

# Basic Detail Report

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**Title**

Kinchinjanga-Morning from "India and Southeast Asia Series"

**Artist**

Hiroshi Yoshida

**Date**

1931

**Dimensions**

Sheet: 10 5/8 × 15 3/4 in. (27 × 40 cm) Image: 9 13/16 × 14 7/8 in. (24.9 × 37.8 cm)

**Medium**

woodblock print

**Classifications**

Prints

**Credit Line**

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, by exchange

**Object number**

2008.42

**Published References**

*The Complete Woodblock Prints of Yoshida Hiroshi*, ABE Corporation, Tokyo, 1996.

**Collections**

Works on Paper

**Label Text**

After the Revolutionary War, America was free to trade directly with other nations. European decorative objects like this elegant pair of French lamps became status symbols in wealthy homes. The sinumbra lamp (from the Latin sine, without, and umbra, shadow) was designed so that the ring-shaped whale-oil reservoir would not cast a shadow when the lamp was lit, as earlier designs had done. In order to be most effective, these lamps had to be quite tall, with a glass shade curving up to a narrow waist. This pair is particularly distinguished by its incorporation of blue opaline glass. Whale oil was the most popular way to light homes in the first half of the 1800s. Extracted from the heads of Sperm Whales, the oil was in demand for everything from heating to soap to textile processing, propelling whaling to the fifth-largest industry in the United States (immortalized in popular culture by the publication of *Moby Dick* in 1851). By the 1850s, the decline of Sperm Whales from over-hunting and the subsequent rising price of whale oil helped to precipitate a change to petroleum-based kerosene.

**Not On View**