



JAPANESE PRINTS AND DRAWINGS

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a cura di
SILVANA BAREGGI

STANZA DEL BORGO
Milano
2019



1.

TORII KIYOMASU II 1706-1763

THE ACTORS HAGINO ISABURO I AND SODESAKI ISENO I

Woodblock print, *urushi-e* with hand applied colour, metallic powder and burnishing of the black

Vertical *hosoban*, 339 x 160 mm

Signed: *Torii Kiyomasu hitsu*

Fine impression, colour and condition.

Torii Kiyomasu II was a painter and print designer of the Torii school, a specialist, like the rest of the Torii artists, in billboards and other images for the promotion of the kabuki theaters. Scholars are unsure as to Kiyomasu II's relation to the original Kiyomasu who came a few decades earlier; they may have been close relations, or master and student, or they may have been the same man. His prints, like many at the time, were made largely using the *urushi-e* (lacquer print) and *benizuri-e* (rose print) methods; the lines or outlines of the prints themselves would often be in monochrome or a limited number of colors and the rest would be done by hand.

2.

SUZUKI HARUNOBU

Active 1724 – 1770

YOUNG LOVER
SURPRISING A GIRL
HOLDING A *SHAMISEN*,
1767-68

Woodblock print, *nishiki-e*

Horizontal *chūban*, 205x282mm

Date: circa 1767-68

The young man, with one arm round the girl's waist, takes hold of her lower leg with the other arm. The girl gently restrains him with one hand, bending her head down to his. The lovers are on a veranda which overlooks a garden with a twisting stream and luxuriant bushes of plants and flowers.



The print, unsigned like most of shunga prints, is unanimously accepted as the work of Harunobu. Very good impression, very good colour, generally in very good condition.

Another impression of this print is at the Museum of Fine Arts, Boston (accession number RES.09.318.6).

Reference: David Waterhouse, *The Harunobu Decade*, Leiden, 2013, vol. I p. 161, no. 234.

3.

SUZUKI HARUNOBU

Active 1724 – 1770

YOUNG ACTOR MAKING
LOVE TO A YOUNG GIRL

Woodblock print, *nishiki-e*

Chuban shunga, 201 x 284 mm

Date: ca. 1765 – 1770

Fine impression and colour, very good condition.

A young girl making futile attempts to thwart the advances of a young actor, a six panels screen painted with a landscape behind them.





4.

SUZUKI HARUNOBU

c. 1725 – 1770

THE SECRET LOVE LETTER, c. 1765-1770

Woodblock print, *nishiki-e*

Vertical *chūban*, 272 x 201 mm.

Signed: *Harunobu ga*

Fine impression and colour. In very good condition.

Provenance: on the verso a circular red stamped mark which includes two Japanese characters.

A young woman reading a love letter by candle light whilst another girl sleeps under a mosquito net.

A very rare print; we know only another impression of this design in the collection of the Harvard Art Museums / Arthur M. Sackler Museum in Cambridge, object number 1933.4.2635.

Reference: the print in Cambridge has been published in Narazaki Muneshige, *Ukiyo-e shuka* [Collection of the Masterpieces of Ukiyo-e Prints in Museums] Volume 8: Fogg Bijutsukan [Fogg Art Museum, Harvard University], Neruson Bijutsukan [Nelson Atkins Museum]..., Shogaku-kan (Tokyo, Japan, 1980 [Showa 55]), color plate 051; p. 91 (entry p. 183)

5.

KATSUKAWA SHUNSHO
1726-1792

A LADY IN A SNOW
LANDSCAPE, c. 1783

Woodblock print, *nishiki-e*

Hosoban, 327 x 153 mm

Signature: *Katsukawa Shunsho ga*
and artist's seal *Rin*, in the
shape of a jar.

The use of this seal is
characteristic of the early
works of Shunsho.

A fine impression of this rare
and charming print, with
strong *karazuri* and well
preserved colours. The sheet,
uncut, is lightly pasted at sides
on a cardboard.

The subject is the Heron
Maiden (*Sagi Musume*), which
originated from a kabuki play
first introduced in 1762 and
which was a very popular
subject, treated by many
artists, including Harunobu.

As a member of the
Katsukawa School Shunsho
specialized in portraying the
kabuki actors, but following the
example of Harunobu, he also
designed fine *bijin-ga* prints.





6.

KATSUKAWA SHUNCHO Active c. 1780-1795

LOVERS, 1788

Woodblock print, *nishiki-e*

Horizontal *ōban*, 257 x 375 mm

Series: Erotic prints for the twelve months

Koshoku zue Juniko

Very good impression and colour, in very good condition.

The text of the inscription makes it possible to understand that it is a widow who converses with a young servant on the first floor of a tea house during the intermission of the first kabuki performance of the season.

The reason I came to see the kabuki is because I wanted to enjoy your company. Nobody is more beautiful than you, the woman said. To which the young man replied: Madam, I appreciate your attentions, but could you be a little more silent? We could hear us downstairs.

Another impression of the print was reproduced in the catalogue *L'art de l'amour au temps des geishas*, exhibition catalogue, Pinacothèque de Paris, 6 November 2014-15 February 2015.



7.

CHOBUNSAI HOSODA EISHI 1756 – 1829

HANAOGI OF THE OGIYA 1794-95

OGIYA HANAOGI

Woodblock print, *nishiki-e*

Vertical *ôban*, 374 x 249 mm

Signed: *Eishi zu*

Censor: Kiwame

Publisher: Nishimuraya Yohachi

Series: *Six beauties of the licentious neighborhoods / Seiro Bijin Rokkasen*

Provenance: Hayashi Tadamasa, his stamp on the recto; Huguette Berés, her stamp on the verso
 An extremely fine impression, with elegant use of *karazuri* and applications of mica powder in the collar, on the fan and in the lower part of the kimono. Sheet and colour in very good condition.
 Literature: Narazaki Muneshige, *Hizo Ukiyo-e Taikan - Berés Collection*, Kodansha, Tokyo, 1991, p. 241, fig. 85.



8.

KITAGAWA UTAMARO
1753-1806

LOVERS YÛGIRI AND
IZAEMON AS PUPPETS, C.
1801-2
YÛGIRI, IZAEMON

Woodblock print, *nishiki-e*
Vertical *ôban*, 380 x 258 mm
Signed: *Utamaro hitsu*
Publisher: Moriya Jihei

Series:
*Manipulations of Love with
Musical Accompaniment*
Ongyoku koi no ayatsuri

Superb impression, colour and
condition. Exceptional
retention of the pigments with
fine blind printing and
tsuyazumi (gloss black).
Full size with extra paper
showing left and right.

Another fine impression of this
print is at the Museum of Fine
Art, Boston (accession number
11.14379).

The series *Ongyoku koi no
ayatsuri* shows men and women
manipulating puppets, each
pair representing a famous
pairs of lovers. In this case the
famous *tayu* Yûgiri of the
Ogiya House and her lover
Fujiya Izaemon. On Yûgiri's
kimono we see her insignia, the
paulownia. The story relates
how Fujiya Izaemon's family
cut him off because of his
philandering in the licensed
quarter and of his jealousy of
her other clients. However, all
ends well with the family
relenting and them marrying.

Reference: S. Asano- T. Clark,
The Passionate Art of
Kitagawa Utamaro, British
Museum, 1995, p. 224, nos.
381-2.



9.

KITAGAWA UTAMARO 1753 – 1806
FIREWORKS OVER THE SUMIDA RIVER:
TWO WOMEN ON RYOGOKU BRIDGE
TALKING WHILE AN ATTENDANT
HOLDS A LANTERN, C. 1800

Woodblock print, *nishiki-e*.
Vertical *ōban*, 365 x 240 mm.
Signed: *Utamaro hitsu*

Mark of the publisher Tsutaya Jūzaburō

This is the left sheet of a triptych; the right and center sheets are in the Tokyo National Museum collection. See, for the other two sheets, *Ukiyo-e shūka* 15 (1980), p. 237, reference figs. 65-6.

