

**Actor Nakamura Shikan IV as Satō Masakiyo**, 1867, 8th lunar month

Published by Maruya Jinpachi; carved by Katada Chōjirō

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.83a,b

This is not a warrior print, but it is the portrait of a Kabuki actor in the role of a general. It shows Nakamura Shikan IV (1831–1899), one of the most popular actors at that time, in the role of Satō Masakiyo in the play *Kachidoki kachidoki shichiji no hatairo*, performed in 1867.

It was forbidden to include actual historical persons in Kabuki, so Satō Masakiyo was invented as the name for Katō Kiyomasa (1562–1611). Kiyomasa was related to a half brother of the warlord Toyotomi Hideyoshi (1536–1598), who was regarded as one of the unifiers of Japan. Kiyomasa became Hideyoshi's most trusted general, and at a battle in 1583 Kiyomasa lost his helmet and lance but was nevertheless able to overcome his opponent. In the print, a banner displays the invocation *Namu myōhō renga kyō* ("Sutra of the devotion to the mystic law of the lotus"), a mantra of Nichiren Buddhism, of which Kiyomasa was a devoted believer.



**[Caption]** A page in an illustrated playbill (*ehon banzuke*) shows Shikan IV towering in the background. Courtesy of the University of Tokyo, Faculty of

Letters

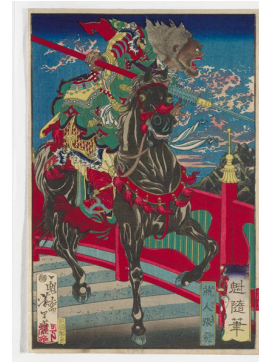
**Zhang Fei of the Yan People**, from the series Essays by Yoshitoshi (Ikkai zuihitsu), 1872, 11th lunar month

Published by Masadaya Heikichi; carved by Katada Chōjirō

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.108

Zhang Fei (Jap.: Chō Hi; d. 221) was a great fighter and one of the so-called Five Tiger Generals during the Chinese Three Kingdoms (220–80) period. He fought for Liu Bei (161–223), who had crowned himself as the emperor of Shu state. In 220, Liu Bei attacked a rival kingdom, Wu, to regain control over the lost state of Jing, and Zhang Fei was assassinated by two of his subordinates. This powerful portrait shows him during the Battle of Changban in 208, standing on the bridge, shaking his lance, and daring the opposing forces to attack him.



**Clearing Weather of the Togakushi Mountains: Taira Koremochi Ason**, from the series Eight Views of Tales of Warriors (Bidan musha hakkei), 1868, 1st lunar month

Text by Takeda Kōrai (1819–1882); published by Sanoya Tomigorō

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.84a-c

The warrior Taira Koremochi Ason probably lived between 1000 and 1100 CE but is only known through legends, including one in which the emperor asked him to travel to Mount Togakushi to kill a demon. In Kabuki adaptations of this story, he visits the mountain in autumn to enjoy the fall colors when he meets a beautiful woman offering him sake. Dozing off, he wakes up just in time to see her change into the demon and succeeds in killing her. Yoshitoshi captures the dramatic moment when Koremochi awakes; a strong wind adds to the tension of the situation.



**Genzanmi Yorimasa and I Hayata**, from the series Mirror of Famous

Generals of Great Japan (Dai Nihon meisshō kagami), October 1878

Published by Funazu Chūjirō

Woodblock prints (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.138-139

These two different versions of the same design illustrate how publishers and artists made revisions in order to attract more customers. The version with a plain yellow background is the earlier one of the two. It is unclear at what point after the first release the color changes and addition of the dramatic cloud formations were undertaken or who demanded them.

The scene illustrates a popular legend about the Nue monster that had terrorized the building in which the emperor slept until it was killed one night by the noted archer Genzanmi Yorimasa (Minamoto Yorimasa; 1106–1180) and I Hayata (dates unknown). Yoshitoshi portrays the two heroes looking up toward the monster—out of the print's frame—which is typically depicted with the head of a monkey, body of a tiger, and tail of a snake.



