

Bertha Boynton Lum (1879-1954)

Bamboo Road

USA, 1912

Color woodblock print

Gift of Eliza Lefferts and Charles Montague Cooke, Jr.,
1932

HAA 07538

Bertha Boynton Lum (1879-1954)

Sisters

USA, 1907

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,
1963

HAA 14,918

In 1907, Lum studied for several months with a well-known Japanese carver, Igami Bonkotsu, and the printer Nishimura Kumakichi. After her time in Japan, she returned to the United States and produced prints by herself. However, Lum likely missed the traditionally collaborative aspect of Japanese woodblock print-making, for in 1912 she returned to Japan, where she continued to create prints, but this time she hired professional carvers and printers.

Bertha Boynton Lum (1879-1954)

Rainy Twilight

USA, 1905

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,
1963

HAA 14904

In the mid-1890s, Bertha Lum (1869-1954) studied design in Chicago, where the *Japonisme* fever still raged. Lum went to Japan for her honeymoon in 1903, and would later return more than seven times to create woodblock prints. Affiliated with many artists, she was best known for producing Hiroshige-inspired works, such as this print. The diagonal lines of rain, night scenery, and people walking with umbrellas are all common Hiroshige print motifs.

Bertha Boynton Lum (1879-1954)
The Road to the Forest (To Nikkō)

USA, 1916

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,
1963

HAA 14920

*The Japanese say one should never exclaim
'wonderful' until one has seen Nikkō.*

-Bertha Lum

Bertha Boynton Lum (1879-1954)

Kites

USA, 1912

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,
1963

HAA 14916

*In Japan, wee little maidens clad in a riot of colors like
the birds and the flowers fling up their paper kites and
laugh when the winds fills them up—till they look like
fish.*

-Bertha Lum, *Vogue*, April 15, 1914

Bertha Boynton Lum (1879-1954)

Procession

USA, 1916

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,
1963

HAA 14917

Bertha Lum was influenced by author Lafcadio Hearn (1850-1904). Hearn's ghost stories and folk tales of Japan introduced such subjects to the West. This print probably depicts a scene from of the famous Japanese folk tale "A Wedding Procession of Foxes." It is said that the procession happens at midnight, deep in the mountains. Lum's works often use swirling lines, epitomizing the popular Art Nouveau style. Her works portray Japan as a dreamy, exotic, and attractive land.

Bertha Boynton Lum (1879-1954)

The Spirit of the Sea

USA, 1916

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,

1963

HAA 14915

Bertha Boynton Lum (1879-1954)

Theatre Street

USA, 1905

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,
1963

HAA 14897

While few of Lum's prints are copies of specific Japanese originals, this print is certainly inspired by a Hiroshige print, *Evening Scene Saruwaka Street*, from the series " *One Hundred Views of Edo*" (1856). The similarities are clear: both are bold, busy street scenes depicted at night. However, Lum chose to use a closer, lower viewpoint so that the figures in the foreground are almost silhouettes in a shallow frontal plane before the receding street.

Bertha Boynton Lum (1879- 1954)

Landscape in Rain

USA, 1908

Color woodblock print

Gift of Honolulu Art Society, 1928

HAA 20137

Bertha Boynton Lum (1879- 1954)

Wind and Rain

USA, 1908

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,

1963 HAA 14900

Bertha Boynton Lum (1879- 1954)

Fox Woman

USA, 1916

Color woodblock print

Gift of the Achenbach Foundation for Graphic Arts,
1963

HAA 14903

*When the moon is full, foxes have the power to take
human shape. Tongues of flame always appear above
supernatural foxes.*

-Bertha Lum

Elizabeth Keith (1887-1956)

Tea House Native City – Shanghai

Scotland, 1924

Color woodblock print

Gift of Mrs. Charles M. Cooke, 1927

HAA 5472

Elizabeth Keith (1887-1956), born in Scotland and reared in London, visited her sister in Tokyo in 1915 for the first time and decided to stay there for a while.