Very good impression and colour; application of mica powder on the fires in the sky. Some unobtrusive thinning of the paper on the verso, slightly trimmed on the right side; generally in very good condition.

Another impression of this print is in Boston at the Museum of Fine Arts (accession number 21.6401).



10.

KITAGAWA UTAMARO 1753 – 1806
MOMOTARO RIDING A NEW YEAR'S
HOBBY HORSE AND A GEISHA WITH A
SHAMISEN, 1800-1

Woodblock print, *nishiki-e*
Vertical *ōban*, 394 x 266 mm
Signed: *Utamaro Hitsu*
Publisher: Ōmiya Gonkurō
From the series: *A Set of Three Sake Cups for the
First Month
Tarō – zukimitzugumisakazuri*

The three prints of this series, also designed to be enjoyed as single sheets (as evidenced by the title present on each) can be composed in a triptych, of which our print is the first on the left. Fine impression and colour perfectly retained, very good condition, the upper edge very slightly frayed. The print was intended to celebrate the New Year. Behind the geisha appear the lucky treasures. On the undergarment of Momotaro the Danjuro's crest (*mimasu*) appears twice.

References:

K. Shibui, *Utamaro, Ukiyo- Zuten*, vol. 13, Tokyo 1964, p. 20. S. Asano- T. Clark, *The Passionate Art of Kitagawa Utamaro*, British Museum, 1995, p. 216, no. 359, ill. p. 184.



11.

KATSUSHIKA HOKUSAI 1760 – 1849

YORO WATERFALL IN MINO PROVINCE, c. 1833

MINO-NO-KUNI YORO-NO-TAKI

Woodblock print, *nishiki-e*

Vertical *ōban*; 370 x 252 mm

Signature: *Saki no Hokusai Iitsu hitsu*

Publisher: Nishimuraya Yohachi

Censorship: *kiwame*

Series: A Tour of Waterfalls in the Provinces

Shokoku taki meguri

Very fine impression, fine colour with delicate *bokashi* of the grey, which gives depth to the scene.

The series of the Waterfalls was completed c.1833–34 with eight prints.

For two other impressions of this print quite similar to our for the quality of the printing, the choice of colours and their tones see at the British Museum the number 1937,0710,0.199 and at the Museum of Fine Arts Boston number 21.6690.

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12.

KATSUSHIKA HOKUSAI 1760 – 1849

THE KINTAI BRIDGE IN SUÔ PROVINCE, ca. 1834
SUÔ NO KURI KINTAI BASHI

Woodblock print, *nishiki-e*

Horizontal *ōban*, 239 x 367 mm

Signed: *Zen Hokusai Itsu hitsu*

Dated: c. 1834

Publisher: Eijudō

Censorship: Kiwame

Series: Remarkable Views of Bridges in Various Provinces

Shokoku meikyō kiran

Provenance; Huguette Berès, her mark on the verso.

Fine impression, fresh colour; vertical unobtrusive centerfold, otherwise in very good condition.

References:

J. Hillier, *Hokusai: Paintings, Drawings and Woodcuts*, London, 1955, n. 66.

Gian Carlo Calza, *Hokusai: Il vecchio pazzo per la pittura*, Milan, 1999, catalogue of the exhibition, no. V.47.9, p. 502, illustrated p. 340.

Various Authors, *Hokusai, catalogue of the exhibition at the Grand Palais*, Paris 2014; cat. 368, p. 301, illustrated.

Various Authors, *Hokusai*, catalogue of the exhibition at Museum of Fine Arts di Boston, Boston 2015; no. 24, pp. 82-3, illustrated.

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13.

KATSUSHIKA HOKUSAI 1760 – 1849

GUARDS AT THE IMPERIAL PALACE, c. 1835-36

Woodblock print, *nishiki-e*

Horizontal *ōban*, 250 x 378 mm

Signed: *Zen Hokusai manji* (The *manji* seal black)

Series: One Hundred Poems explained by the Wet Nurse

Hyakunin isshu ubagaetoki

Published by Nishimuraya Eijudo and Iseya Eijudo c. 1835-36.

Very fine early impression, fine colour and condition.

The poem by Onakatomi no Yoshinobu Ason is in the square cartouche.

The *Hyakunin isshu* is a classical anthology of one hundred Japanese *waka* by one hundred poets. It is one of the most famous anthology of poems in Japan.

Reference: G. C. Calza, *Hokusai, il vecchio pazzo per la pittura*, 1999, Milan, cat. no. VI.12.6, p. 394.



14.

KATSUSHIKA HOKUSAI 1760 – 1849

A NETSUKE WORKSHOP, 1798

SANDARA KASUMI

Woodblock print, *nishiki-e*

Horizontal *aiban*, mm 220 x 316

Signed: *Hokusai Sōri ga*

From the poetry album *Sandara kasumi* (the Mist of Sandara), 1798, which was privately published by the Kasumi poetry Club. The other two plates in this album are designed by Kitao Shigemasa (1739-1820) and Hasegawa Settan (1778-1843).

Fine impression, colour and condition.

A woman offers tea to a traveller who is looking at a man turning the ivory rings for making kagamibuta netsuke, a type of netsuke fitted with a metal cap. In the background is a screen decorated with prints, one appears to be a surimono depicting the sun rising above pine trees on New Year's morning. On the left of the workshop is Mount Fuji.

Another very fine impression of this print is preserved at the Art Institute of Chicago, Clarence Buckingham Collection, 1925.3205

Reference: Giancarlo Calza, *Hokusai, il vecchio pazzo per la pittura*, Electa, Milan, 1999, page 137, II23.



15.

KATSUSHIKA HOKUSAI 1760 – 1849

A COURT LADY STANDING BESIDE A FAN, early 1820's
HIŌGI

Woodblock print, *nishiki-e*

Shikishiban surimono, 208 x 184 mm

Signed: *Hokusai aratame Iitsu hitsu*

Series: Five Immortal Poets

Gokasen

The title of this print *Hiōgi* is the name of a Japanese cypress folding fan, which is at the feet of the Lady.

Fine impression, with extensive metallic printing; fine colour and condition.

The Five Immortal Poets were five of the seven maids of honour to the Empress Jōtō Mon'in (988-1074), namely Murasaki Shikibu, Izumi Shikibu, Akazome Emon, Uma no Naishi and Ise no Taifu. Hokusai has drawn each of them in an elaborate court gown.

Here are the poems:

I counted the days on the turning wheels of the book cart, tired of waiting for the voice of the spring warbler

Sembatei Teodori

The joy of opening the letter box with the plum branch, of untying the cord, spreading everything out and flattening the creases

Ashinoya Yūzuru

On the eastern window of the dwelling where we awaited Spring, the crane spreads its wings and casts a shadow

Shun'itei Sodenari

Another impression of this surimono is preserved in the Chester Beatty Library, Dublin; see Roger Keyes *The Art of Surimono: Privately published Japanese woodblock prints and books in the Chester Beatty Library*, Dublin; London, 1985, vol. I, page 230.

Another one is preserved at the Library of Congress, Washington (item 2009615077).



16.

KATSUSHIKA HOKUSAI 1760-1849

KI NO NATORA AND ÔTOMO NO YOSHIO WRESTLING, c. 1829

Woodblock print, *nishiki-e*

Shikishiban surimono, 210 x 182 mm

Signed: *Saki no Hokusai Iitsu hitsu*

Very good impression, printed with metallic pigment, gold and silver, very good colour and condition.

Another impression of the print is at the Museum of Fine Arts, Boston (accession number 00.1949).

Another one, from the Pulverer Collection (inv. n. 1020), Cologne, was exhibited in the Milanese exhibition devoted to Hokusai in 1999. See Gian Carlo Calza, *Hokusai, il vecchio pazzo per la pittura*, Milan 1999; cat. No. V.28.

A preparatory drawing for this print was in the Vever collection. See Jack Hillier, *Japanese Prints and Drawings from the Vever Collection*, London 1976; vol. III, no. 760.