## The Flute Player Triptych

The so-called **Flute Player Triptych** from 1883 is arguably Yoshitoshi's most famous work. The image shows a scene at night when the courtier Fujiwara Yasumasa (958–1036), famed for his flute playing, is being stalked by the thief Hakamadare, who has followed him into the reeds to steal his warm clothes on account of the approaching winter. Hakamadare was so enchanted by Yasumasa's music that he was unable to attack him. Instead, Yasumasa led Hakamadare to his own home in order to give him a coat.

The way Yoshitoshi rendered the figures in his first triptych of this subject (1868) recalls the many warrior prints of his era. The background is busy, with the river and cloud bands cutting through the design and the many colorful flowers scattered throughout. Yoshitoshi's second version (1882) conveys the opposite tone, and the design suggests a night scene. Color is mostly reserved for the figures, and Hakamadare's reluctance to attack Yasumasa is noticeable in his facial expression and body language.

**Autumn Moon at Tōin: Hirai Inaba-no-kami Yasumasa and the Thief Hakamadare Yasusuke**, from the series *Eight Views of Tales of Warriors* (*Bidan musha hakkei*), 1868, 4th lunar month

Background by Katsukawa Shuntei III (1837–1902); published by Sanoya Tomigorō

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.85a-c

This print is part of a series of eight triptychs that was produced from 1867 to 1868 showcasing famous warrior stories. Each story is juxtaposed to the theme of the *Eight Views*, a concept derived from the popular subject of Chinese landscape paintings of the *Eight Views of the Confluence of the Xiao and Xiang rivers* (*Shōshō hakkei*). One of these views praises the autumn moon, which has been integrated here in the upper left. Another artist, Katsukawa Shuntei III, provided the background for this print.



**Autumn Moon at Tōin: Hirai Inaba-no-kami Yasumasa and the Thief Hakamadare Yasusuke**, from the series Eight Views of Tales of Warriors (Bidan musha hakkei), April 1894

(Bidan musha hakkei), April 1894

Published by Katada Chōjirō

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.86a-c

This version of Yoshitoshi's first Flute Player Triptych from 1868 was issued in 1894, after his death. It was revised and "updated" and thus reflects the change in the market. The cartouche with the signature of Katsukawa Shuntei III, who had designed the background, was removed in the bottom left corner and replaced with a cartouche about the publisher of this reprint. Since three different variations of this reprint exist, it must have been rather popular among buyers. The earliest, shown here, shows Yasumasa with the flute in his hands, dressed in a blue coat. In the later versions this coat is rendered in an orange-yellow tone. A final version, perhaps from around 1900, is without a publisher's seal or Yoshitoshi's signature.



**By Request, Picture of Fujiwara Yasumasa Playing the Flute by Moonlight, a Painting Shown at the Exhibition for the Advancement of Painting in Autumn 1882**, February 1883

Published by Akiyama Buemon

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.148a-c

For the Competitive Painting Exhibition (Kaiga Kyōshinkai) held in October 1882 in Tokyo, Yoshitoshi painted a hanging scroll of the flute player story. The painting must have been very well received, because soon after the exhibition the publisher Akiyama Buemon urged Yoshitoshi to create a print version of it, which since then has become his iconic masterpiece. Yoshitoshi had to adapt the composition from a vertical to a horizontal format. In the painting, the thief stands directly behind Yasumasa and both are illuminated by the moon from above. For the panoramic view of the triptych, Yoshitoshi spread the reeds over all three panels, moved the moon to the far left and the thief to the right, next to Yasumasa.





[Jill: Per Andreas, please crop this image and remove the traces of the mounting silk.]

[Caption] Tsukioka Yoshitoshi, Picture of Playing the Flute by Moonlight, September 1882, hanging scroll; ink, color, lacquer, silver, and gold on silk, Worcester Art Museum, Stoddard Acquisition Fund 2004