During her nine-year sojourn in Japan, she traveled to countries such as China, Korea, and the Philippines, where she had many connections through the Christian Science Church, and created a number of sketches.

Japanese print publisher Watanabe Shōzaburō (1885-1962), the founder of the *Shin-Hanga* (New Prints) movement, saw her potential, and produced many prints from her sketches. These works were very popular in both London and Paris.

The shape of the tea house depicted in this print is known as the “willow-pattern,” for the shape is used on the blue-and- white ware known by that name.

Elizabeth Keith (1887-1956)

Moonlight – Soochow

Scotland, 1924

Color woodblock print

Gift of Mrs. Charles M. Cooke, 1927

HAA 5479

Elizabeth Keith (1887-1956)

Blue and White

Scotland, 1925

Color woodblock print

Anonymous, 1988

HAA 20213

Elizabeth Keith (1887-1956)

Kamakura Daibutsu

Scotland, 1919

Color woodblock print

Gift of Anna Rice Cooke, 1927

HAA 5487

Elizabeth Keith (1887-1956)

A Game of Chess – Korea

Scotland, 1936

Color woodblock print

Gift of Anna Rice Cooke, 1927

HAA 5484

In this print two elderly men are smoking a long Korean pipe, one wearing an indoor hat (right) and the other an outdoor hat (left). Both hats are made of horsehair. A bunch of red peppers hangs—drying—from the eaves of the porch.

Elizabeth Keith (1887-1956)

Street Scene – Soochow in Kiang-su

Scotland, 1924

Color woodblock print

Gift of Anna Rice Cooke, 1927

HAA 5485

This print depicts a crowded street in the ancient walled city of Soochow. At the far end, the street is nearly blocked off by a green palanquin and a rickshaw. Colorful banners display numerous shop signs in Chinese. The signs, people wearing ethnic clothing, and various types of produce create a busy atmosphere. However, Keith used calm color tones, which lend an overall uniformity to the composition.

Elizabeth Keith (1887-1956)

Hong Kong

Scotland, 1924

Color woodblock print

Gift of Anna Rice Cooke, 1927

HAA 5488

This print depicts a night view of Hong Kong from the harbor. Keith also created a daylight version of the same print. Notice the many different graduations of blue throughout the print. The yellow spots in the darkness that represent city lights on the mountainsides and reflections of the light in the water effectively show another calm face of the vibrant city.

Elizabeth Keith (1887-1956)

***New Year's Morning Lantern, Malacca
(Morning)***

Scotland, 1925

Color woodblock print

Gift of Charles Alfred Memorial, 1935

HAA 20148

In various examples of this print, Keith attributes the setting to Singapore, Malacca, and Peking, suggesting that she was not sure where the original sketches were done.

The vertical composition and the enlarged lantern on the top are reminiscent of Hiroshige's *Kinryūzan Temple at Asakusa* from the series "*One Hundred Views of Edo.*"

Elizabeth Keith (1887-1956)

East Gate, Seoul

Scotland, 1920

Color woodblock print

Gift of Charles Alfred Memorial, 1935

HAA 11312

Keith particularly liked Korea. During her many trips there, she made a number of prints.

In her own words (from her memoir):

A few years ago in Tokyo, I held an exhibition of water-color sketches portraying the everyday life of Koreans. It was the first exhibition of Korean subjects ever held there....the leading color printer, then a stranger to me, came to the exhibition and strongly advised me to have my water-color of East Gate, Seoul, by Moonlight, made into a color-print.

In this same memoir, she mentions Watanabe Shōzaburō, a publisher and the founder of a new ukiyo-e print movement (*shin-hanga*). Watanabe discovered Elizabeth Keith when he saw one of her paintings in an exhibition. He realized that she might be exactly what he was looking for— an artist who could design new prints, who would revitalize the production of ukiyo-e.

The majestic East Gate portrayed in this print was constructed in 1869, replacing an earlier medieval structure.