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17.

KATSUSHIKA HOKUSAI 1760-1849

WRITING UTENSILS, REPRESENTING
PRODUCTS OF ARIMA, 1822, / *ARIMA SAN*

Woodblock print, *nishiki-e*

Surimono, *shikishiban*, 207 x 181 mm

Signed: *Fusenkyo Itsu hitsu*

Publisher: Yomogawa

Series: Collection of Horses, *Umazukushi*

Very fine impression, embellished with metallic pigments, silver and gold. Fine colour and condition.

The print depicts writing utensils: two doll-capped brushes and a portable brass writing set on a folded sheet of paper, in the foreground a sheathed knife and scissors.

In the background a Yatate, a Japanese personal

writing set in the shape of a pipe.

Poem by Chikushien Itoyori, which refers to Mount Arima, its hot springs and bamboo grass. *Mount Arima is like the rouge on a bamboo / Grass base used by the women at the bathhouse / rustling gently in the Spring breeze.*

Another impression of this surimono, coming from the Hayashi collection, is published in Edythe Polster - Alfred H. Marks, *Surimono: Prints by Elbow*, Washington, D.C., 1980, no. 305, p. 273, illustrated.

Another one is preserved at the Rijksmuseum Amsterdam. Inv. no. RP-P-1958-299.

The Rijksmuseum impression has been published twice:

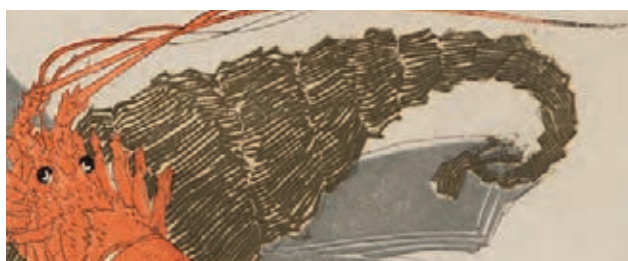
C. van Rappard-Boon And M. Forrer, *Hokusai and his school*, Amsterdam 1982; cat. no. 43, p.35

M. Forrer, *Surimono in the Rijksmuseum Amsterdam*, Amsterdam 2013; cat. no. 257, p. 139



18.
KATSUSHIKA HOKUSAI 1760 – 1849
STILL LIFE WITH CRAYFISH AND
NEW YEAR DECORATIONS, 1822

Woodblock print, *nishiki-e*
Shikishiban surimono, 205 x 180 mm
Signed *Fusenkyo Iitsu hitsu*
Series: *A Selection of Horses (Umazukushi)*, 1822
Three poems by Mamansai Managa,
Shicchinsha Manpo and an associate.
Fine impression with metallic powders (silver



and gold) very well retained. See a detail of the golden powder (1).

Very good colour, and condition

Provenance: Private collection, Milan.

Two other impressions of this rare surimono are preserved at the British Museum (1907,0531,0.152) and at the Harvard Art Museum (1933.4.1792). Another one was published in the catalogue of the Scheiwe collection in 1972; see Rose Hempel, *Ukiyo-e, Die Kunst der heiter vergänglichen Welt, Japan 17.-19. Jahrhundert*, Essen, 1972; n. 296.

Compared with these other specimens, our impression seems in the best condition, at least regarding the preservation of the silver powder. It is also interesting to note that the position of the poems in our specimen is slightly different: they are printed from the same block but moved down and to the right.

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19 A

TOTOYA HOKKEI 1780 – 1850

A CHINESE PRINCESS GAZING INTO A MIRROR, 1820 c.

Woodblock print, *nishiki-e*

Shikishiban surimono, 205 x 180 mm

Signed: *Hokkei*

Collection mark on the verso: red circle with letters, unidentified.

The surimono depicts a Chinese princess holding a fan and with her face reflected in a mirror.

Printed on thicker paper (*Hōsogami*) which created special printing effects: 'blind printing' and embellished with a liberal use of metallic tints: gold, silver and bronze.

Poem by Shūyōtei Hyakka.

Very fine impression printed with embossing, fine colour, very good condition.

Another impression is illustrated in Roger Keyes, *Surimono: Privately Published Japanese Prints in the Spencer Museum of Art*, 1984, p. 159, plate 69.



19 B

TOTOYA HOKKEI 1780 – 1850

A CHINESE PRINCESS PLAYING A DRAGON HEADED LUTE, 1832

Woodblock print, *nishiki-e*

Shikishiban surimono, 206 x 183 mm

Signed: *Motome ni ojite Hokkei fude* (drawn on request)

Provenance: Hayashi Tadamasa, Lugt 2971

Superb impression, with extensive use of mineral powders and *karazuri*. Very fine colour and condition. Very rare.

The print is titled in the cartouche at top right *Tempo Mizunoe tatsu*, which means Dragon year 1832 and explains the presence of a dragon on the lute and on the girl's hairstyle. Possibly the princess is a parody of Benten, the goodness of love and music. The print, for its design and technical refinement summarizes the best features of *surimono*.



19 C

TOTOYA HOKKEI 1780 – 1850

THE GODDESS BENZAITEN APPEARING TO TAIRA KİYOMORI AT ITSUKUSHIMA

Woodblock print, *nishiki-e*

Shikishiban surimono, 212 x 181 mm

Signed: *Hokkei*

Fine impression, with *karazuri*, metallic print and burnished black. Fine colour and condition.

The poems are by *Raikyutei Kazutaka*, *Hinanoya Shunshi*/Haruku and *Yayopian Hinamaru*.

The surimono depicts Kiyomori, of the Taira clan, at the Itsukushima shrine, while the Goddess Benten appears to him. The warlord Taira no Kiyomori rebuilt at his expenses the shrine in 1168. In the print Benten, the Goddess of arts and her assistant float on gaufraged clouds; silver sparks the waves below.

Other impressions of the surimono are at the Harvard Art Museums (1933.4.1917) and at the Museum of Fine Arts, Boston (accession number 11.21074).

Another one, from the Fogg Museum, is reproduced in: *Surimono, Prints by Elbow*, by Edythe Polster and Alfred H. Marks, Washington 1980; cat. no. 177.



20.

YASHIMA GAKUTEI 1786 – 1868 c.

STANDING COURTESAN, REFERRING TO TÔBÔSAKU, ca. 1824

Woodblock print, *nishiki-e*

Surimono, *shikishiban*, 208 x 182 mm

Signed: *Toto Gakutei*

Series: The biographies of wise men parodied by courtesans, a set of seven
Keisei mitate Ressen den, shichiban no uchi

Very fine impression with metallic printing, the background decorated with a design of stylized cranes, printed in delicate blue colour. Fine colour and condition.

The poem, by Ki no Mamanari, reads

This graceful beauty / dressed for the newly arrived / season of spring / has the teasing allure / of Seiobo's peaches

Literature: John Carpenter, *Reading Surimono*, Leiden, 2008.

Matthi Forrer, *Surimono in the Rijksmuseum Amsterdam*, Leiden, 2013.

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21.

YASHIMA GAKUTEI c. 1786 – 1868

SEATED COURTESAN, REFERRING TO DAIKOKU c. 1827-28

Woodblock print, *nishiki-e*

Shikishiban surimono, 208 x 186 mm

Signed: *Gakutei*

Series: Parody of the Seven Gods of Good Fortune, a set of seven
Mitate shichifukujin

Provenance: T. Hayashi (1854-1906), Lugt 2971.

We know many facsimiles of this series printed in the early nineties of the nineteenth century. The originals are, on the contrary, very rare.

Very fine impression with extensive use of *karazuri* and application of silver powder. Colour very well preserved.

Another impression of the print is reproduced in John T. Carpenter, *Reading Surimono, The Interplay of Text and Image in Japanese Prints*, Leiden and Boston, 2008; no. 86 pages 182-3.

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22.