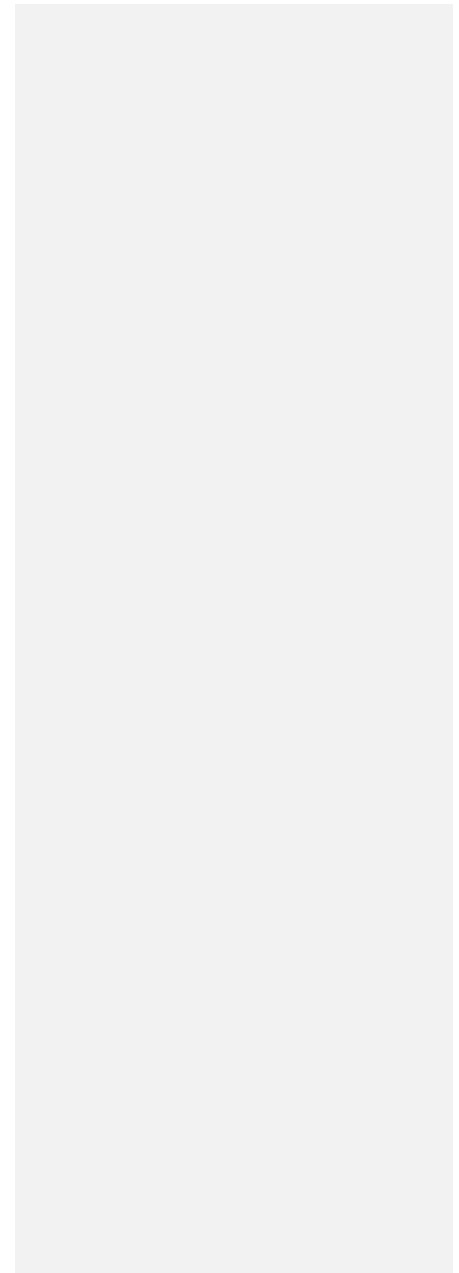
**By Request, Picture of Fujiwara Yasumasa Playing the Flute by Moonlight, a Painting Shown at the Exhibition for the Advancement of Painting in Autumn 1882, February 1883**

Published by Akiyama Buemon

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.149a-c

Since this image was very popular, it was reprinted several times, undergoing a number of changes like the direction of the dark clouds from top left to bottom right or from bottom left to top right. This standard version contains fewer rows of grass printed over the gray background on the left sheet.





**Picture of “White Stripe in the Waves” Zhang Shun and “Black Whirlwind” Li Kui Fighting in the Water**, from an untitled series of upright diptychs, After February 1887

Published by Matsui Eikichi

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.164a,b

Yoshitoshi and other print designers used the Chinese novel *The Tales of the Water Margin* (*Shuihuzhuan*; Jap.: *Suikoden*) about a rogue band of heroes as motifs for many warrior prints. The scene here refers to the story of Li Kui (Jap.: Riki), a river pirate, who tries to steal fish from a fisherman’s boat. He is interrupted, however, by Zhang Shun (Jap.: Chōjun), the owner of the local fish market. The two men struggle underwater, but Zhang (with red loin cloth) has the upper hand, since he is reputed to be able to walk underwater for 10 miles and live there for seven nights and days, while Li can hardly swim.

Yoshitoshi designed 15 vertical diptychs like this one for the publisher Matsui Eikichi that were produced from 1885 to 1889. The designs were so popular that some of them were republished very soon after they had first been issued.





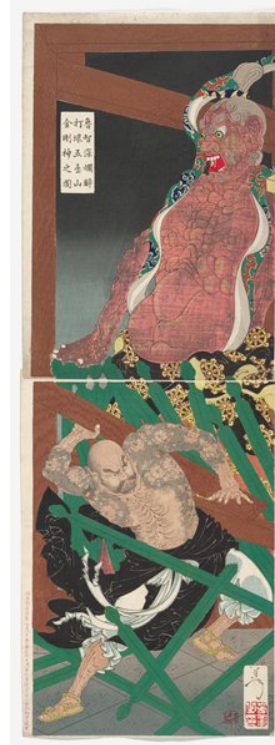
**Picture of Drunken Lu Zhishen Smashing a Vajra Warrior at the Temple of Mount Wutai**, from an untitled series of upright diptychs, September 1887  
Published by Matsui Eikichi; carved by Takimoto Chokuzan  
Woodblock print (*nishiki-e*); ink and color on paper  
The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.165a,b

Like another vertical diptych nearby, this one takes its motif from the popular Chinese novel *The Tales of the Water Margin* (*Shuihuzhuan*; Jap.: *Suikoden*). In it, Lu Zhishen is a policeman who accidentally kills a man and must flee his village. He enters a monastery where he receives the nickname Flowery Monk, since his upper body is adorned with tattoos of flowers. Bored by monastic life, he gets drunk, and on his return to the temple he is refused entry. In a rage, he demolishes one of the two large *vajra* warrior sculptures that guard the temple gate. The entrance to Mia's Japanese Buddhist gallery is guarded by such a pair of *vajra* warriors.