Charles William Bartlett (1860-1940)

Miono-Matsubara

England, 1916

Color woodblock print

Bequest of Rosalind Bartlett Schmidt, 1962

HAA 14803

Charles W. Bartlett (1860-1940) was born in England. He was already well known in Belgium and France for his watercolor paintings and etchings before he went to Japan. In 1913, Bartlett began his trip, starting from India, moving through China, and finally arriving in Japan in 1915. He collaborated with the publisher Watanabe Shōzaburō, who promoted a new style of ukiyo-e known as *shin-hanga*. In 1917 he left Japan and settled in Hawaii.

Charles William Bartlett (1860-1940)

Jaunpur— India

England, 1920

Color woodblock print

Gift of C. Burke Gordon in memory of Pamela Gordon,
2001

HAA 26941

Charles William Bartlett (1860-1940)

Taj-Mahal by Moonlight

England, 1916

Color woodblock print

Gift of Mrs. C. M. Cooke Jr., 1941

HAA 20390

In 1913, Bartlett took a trip with his wife that would last for four years. While in Japan, he showed the publisher Watanabe Shōzaburō his water-color sketches of India. Immediately realizing Bartlett's potential, Watanabe proceeded to publish thirty-eight of his designs. His prints were instantly successful in America. In Japan, young emerging print artists such as Yoshida Hiroshi (1876-1950), inspired by Bartlett, contributed to the creation of new prints (*shin-hanga*) in the traditional woodblock-printing technique.

Charles William Bartlett (1860-1940)

Taj-Mahal from the Desert

England, c. 1919

Color woodblock print

Gift of Pierson G. Dean, 1962

HAA 20392

Charles William Bartlett (1860-1940)

Udaipur

England, 1916

Color woodblock print

Gift of Anna Rice Cooke, 1927

HAA 5375

Paul Jacoulet (1902-1960)

The Unknown Genius, Korea (ed. 350)

France, 1935

Color woodblock print

Gift of Richard (Jerry) Miles, 1989

HAA 20561

At the age of four, Paul Jacoulet (1896-1960) and his family moved to Japan, where he grew up. His father was a French-language teacher appointed by the Japanese government. Familiar with Japanese traditional arts such as classical literature, calligraphy, and music, Jacoulet was also trained in both Western and Japanese styles of painting. In about 1930, he visited islands in the South Seas, including the Marianas and the Carolines. In 1937, his first exhibition outside of Japan was held in Honolulu. Because of his cosmopolitan approach to art, his work cannot be categorized as purely Japanese or Western but may be seen as a combination of both.

Paul Jacoulet (1902-1960)

Sandalwood Smoke

France, c. 1940

Color woodblock print

Gift of Louise Bachmeyer, in memory of her husband,
1987

HAA 19811

Jacoulet's mother remarried in Korea. His visits to Korea became an inspiration not only for his Korean-themed works but also for prints that depicted Manchuria. As this print proves, Jacoulet used the woodblock print in ways previously unimagined. For example, in making traditional ukiyo-e prints, a maximum of seven or eight blocks are usually needed. Jacoulet used as many as three hundred. He acknowledged how hard his carver and printer had to work to accomplish such a challenging project.

Paul Jacoulet (1902-1960)

La Poetesse Indienne (The Indian Poetess)

France, 1941

Color woodblock print

Gift of Dr. Aziz A. Khan, 1997

HAA 26310

Paul Jacoulet (1902-1960)

The Geisha Kiyoka, Tokyo

France, 1935

Color woodblock print

Gift of Dr. Aziz A. Khan, 1997

HAA 26298

Paul Jacoulet (1902-1960)

Memories of the Past, Japan

France, 1941

Color woodblock print

Gift of the Estate of Oliver Statler, 2002

HAA 27097

Before Treatment (Raking Light) Photo

Before Treatment (Raking Light) Photo

Before Treatment (Raking Light) Photo

Before Treatment (Raking Light) Photo:
(Back side of the print)

**This exhibition continues in
Gallery 20 (Japan Gallery).**