UTAGAWA KUNISADA 1786 - 1864

THE ACTOR ICHIKAWA DANJŪRŌ VII IN THE ROLE OF OTOMO NO KURONUSHI,
c. 1820

Woodblock print, *nishiki-e*

Shikishiban surimono, 212 x 188 mm

Signed: *Kunisada ga*,

sealed with mimasu-styled Sada seal.

Fine impression with burnished black, embellished with metallic pigments (silver and gold); fine colour and condition.

At left a poem by Jakurindō Shibazumi.

For another impression of this surimono at the Rijksmuseum, Amsterdam see Charlotte van Rappard-Boon, *Hiroshige and Utagawa School, Japanese prints c. 1810-1860*, Amsterdam 1984, p. 72, no. 118.

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23.

OGATA GEKKO 1859 – 1920
AUTUMN LEAF VIEWING

Woodblock print, *nishiki-e*

Shikishiban, 240 x 252 mm

Signed: *Gekkō*, red artist's seal

Very fine impression, printed on thick *Osho* paper, used for *surimono*, which allows nice effects of *karazuri* (gauffrage).

The print depicts people observing the fall of the maple leaves. Like many *surimono* of late 19th century, it has no poem cut into the block. Often such *surimono* were made without the poem which was added later handily by the poet or donor for some special occasion.

Reference: for another impression see Edythe Polster - Alfred H. Marks, *Surimono: Prints by Elbow*, Washington, D.C., 1980, p. 109, illustrated.

Ogata Gekkō was born in 1859 in Tokyo. He became an orphan and he was adopted by a family with the name Ogata. Later he got the family name *Chin*, which formed with his other name the poetic meaning *sink into the moonlit lake*. His characteristic style is almost pictorial due to his passion for painting and drawing. He never underwent the traditional apprenticeship in any of the printmaking schools. His favorites subjects are natural or everyday life scenes. He produced a considerable number of war prints during and after the Sino-Japanese war (1894 – 1895).



24.

RYUSAI SHIGEHARU 1803 -1853

BANDO JUTARO I AS INUKAWA SOSUKE YOSHITO AND NAKAMURA UTAEMON III
AS INUYAMA DOSETSU TADATOMO, 1834

Woodblock print, *nishiki-e*

Diptych of vertical *ōban*, overall dimension 373 X 515 mm

Signed: *Ryusai Shigeharu ga* and red artist's seal

Series: Eight Loyal Heroes of the House of Satomi

Satomike Hakkenshi no uchi Ichinin

Prints from this series are among the most important examples of the Osaka *ōban* surimono style and among the last works carved by Kасuke, a skilled engraver active in Osaka.

Fine impression, with metallic printing, fine colour and condition.

Reference:

R. Keyes and K. Mitsushima, *The Theatrical World of Osaka Prints*, exhibition catalogue, Philadelphia, 1973.



25.

KEISAI EISEN 1790 - 1848

FUJIEDA STATION: THE COURTESAN KICHO OF THE OWARIYA, C. 1821-23

Woodblock print, *nishiki-e*

Vertical *ōban*, 385 x 255 mm

Signed: *Keisai Eisen ga*

Publisher: Tsutaya Kichizo

Censor: *kiwame*

Series: *A Tōkaidō Board Game of Courtesans: Fifty-three Pairings in the Yoshiwara.*

Fine impression and colour.

Another fine impression is at the Museum of Fine Arts in Boston (accession number 11.25543).

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26.

UTAGAWA TOYOKUNI II (TOYOSHIGE)
1777 – 1835

STANDING COURTESAN WITH A FAN IN
HER LEFT HAND

Colour woodblock print, *aizuri-e*

Vertical *ōban*, 384 x 260 mm

Signed: *Toyokuni ga*

Publisher mark: Shimizu

Censor: Kiwame

Very good impression, colour and condition.

A rare print.

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27.

UTAGAWA TOYOKUNI II (TOYOSHIGE)
1777 – 1835

WOMAN, DRESSED IN KIMONO WITH
BAT DESIGN AND OBI SASH OF
EGGPLANT AND VINES, STANDS
BEFORE A MAIDEN FLOWER BUSH
WITH A TOBACCO PIPE IN HER HAND

Colour woodblock print, *aizuri-e*

Vertical *ōban*, 380 x 259 mm

Signed: *Toyokuni ga*

Publisher mark: Shimizu

Censor: Kiwame

Series: Beauties of the Latest Fashion

Compared with the Beauty of Flowers (*Tosei Bijin*), from Flower Playing Cards (*Hana-awase*)

Very good impression, colour and condition.

A rare print.

Another impression of this print is at the
Brooklyn Museum (accession number
76.151.14)

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28.

UTAGAWA HIROSHIGE
1797 – 1858

LADY KENREIMON-IN
UKYO NO DAIBU AFTER
TAKING BUDDHIST
VOWS (LOVER TAIRA NO
SUKEMORI KILLED AT
THE BATTLE OF
DANNOURA) c. 1845/48

Original drawing in *sumi*, with *pentimenti*, on very thin paper as usual for the preparatory drawings. This sketch has been used in one of the prints of the series *Ogura Imitation of 100 Poems by 100 Poets*, (*Ogura Nazorae Hyakunin Isshu*) associated with the poem by Gon Chūnagon Atsutada.

339 X 242 mm

See a fine impression of the print related to this drawing at the next number of this catalogue.

Kenreimon-in Ukyō no Daibu was a Japanese noblewoman and *waka* poet of the late Heian and early Kamakura periods. She left a personal anthology, the *Kenreimon-in Ukyō no Daibu Shū*. The events of her life take place at the time of the battle of Dan-no-Ura which sees the defeat of the Taira clan. The drawing and the print show us the noblewoman as a Buddhist nun, after the death of her lover Taira Sukemori at Dan-no-Ura.





29.

UTAGAWA HIROSHIGE
1797 – 1858

LADY KENREIMON-IN
UKYO NO DAIBU AFTER
TAKING BUDDHIST
VOWS (LOVER TAIRA NO
SUKEMORI KILLED AT
THE BATTLE OF
DANNOURA) c. 1845/48

Woodblock print, *nishiki-e*
Vertical ōban; 367 x 248 mm
Signed: *Hiroshige ga*, red artist's seal

Publisher: Ibay Sensaburō

Censor seal: Muramatsu

Series: *Ogura Imitation of 100
Poems by 100 Poets*, 43rd
plate of the series.

*Ogura Nazorae Hyakunin
Isshu*

Very fine impression, fresh
colour, in very good condition.

The poem reads: *Compared with
the way / my heart longs for you
now / after we have met / those
yearnings I had before / seem like
nothing at all*

Kenreimon-in Ukyō no Daibu was a Japanese noblewoman and waka poet of the late Heian and early Kamakura periods. She left a personal anthology, the Kenreimon-in Ukyō no Daibu Shū. The events of her life take place at the time of the battle of Dan-no-Ura which sees the defeat of the Taira clan. The drawing and the print show us the noblewoman as a Buddhist nun, after the death of her lover Taira Sukemori at Dan-no-Ura.

Another fine impression of the print is at the Museum of Fine Arts in Boston (inv.11.26391)



30.

UTAGAWA HIROSHIGE 1797-1858

MINAKUCHI, c. 1833

Woodblock print, *nishiki-e*

Horizontal *ōban*, 247 x 372 mm

Signed: *Hiroshige ga*

Censorship: *kiwame*

Publisher: Hoeido and Senkakudo, 1833-34.

Series: *The Fifty-three Stations of the Tōkaidō*, n. 51 of the Series.

Fine early impression, very good colour and condition, unobtrusive centerfold.

The print depicts a traveler passing through a village where women are seen peeling and drying gourds to make the famous *Meibutsu kanpyō*, a local specialty. On the opposite right a woman is placing slices of gourd on the fence around her house. All the houses are ringed by similar fences and evidently this practice was one of the main sources of income for the local inhabitants.

Hiroshige never missed an occasion, in the Stations of Tokaido, to depict scenes of local life as he knew very well the customs and traditions of the people.

Literature: Suzuki, 312



31.