[mia\_8003408.tif]

[caption] Mia's two *vajra* warriors can be found in Gallery 205.



Unknown

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**Great Generals of the East and West, c. 1874**

Pair of hanging scrolls; ink and color on silk  
Gift of Willard and Elizabeth Clark 2015.114.3.1-2

One of the largest paintings by Yoshitoshi, this is also one of the most mysterious. The six people from right to left are the warlord and unifier of Japan Toyotomi Hideyoshi (1537–1598), as a child with dog; the first shogun of the Edo period (1603–1868), Tokugawa Ieyasu (1543–1616); the first president of the United States, George Washington (1732–1799), as a drummer boy during the American Civil War; the feudal lord Mōri Motonari (1497–1571); Date Masamune (1579–1636), the Lord of Sendai; and the emperor of France Napoleon III (1808–1873). The signature indicates that this painting was commissioned, and the signature style puts the date at around 1874. Napoleon III's death in 1873 might have been the stimulus. But the meaning of this painting, including such puzzling elements as the boiling kettle, remains unclear.

[Jill B. use this paragraph only if there's room] Yoshitoshi's humongous seal on the left includes a line from the "Eight Immortals of the Wine Cup," a poem attributed to the Chinese poet Du Fu (712–770): *his brush produces cloud and mist* (Chin. *huihao luo zhi ru yunyan*).

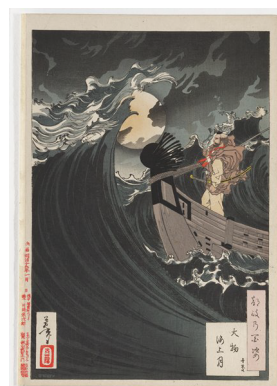


**Moon over Daimotsu Bay: Benkei**, from the series One Hundred Aspects of the Moon (Tsuki hyakushi), January 1886

Published by Akiyama Buemon; carved by Noguchi Enkatsu  
Woodblock print (*nishiki-e*); ink and color on paper  
The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.167

One Hundred Aspects of the Moon (Tsuki hyakushi) is Yoshitoshi's most celebrated and ambitious series. First published from 1885 to 1892, each design features a literary or pictorial image of the moon, drawing from Japanese and Chinese history, legend, and literature.

The warrior monk Benkei (1155–1189) is standing in the prow of the ship from which he and the famous general Minamoto Yoshitsune (1159–1189) are trying to escape from Yoshitsune's older half brother, Yoritomo (1147–1199), during the fight over control of the country. Hit by a tempestuous storm, Benkei is praying, trying to prevent their slain enemies from rising from the dead and drowning them. The idea for this print came from the play *Benkei in*



*the Boat (Funa Benkei)*, which was adapted from a Noh play to Kabuki theater and premiered just two months before the print was published.

**Jade Rabbit: Sun Wukong**, from the series One Hundred Aspects of the Moon (Tsuki hyakushi), October 1889

Published by Akiyama Buemon; carved by Noguchi Enkatsu

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.171

The Monkey King Sun Wukong (Jap.: Son Gokū) is one of the main characters in the Chinese novel *The Journey to the West*, or *Xiyouji* (c. 1500–1600 CE). Hatched from a divine stone egg, he is endowed with intelligence and magical powers and gains immortality by eating peaches of longevity he stole from the garden of heaven. Eventually he accompanies the Chinese Buddhist monk Xuanzang on his journey west to India.

Yoshitoshi paired the Monkey King with the Jade Rabbit who, according to a widespread belief in Asia, lives on the moon, as the markings on the moon look like a rabbit with a mortar and pestle. The monkey's gesture with his magical staff refers to a common theme in Japanese art of a monkey trying to catch the moon's reflection in water.



