (erotica), mitate-e (images that parody or transform a well-known story or legend), and poetic inscriptions, revealing the crucial role that ukiyo-e painting played in a sophisticated urban culture.

*The Film Book* SUNY Press

Translated by Audie E. Bock. "A first rate book and a joy to read.... It's doubtful that a complete understanding of the director's artistry can be obtained without reading this book.... Also indispensable for budding directors are the addenda, in which Kurosawa lays out his beliefs on the primacy of a good script, on scriptwriting as an essential tool for directors, on directing actors, on camera placement, and on the value of steeping oneself in literature, from great novels to detective fiction." --Variety "For the lover of Kurosawa's movies...this is nothing short of must reading...a fitting companion piece

to his many dynamic and absorbing screen entertainments." --Washington Post Book World

*A Spectacle of Spectacles* UCL Press

Edited by Jane Desmarais and David Weir. Japandemonium Illustrated University of Hawaii Press

One of the most influential artists working in the genre of ukiyo-e ("pictures of the floating world") in late-eighteenth-century Japan, Kitagawa Utamaro (1753?-1806) was widely appreciated for his prints of beautiful women. In images showing courtesans, geisha, housewives, and others, Utamaro made the practice of distinguishing social types into a connoisseurial art. In 1804, at the height of his success, Utamaro, along with several colleagues, was manacled and put under house arrest for fifty days for making prints of the military ruler Toyotomi Hideyoshi enjoying the pleasures of the "floating world." The event put into stark relief the challenge that popular representation posed to political authority and, according to some sources, may have precipitated Utamaro's sudden decline. In this book Julie Nelson Davis makes a close study of selected print sets, and by

drawing on a wide range of period sources reinterprets Utamaro in the context of his times. Reconstructing the place of the ukiyo-e artist within the world of the commercial print market, she demonstrates how Utamaro's images participated in the economies of entertainment and desire in the city of Edo (modern-day Tokyo). Offering a new approach to issues of the status of the artist and the construction of identity, gender, sexuality, and celebrity in the Edo period, *Utamaro and the Spectacle of Beauty* is a significant contribution to the field and a key work for readers interested in Japanese art and culture.

#### **Revealing Art** Vintage

Kitagawa Utamaro is one of the most well-known figures in the history of Japanese art, renowned for his portraits of beautiful women. He is recognised as having been the leading light of the Ukiyo-e School during its golden age, and his influence upon the work of Western artists has been beyond measure. He produced in the region of 2,000 woodblock prints, approximately one third of which take their subjects from the licensed pleasure quarter of Edo, with the remainder being

made up of images of popular beauties, pairs of famous lovers, historical and mythical figures, domestic scenes, and the physiognomic studies for which he is best-known. With 90 reproductions of the artist's prints, designs grouped and discussed according to subject, and with illustrations of publishers marks, artist's signatures, and the names of figures commonly inscribed upon his works, this reference guide provides the most comprehensive resource for identifying the subjects portrayed in Utamaro's prints to date."

[Ins and Outs of the Forest Rivers](#) New Directions Publishing

Japanese folklore abounds with bizarre creatures collectively referred to as the yokai — the ancestors of the monsters populating Japanese film, literature, manga, and anime. Artist Toriyama Sekien (1712–88) was the first to compile illustrated encyclopedias detailing the appearances and habits of these creepy-crawlies from myth and folklore. Ever since their debut over two centuries ago, the encyclopedias have inspired generations of Japanese artists. *Japandemonium Illustrated* represents the very first time they have ever been

available in English. This historically groundbreaking compilation includes complete translations of all four of Sekien's yokai masterworks: the 1776 *Gazu Hyakki Yagyō* (The Illustrated Demon Horde's Night Parade), the 1779 *Konjaku Gazu Zoku Hyakki* (The Illustrated Demon Horde from Past and Present, Continued), the 1781 *Konjaku Hyakki Shū* (More of the Demon Horde from Past and Present), and the 1784 *Hyakki Tsurezure Bukuro* (A Horde of Haunted Housewares). The collection is complemented by a detailed introduction and helpful annotations for modern-day readers.

*The Manyōshū; One Thousand Poems*

*Selected and Translated from the Japanese* Cambridge University Press

Annotated exhibition catalogue along with essays giving thorough analysis of Toulouse-Lautrec as graphic innovator and imaginative organizer of form, color, and space. Illustrated with over 250 reproductions (many in color) of prints, drawings, sketches, and related paintings.

[To the Distant Observer](#) Psychology Press

Story of cinema -- How movies are made -- Movie genres -- World cinema -- A-Z directors -- Must-see movies.