UTAGAWA HIROSHIGE 1797-1858

MOCHIZUKI: TRAVELERS IN A FULL MOON NIGHT

Woodblock print, *nishiki-e*

Horizontal *ōban*, 244 x 368 mm

Publisher: Kinjudō

Censorship: *kiwame*

Series: Sixty-nine Stations of the Kisokaidō, 26th station

Kisokaidō rokujūkyū tsugi no uchi

Fine early impression with gradation over the moon. Fine colour.

Very slight, unobtrusive central fold and soil in left margin, otherwise very good condition.

Another fine impression of this print is at the Museum of Fine Arts, Boston (accession number 21.5175).

The series of the sixty-nine views of Kisokaidō, began to be published in 1835 by the publisher Hōeidō with Eisen drawings. In 1837 Hiroshige took over and completed the series with the publisher Iseya Rihei (Kinjudō). The Kisokaido, an alternative highway between Edo and Kyoto, was a mountainous route, far less used than the Tokaido. As a consequence, this series of prints never enjoyed the popularity of the Tokaido sets, and impressions are relatively scarce. But the series contains a number of Hiroshige's finest prints, especially moonlight scenes, of which this is one of the greatest and most sought-after.



32.

ICHIRYUSAI HIROSHIGE 1797 – 1858

FIREWORKS OVER RYOGOKU BRIDGE 1847-50

Woodblock print, *nishiki-e*

Triptych of vertical *ōban*, each sheet 380 x 258 mm; overall size 380 x 766 mm

Signed: *Hiroshige ga*

Publisher: Sanoki

Censors: *Mera and Murata*

Very fine impression, with deluxe double-printed red

Pristine colour and condition, totally untrimmed

Very rare

Much possibly the triptych is the one described by Strange as: *Yedo Summer resort on the Sumida under Ryogoku Bridge*. Publisher, Sanoki. See Edward F. Strange, *The Colour-Prints of Hiroshige*, catalogue, 3-sheet prints by Hiroshige I, London 1925.



33.

UTAGAWA HIROSHIGE 1797 – 1858

FUJI-MUSUME (WISTERIA GIRL) AND TAKAJO (FALCONER) 1855

Woodblock print, *nishiki-e*

Vertical *ōban*, 369 x 255 mm

Signed: Hiroshige gi shitsu

Censor: Seal of Aratame dated first month of the hare year (1855)

Publisher: Seal of Tsuji-ya Yasubei

The sheet presented here belongs to a group of humorous prints described by Strange in *The Colour-Prints of Hiroshige*.

Very good impression, well preserved colours. In good condition, worm hole professionally restored.

The print depicts two characteristic subjects of the *otsu-e*.

Reference:

Edward F. Strange: *The Colour-Prints of Hiroshige catalogue – humorous subjects*, London, 1925.



34.

UTAGAWA HIROSHIGE 1797 - 1858
RYOGOKU IN THE EASTERN CAPITAL,
1858

TOTO RYOGOKU

Woodblock print, *nishiki-e*

Van Vleck p.106

Vertical *ōban*; 375 x 256 mm

Signed: *Hiroshige ga*

Publisher: Tsutaya Kichizō

Dated: date seal for the fourth month of the
Horse year (1858)

Series: *Thirty-six Views of Mount Fuji*, 6th plate of
the series

Fuji Sanjūrokkei

Very fine impression, colour and condition, full
margins.

For other impressions of the print see at the
Metropolitan Museum in New York, accession
number JP57, and at the Museum of Fine Arts,
Boston, accession number 21.5294.

(Continue to page 62)



35.

UTAGAWA HIROSHIGE 1797 - 1858
THE TONE RIVER AT KŌNODAI, 1858
KONODAI TONEGAWA

Woodblock print, *nishiki-e*

Van Vleck p.106

Vertical *ōban*; 377 x 258 mm

Signed: *Hiroshige ga*

Publisher: Tsutaya Kichizō

Dated: date seal for the fourth month of the
Horse year (1858)

Series: *Thirty-six Views of Mount Fuji*, 11th
plate of the series

Fuji Sanjūrokkei

Very fine impression, colour and condition, full
margins.

Beautiful river scenery in the autumn, maple
trees changing with the season. Viewers on the
hilltop enjoying the lovely view of Fuji in the
distance.

For other impressions at the Museum of Fine
Arts in Boston see the accession number
11.26318.

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36.

UTAGAWA HIROSHIGE 1797 – 1858

UTAGAWA KUNISADA 1786 – 1865

THE PRINCE GENJI IN A SNOWY GARDEN, 1854

AZUMA GENJI YUKI NO NIWA

Woodblock print, *nishiki-e*

Triptych of vertical *ōban*, each sheet c. 373 x 258 mm

Signed: on the lateral sheets *Tōyokuni ga* in the *Tōshidama* cartouche, in the central sheet signature *Yuki no kei oju Hiroshige hitsu* (landscape with snow painted, on request, by Hiroshige)

Publisher: Moriya Jihei (Kinshindo)

Censorship: Aratame

Date seal: 12th month of the Tiger year (1854)

Superb and even impressions with *karazuri* (in the clothes and on the mantle of the snow rabbit).
Pristine colour, fine condition.

In the fifties there were numerous collaborations between Kunisada and Hiroshige in designing individual prints or series.

The snow rabbit depicted on the right sheet is, by sure, an allusion to the coming New Year of the Rabbit, 1855.

Other impressions of the triptych are at the Museum of Fine Arts in Boston (accession numbers 11.21540-2, 11.45113a-c).

Another impression is reproduced in the book by Andreas Marks, *Genji's World in Japanese Woodblock Prints*, Leiden 2012; plate 236, p. 229.



37.

UTAGAWA KUNISADA 1786 – 1865

SPRING BOATING PARTY ON A CHINESE-STYLE BARGE

SUIJUNTÔ HARU NO FUNA-ASOBI

Woodblock prints, *nishiki-e*

Vertical *ōban* triptych, each sheet 360 x 250 mm, overall size 360 x 750 mm

Signature: *Tōyokuni ga*, in *toshidama* cartouche on each sheet

Censors' seals: *Fuku*, *Muramatsu*

Date seal: 1852/6th month

Publisher: Tsutaya Kichizō (Kôeidō)

Fine, even impressions with fine *bokashi* in the water and in the sky; brilliant colour, unobtrusive binding holes, excellent condition.

This pleasure boat ride is inspired by scenes in Chapter 34 of the popular *Rustic Genji*, the parody of Murasaki's novel written by Ryūtei Tanehiko and published as a picture book in serial form between 1829 and 1842 with illustrations by Kunisada. This parody of the *Tale of Genji* influenced other ukiyo-e artists, including Kuniyoshi; see his triptych *Beauties Enjoying a Garden* (1849-51) in Marks 2012, p. 193, no 190.

Pleasure boating was an attractive amusement for commoners in Edo, also if albeit costly.

For another impression of our triptych see at the Museum of Fine Arts, Boston, accession number 11.15912-4.

Literature: Andreas Marks *Genji's World in Japanese Woodblock Prints*, 2012, Hotei Publishing, Leiden, the Netherlands, p.194, no.192.



38.

UTAGAWA KUNISADA 1786 – 1865

THE ACTORS BANDO SHUKA AS TASOGARE, ICHIKAWA DANJURO VIII AS LORD ASHIKAGA JIRO AND FUJIKAWA KAYU III AS THE VENGEFUL SPIRIT OF AKOGI, 1851

Woodblock prints, *nishiki-e*

Vertical *ôban* triptych, overall size 359 x 747 mm.

Signature: *Toyokuni ga* in a crested cartouche on each sheet

Censors' seals: *Fuku – Muramatsu* (1849-1853)

Publisher: Yamadaya Shobei

Fine, even impressions, brilliant colour and excellent condition.

The triptych depicts a scene from the kabuki play *Genji Moyo Furisode Hinagata*, *Dress Patterns in Genji Style*, on stage at Edo in 1851. The drama was based on the novel *The Rustic Genji*, literary parody of the *Genji Monogatari* published in handouts with great success between 1829 and 1842. Written by Ryūtei Tanehiko (1783-1842) the various volumes were illustrated by Kunisada.