**Picture of the Lonely House at Adachigahara in Ōshū**, from an untitled

series of upright diptychs, September 1885

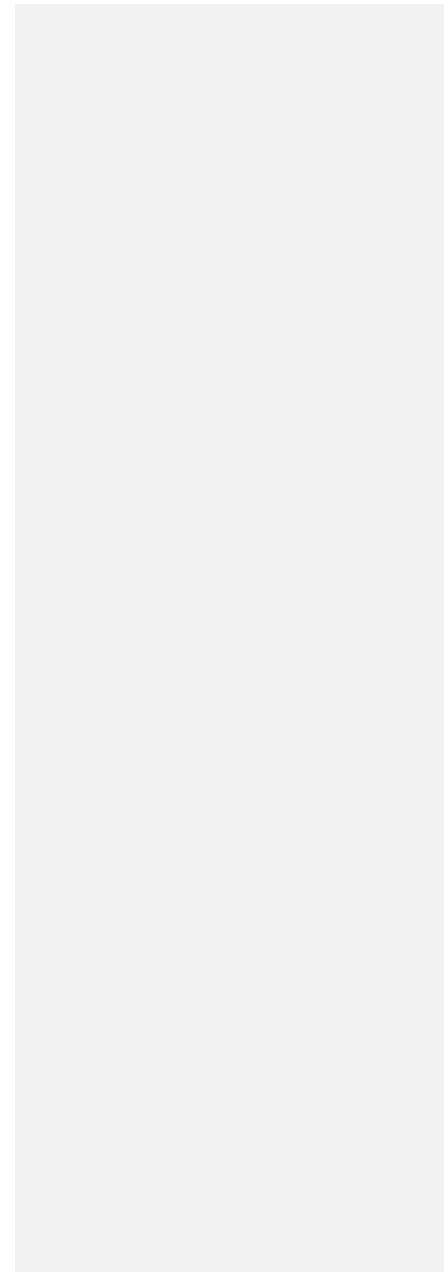
Published by Matsui Eikichi; carved by Takimoto Chokuzan

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.161a,b

A heavily pregnant woman is bound and gagged, strung upside-down from the ceiling in an old hut. Below, a wizened old woman sharpens her knife, ready to cut open the woman's belly.

The gruesome story depicted here begins as a quest to cure a sick child. The child's mother, a princess, sends a wet nurse to find the liver of a newborn baby, the main ingredient required for the cure for the infant's sickness. Unable to find a mother willing to sacrifice her child, the wet nurse decides to hide in a cave and wait for a pregnant woman to pass by. When one does, the wet nurse abducts her and kills her during her labor, realizing only too late that it was her own pregnant daughter. The horrendous deed drives the woman insane, and she turns into a demon, forever haunting the moor in search of human flesh.



**Picture of Mongaku's Penitence**, from an untitled series of upright diptychs, April 1885  
Published by Matsui Eikichi  
Woodblock print (*nishiki-e*); ink and color on paper  
The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.159a,b

This is the same motif as a triptych nearby that Yoshitoshi designed 25 years earlier, showing the monk Mongaku doing penance for 21 days under the icy waterfall at Mount Nachi. Instead of showing him reciting incantations to the deity Fudō Myō-ō, Yoshitoshi depicted Mongaku this time in the moment of his collapse when he is rescued by the deity's child attendants, Seitaka and Kongara. In the earlier triptych, Yoshitoshi captured foamy water with white spume but here renders the water like a cloud to emphasize that the divine beings have restored calm.



**Urashima Returns Home from the Dragon Place**, from the series Sketches by Yoshitoshi (Yoshitoshi manga), January 1886  
Published by Kobayashi Tetsujirō; carved by Noguchi Enkatsu  
Woodblock print (*nishiki-e*); ink and color on paper  
The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.180a,b

This diptych illustrates a scene from a popular Japanese fairy tale. One day, the main character, Urashima Tarō, observes children toying with a turtle on the beach. Pitying the turtle, he buys it and releases it in the ocean. A few days later, the grateful turtle returns to take him to the underwater Dragon Palace, where Princess Otohime thanks him personally for his kindness. Days pass in her company, and he decides to return to the surface to tend to his elderly parents, much to the disappointment of the princess, who gives him a mysterious box he must never open. Returning home, he realizes that he has been gone many years, and his parents have perished, along with everyone else



he knew. Not recalling the princess's words, he opens the box and turns into a white-haired old man.