Another impression of the triptych has been published in Andreas Marks, *Genji's World in Japanese Woodblock Prints*, Leiden 2012; no. 217, p. 216, illustrated in colour.



39.

UTAGAWA KUNISADA, TOYOKUNI III 1786 – 1864

PORTRAIT OF THE ACTOR ARASHI HINASUKE IN THE ROLE OF TEZUKA TARO,
1860

Woodblock print, *nishiki-e*

Vertical *ōban*: 387 x 275 mm

Signed: *Toyokuni ga* in the *Toshidama cartouche*

Series: *A Mirror of Fashionable Reflections*

Imayo oshi-e kagami

Date: 1860

Publisher: Fujiokaya Keijiro (Shorindo)

Very fine impression, brilliant colour. Very good condition.

Printed on thick luxury paper. Untrimmed.

40.

UTAGAWA KUNISADA I
(TOYOKUNI III) 1786-1864

FROM THE STORY OF THE
MONSTROUS RATS, 1854

Actors Ichikawa Danjûrô VIII as
Kanja Yoshitaka (top) and
Nakamura Fukusuke I as
Katsuma Shintarô (bottom)

Colour woodblock prints, *nishiki-e*

Vertical *ôban*, upright diptych

Size 735 x 257 mm

Date 1854

Signed: *Toyokuni ga*, in *toshidama*
cartouche on each sheet

Publisher: Ebisuya Shôshichi
(Kinshôdô)

Censor's seals *aratame* and *tora*
shichi

From the story: *Kaizôden no uchi*
Monstrous Rats

Very fine impression, fresh
colours, this diptych is very rare.

Another fine impression is at the
Museum of Fine Arts, Boston
(accession number 11.43740a-b)



41.

UTAGAWA KUNIKIYO II

active 1850s–1880s

CHUSHINGURA (THE STOREHOUSE OF LOYAL RETAINERS)

Daijo (Act One); *Nidanme* (Act Two); *Sandanme* (Act Three); *Shidanme* (Act Four); *Godanme* (Act Five); *Rokudanme* (Act Six); *Shichidanme* (Act Seven); *Hachidanme* (Act Eight); *Kudanme* (Act Nine); *Judanme* (Act Ten); *Juichidanme* (Act Eleven); and *Junidanme* (Act Twelve)

Woodblock prints, *nishiki-e*.

The complete series of twelve prints, horizontal *ōban*, each print c. 245 x 360 mm

Each signed *Kunikiyo ga*

Publisher: Tsutaya Kichizo

Censor: *Aratame* with date seal for the fifth or the sixth months of the Snake year 1857.

Fine, even impressions, in very good condition. Retain original Japanese album backing.

Chūshingura is the title given to fictionalized accounts in Japanese literature and theatre, that relate to the historical incident involving the forty-seven rōnin and their mission to avenge the death of their master, Asano Naganori. The story was widely spread in Ukiyo production and the first theatrical performance of the subject was in Osaka in 1748, as a Bunraku puppet play.



1. *Daijo* (Act One)



2. *Nidanme* (Act Two)



3. *Sandanme* (Act Three)



4. *Shidanme* (Act Four)



5. *Godanme* (Act Five)



6. *Rokudanme* (Act Six)



7. *Shichidanme* (Act Seven)



8. *Hachidanme* (Act Eight)



9. *Kudanme* (Act Nine)



10. *Judanme* (Act Ten)



11. *Juichidanme* (Act Eleven)



12. *Junidanme* (Act Twelve)

42.

UTAGAWA KUNISADA 1786 -
1865

STANDING SAMURAI

Woodblock print, *nishiki-e*

Vertical *ôban* diptych with original
mounting as a kakemono, 720 X
238 mm .

Signed: *Kochoro Kunisada ga*, red
toshidama seal and two red squared
seals.

Fine impression, colour and
condition.





43.

UTAGAWA KUNIYOSHI 1797 – 1861
 TOKIWA GOZEN GIVES SHELTER TO
 HER THREE CHILDREN , 1852/53

Original drawing in *sumi*, on very thin paper as usual for the preparatory drawings. This sketch has been used in one of the prints of the series *The Sixty-nine Post Stations of the Kōsokaidō Road*, (*Kōsokaidō rokujūku tsugi*); Robinson S74.52

264 X 238 mm

Provenance: Hayashi Tadamasa Lugt 2971

Tokiwa Gozen (1138 – c. 1180) or Lady Tokiwa, was a Japanese noblewoman of the late Heian period. She was mother of the great samurai general Minamoto no Yoshitsune. Lady Tokiwa bore three sons to Minamoto no Yoshitomo, of which the youngest was Yoshitsune. Lady Tokiwa is primarily associated, in literature and art, with an incident in which she fled through the snow, protecting her three young sons within her robes, during the 1160 Heiji Rebellion.



44.

UTAGAWA KUNIYOSHI 1797 – 1861
 TWO LADIES AND A NOBLE BOY ,
 1849/53

Original drawing in *sumi*, touched in pink, on very thin paper as usual for the preparatory drawings of the prints (*shita-e*). Related to a vertical *ōban* print, part of a polyptych.

367 x 244 mm

Signed *Ichiyusai Kuniyoshi ga.*

Seals of the censors *Hama* and *Magome* (used together in the years 1849-53)

45.

UTAGAWA KUNIYOSHI 1797 – 1861

VIRTUOUS WOMEN FOR THE EIGHT VIEWS, 1843-45

KENJO HAKKEI

Kuniyoshi follows in this series the Chinese theme of the Eight Views, born in eleventh century China as the Eight Views of Xiao Xiang: beautiful scenes of the rivers and wetlands around Lake Dongting (now the Hunan Province), that were the subject of poems and depicted in drawings and paintings from the time of the Song Dynasty (960–1279).

Kuniyoshi likened the classic eight views of Xiao Xiang to eight virtuous women of Japanese history and legend.

Woodblock prints, *nishiki-e*

Virtuous women for the eight views

Series: *Kenjo Hakkei*

Date: c. 1843-45

Size: *chū-tanzaku*, each c. 367 x 124 mm

Signed: *Chō-ō-rō Kuniyoshi ga*

Publisher: Iba-ya Sensaburō

Censors: Tanaka or Muramatsu

The narrow vertical cartouche in the upper right contains the series title and subtitle of each prints.

The complete series of 8 prints:

1. **Autumn moon on Saga Moor**

Kogō no Tsubon under a moon on the veranda of her home after being driven from the court (Robinson S21.1)

2. **Lingering snow on Mount Yoshino**

Shizuka-gozen trudging through the snow after her last farewell to Yoshitsune (Robinson S21.2)

3. **Evening glow at Yashima**

Tamamushi-no-mae watching Nasu no Yoichi's arrow carry away the fan from the pole on her boat at the Battle of Yashima (Robinson S21.3)

4. **Vesper bells at Ueno**

The poetess Shūshiki looking at the poem she attached to a cherry tree at Ueno (Robinson S21.4)

5. **Returning boats at Tsukushi**

Empress Jingō armed and wearing voluminous robes watching the return of her victorious fleet from Korea (Robinson S21.5)

6. **Clearing weather at Mama**

The faithful wife of Mama walking by a hillside in autumn (Robinson S21.6)

7. **Night rain at the hunting ground**

Tegoshi no Shōshō waiting in the rain to guide the Soga brothers to their revenge (Robinson S21.7)

8. **Homing geese at Kanazawa**

The poetess Chiyo turning to watch wild geese while sweeping up autumn leaves (Robinson S21.8)

Fine, even impressions, colour well preserved, in very good condition.

It is difficult to find such a homogeneous series, therefore extremely rare.

This series is present in the Kuniyoshi project.

References:

B. W. Robinson, *Kuniyoshi: The Warrior Prints*, Oxford, 1982, S21.1-8

R. Schaap, *Heroes & Ghosts, Japanese prints by Kuniyoshi 1797-1861*, 1998



1



2



3



4



5



6



7



8



46.

UTAGAWA KUNIYOSHI 1797 – 1861
THE WIFE OF KUSUNOKI TEI-I
MASASHIGE, c.1842
KUSUNOKI TEI-I MASASHIGE TSUMA

Woodblock print, *nishiki-e*
Vertical *ōban*, 373 x 254 mm
Signed: *Chōōrō Kuniyoshi ga*
Dated: c.1842
Publisher: Ibaya Senzaburo
Series: *Biographies of Wise Women and Virtuous Wives*
Fine impression, colour well preserved, very good condition.

The wife of Kusunoki Tei-i Masashige restraining her young son Masatsura from performing *seppuku* after his father's death

The series is listed as number 20 in *Kuniyoshi: The Warrior-Prints*, by Basil William Robinson, 1982



47.

UTAGAWA KUNIYOSHI 1797 – 1861
A SEATED WOMAN SEWING WITH A
CHILD NEXT TO HER HOLDING A
MEASURING STICK, c. 1843

Woodblock print, *nishiki-e*
Vertical *ōban*, 369 x 250 mm
Signed: *Ichiyūsai Kuniyoshi ga*
Dated: c. 1843
Publisher: Kogaya Katsugorō
Censor Seal: Mura
Series: *Mirror of Eternal Feminine Virtue*
Teiso chiyo no kagami

Provenance: Helmut Wilmes, Germany

Fine impression, colour and condition.

Literature: this impression has been exhibited in Amsterdam and Philadelphia in 1998. See the catalogue by Robert Schaap *Heroes and Ghosts, Japanese Prints by Kuniyoshi 1797-1861*; no. 122, p. 125.

Another fine impression of this print is at the Museum of Fine Arts Boston (accession number 11.22143)

(Continue to page 62)



48.

UTAGAWA KUNIYOSHI 1797 – 1861

ACTOR BANDO SHUKA AS THE WHITE FOX KUZUNOHA IN THE CENTRAL SCENE
OF THE KABUKI DRAMA *THE WHITE FOX OF THE SHINODA FOREST*, 1850

Woodblock prints, *nishiki-e*

Diptych of vertical *ôban*, overall dimensions 360 x 508 mm

Signed: *Ichiyusai Kuniyoshi ga* and red *kirimon* seal

Publisher: Ota Takichi

Censors: Kinugasa and Watanabe

Fine impression, colour and condition.

The diptych depicts the central scene of *the kabuki drama the white fox of the Shinoda forest*, represented at the Nakamuraza theater. The actor Bando Shuka, about to turn into a fox, writes with his mouth the farewell poem to her little son who she holds in her arms. The story comes from a celebrated puppet theater show, performed for the first time in 1734.

For another impression of the right sheet see Gunda Luyken and Beat Wismer, *Samurai, Stars of the Stage and Beautiful Women. Kunisada and Kuniyoshi Masters of the Colour Woodblock Prints*, exhibition catalogue, Museum Kunstpalast, Düsseldorf, 2012; no. 55 pag. 73.



49.

UTAGAWA KUNIYOSHI 1797 – 1861

USHIWAKAMARU, WITH THE HELP OF THE TENGU, FIGHTS BENKEI
ON GOJÔ BRIDGE 1847-50

Woodblock prints, *nishiki-e*

Vertical *ōban* triptych, each sheet 360 x 250 mm, overall size 360 x 750 mm

Signature: *Ichiyūsai Kuniyoshi ga* and red *yoshikiri* seal on each sheet.

Publisher: Enshuya Hikobei

Censors' seals: *Mera-Murata*

Very good impression of this much sought after triptych by Kuniyoshi; with karazuri (i.e. on the wings of the *tengu* in the center who is blocking Benkei's *naginata*). Very good colour and condition, unobtrusive binding holes on one side of each sheet.

Reference:

B. W. Robinson: *Kuniyoshi, The Warrior Prints*, Oxford, 1982, no. T 194.



50.

UTAGAWA KUNIYOSHI 1797 – 1861

FALSEHOOD AND TRUTH: BOTH SIDES OF THE HEART, c. 1848

Woodblock print, *nishiki-e*

Vertical *ōban*, 378 x 256 mm

Signed: *Ichiyusai Kuniyoshi ga*

Dated: c. 1848

Publisher: Minato-ya Kohei

Series: Falsehood and Truth Both Sides of the Heart

Usoto mago kokoro no ura omote

Fine impression, colour and condition. Fine bokashi of the green at the bottom.

Provenance: Helmut Wilmes, Germany.

The series is listed as number 106 in *Kuniyoshi: The Warrior-Prints*, by Basil William Robinson, 1982.

In this series, a beautiful woman is shown in the main picture living out a falsehood, but the truth in her heart is shown in the inset picture.

Another fine impression of this print is at the British Museum, London (museum number 2008,3037.03101).



51.

UTAGAWA KUNIYOSHI 1797 – 1861

A CAT RUBBING UP AGAINST A WOMAN HOLDING A TOOTHBRUSH, c. 1845

Woodblock print, *nishiki-e*

Vertical *ōban*, 370 x 252 mm

Signed: *Ichiyusai Kuniyoshi ga* and red *kirimon* seal

Publisher: Enshūya Matabei

Censor: *aratame*

Series: Sixteen Outstanding Considerations of Profit

Myōdensu Juroku Rikan

The series portrays, with humorous intentions, sixteen female beauties associated with sixteen *Rakan*, Japanese name for those who have achieved nirvana.

Fine impression, colour and condition.

Provenance: Helmut Wilmes, Germany

Literature: this impression has been exhibited in Amsterdam and Philadelphia in 1998. See the catalogue by Robert Schaap, *Heroes and Ghosts, Japanese Prints by Kuniyoshi 1797-1861*; no. 139, p. 136.

Another fine impression of this print is at the British Museum, London (museum number 2008,3037.14606)



52.

UTAGAWA KUNIYOSHI 1797-1861

WIND, C. 1847-52

KAZE

Woodblock prints, nishiki-e

Vertical ōban triptyc, each sheet 360 x 250 mm, overall size 360 x 750 mm

Signature: *Ichiyūsai Kuniyoshi ga*, red *yoshikiri* seal

Censors' seals: *Fuku-Maramatsu*

Dated: c. 1847- 52

Publisher: Arita-ya Seimon

Series: Contemporary Flowers, Birds, Wind and Moon

Jisei Kachō fûgetsu

Very fine, even impression, with nice karazuri; brilliant, pristine colour and excellent condition.

Retains original Japanese album backing.

The prints depicts a Prince Genji with two beauties in a windy garden.

The series, of four triptychs, has been co-designed by Kunisada, author of *Flowers and Birds* and Kuniyoshi, author of *Wind and Moon*.

The complete set is preserved at the Museum of Fine Arts, Boston.

For another impression of our triptych see the Collection at the Museum of Fine Arts, Boston

For our triptych see 11.36648a-c

Reference:

B.W. Robinson: *Kuniyoshi*, V&A, London, 1961, series no 147, p. 50



53.

TSUKIOKA YOSHITOSHI 1839 –892

THE MOON OVER GOJO BRIDGE, 1867
BUYU SETSUGEKKA NO UCHI

Woodblock prints, *nishiki-e*

Vertical *ōban* triptych, each sheet from the right 362 x 240 mm c. overall size 363 x 735 mm

Signature: Ikkasai Yoshitoshi hitsu and red *Taiso* seal

Dated: 1867

Publisher: Kiya Sojiro

Series: Snow, Moon, and Flowers with Valiant Warriors
Buyū setsugekka no uchi

Very fine, even impressions, the colour well preserved, the fugitive purple intact, application of mica (kirazuri) up in the sky and in the figures, fine gradation of colour (bokashi).
 In excellent condition.



54.

TSUKIOKA YOSHITOSHI

1839 - 1892

THE POETESS AKAZOME
EMON WAITING FOR HER
LOVER, 1887

Woodblock print, *nishiki-e*

Vertical *ōban*, 365 x 247 mm

Signed: *Yoshitoshi*, and red artist's seal

Publisher: Akiyama Buemon

Series: One Hundred Aspects of
the Moon

Tsuki hyakushi

Very fine impression. Extensive use of *karazuri*. Fine colour, full margins. Retains original Japanese album backing.

The subject of the print is the poetess Akazome Emon, who was a contemporary of the lady writers Sei Shonagon and Murasaki Shikibu. For a time Akazome and Murasaki served one of the emperor's consorts together.

Reference:

John Stevenson: *Yoshitoshi's One hundred aspects of the moon*, Leiden 2013; no. 44.

55.

TSUKIOKA YOSHITOSHI

1839 - 1892

HAZY- NIGHT MOON –
KUMASAKA, 1887

Woodblock print, *nishiki-e*

Vertical *ōban*, 364 x 246 mm

Signed: *Yoshitoshi*, and red artist's
seal *Taiso*

Publisher: Akiyama Buemon

Series: One Hundred Aspects of
the Moon

Tsuki hyakushi

Very fine impression of the
version with the dark
background. Extensive use of
karazuri, overprinting on yellow
and black. Fine colour, full
margins. Retains original
Japanese album backing.

The subject of the print is a
famous out-law priest, Kumasaka,
head of a band of robbers, who
was killed by Minamoto
Yoshitsune. Here the villain is
depicted as appears in the Noh
drama *Kumasaka*, inspired by the
story. As the popular *kabuki*, the
Noh was a form of Japanese
theatre played to the high level
class, usually with the use of
masks.

Literature:

John Stevenson, *Yoshitoshi's One
hundred aspects of the moon*, Leiden
2013; no. 45.





56.
TSUKIOKA YOSHITOSHI 1839 – 1892
THE OLD WOMAN RETRIEVES HER
ARM, 1889
ROBA KIWAN O MOCHISARU ZU

Woodblock print, *nishiki-e*
Vertical *ōban*, 357 x 235 mm
Signed: *Yoshitoshi*, and red artist's seal *Yoshitoshi*
Publisher: Sasaki Toyokichi
Series: New Forms of 36 Strange Things
Shinkei sanjurokkaisen

Fine impression and colour.

The print depicts the demon Ibaraki that flies away after retrieving his arm from the warrior Watanabe no Tsuna (953–1025), a retainer of Morimoto no Yorimitsu.

Reference:

John Stevenson, *Yoshitoshi's Strange Tales*, Leiden 2016; no. 6, p. 94, illustrated in colors p. 95.

Another fine impression of the print is at the Harvard Art Museums (1985.4)



57.
TSUKIOKA YOSHITOSHI 1839 – 1892
TAMETOMO'S FEROCITY DRIVES AWAY
THE SMALLPOX DEMONS, 1890
TAMETOMO NO BUI TOKIJIN O SHIRIZOKU ZU

Woodblock print, *nishiki-e*
Vertical *ōban*, 362 x 244 mm
Signed: *Yoshitoshi*, and red artist's seal *Yoshitoshi*
Publisher: Sasaki Toyokichi

Series: New Forms of 36 Strange Things
Shinkei sanjurokkaisen

Fine impression and colour; retains original Japanese album backing.

The print depicts the warrior Minamoto no Tametomo driving away smallpox demons with his stern stance. The legendary Tametomo was known as a powerful archer and fought during the Hogen Rebellion (1156).

Reference:

John Stevenson, *Yoshitoshi's Strange Tales*, Leiden 2016



58.

TSUKIOKA YOSHITOSHI 1839 – 1892
GAMO SADAHIDE'S SERVANT, TOKI
MOTOSADA, HURLS A DEMON KING TO
THE GROUND AT MOUNT INOHANA,
1890

*GAMO SADAHIDE NO SHIN TOKI MOTOSADA
KOSHU INOHANAYAMA NI MAO O
NAGETAOSU ZU*

Woodblock print, *nishiki-e*
Vertical *ōban*, 355 x 239 mm
Signed: *Yoshitoshi*, and red artist's seal *Taiso*
Publisher: Sasaki Toyokichi
Series: *New Forms of 36 Strange Things*
Shinkei sanjurokkaisen

Fine impression, colour and condition.

The story follows the theme of a strong-minded hero vanquishing ghostly opponents simply by being unafraid by them. The same theme has been developed in many prints of the previous ghost series, *Wakan hyaku monogatari*, designed by Yoshitoshi at the middle of sixties.

Reference:

John Stevenson, *Yoshitoshi's Strange Tales*, Leiden 2016; no. 12 pp. 106-107.



59.

YAMAMOTO SHOUN 1870 – 1965
INNOCENT, 1909
NANNI MO SHIRAZU

Woodblock print, *nishiki-e*
Vertical *ōban*, 353 x 238 mm
Signed: *Shōun*, with red seal
Dated: 1909
Publisher: Matsuki Heikichi
Series: *Fashions of Today*
Ima sugata

Provenance: Helmut Wilmes, Germany
Fine impression and colour, slightly trimmed.
Retains original Japanese album backing.
Young woman shaving her baby's head. The margins decorated with toys used at the Boys' Festival.



60.

UTAGAWA YOSHIKU 1833 – 1904

KABUKI ACTORS PORTRAIED AS TURTLES IN A POND WITH A RED CUP FOR THE
SAKE, MARKED BY THE CHARACTER LONGEVITY

Triptych of woodblock prints, *nishiki-e*

Vertical *ôban*. Overall dimension 358 x 722 mm

On the right sheet the title *Kame no Taramuki*

Signature: *Ikkeisai Yoshiiku ga* and *Chôkarô Yoshiiku ga*

Publisher: Mori-hon

Censorship and date: *Aratame*, V/1864

Fine impression, colour and condition.

The triptych is inspired by the one designed by Kuniyoshi, Yoshiiku's master, in 1848. See a fine example in the British Museum, 1907,0531,0.638.1-3. As in the master's triptych, the turtles, symbols of longevity, are portrayed here with the appearance of kabuki actors of the time, a period in which still existed the prohibition to represent the protagonists of the most popular Theater in Edo. This prohibition is circumvented by indicating, with partially hidden characters on the shells of the animals, references to the single actors.

Like the triptych by Kuniyoshi, this one by Yoshiiku is rare to be found complete and well preserved as our example.

Son of the owner of a tea-house, Yoshiiku was a pupil of Kuniyoshi along with Yoshitoshi, six years his junior. From this time dates a life-long rivalry with Yoshitoshi whom, it is reported, he bullied at school. Despite this the two artists collaborated together to draw a few series of prints.

In the wake of his master, Yoshiiku produced drawings for prints of female beauties, warriors and kabuki actors. From 1874 to 1875 the artist produced drawings for prints published by the newspaper *Nichinichi Shimbun*, of which he was co-founder.



61.

KAWASE HASUI 1883-1957

THE PORT OF EBISU, SADO, 1921
SADO EBISU MINATO

Woodblock print, *nishiki-e*

Ōban yoko-e, 262 x 369 mm

Signed: *Hasui*, red seal *Kawase*

Series: Souvenirs of travel, second series

Tabi miyage dai nishu, December 1921

Publisher: Watanabe Shōzaburō with 6 mm *Watanabe* round seal on the right bottom (seal A) (N 78)

Fine impression, with well-preserved colours, in fine condition. The print is of great rarity, like all the works by Hasui before the earthquake of 1923, which destroyed all the woodblocks made before that date.

Literature:

Kendal H. Brown, Watanabe Shōichirō, Amy Reigle Newland: *Kawase Hasui, The complete woodblock prints*, Leiden-Boston, 2008, n. 78, ill. pag. 318.

A.V.: *Visions of Japan: Kawase Hasui's masterpieces*, Hotei Publishing, Leiden – Boston, 2008, n. 16, pag. 52



62.

OHARA KOSON 1877-1945

SEATED MONKEY WATCHING AND INSECT ON HIS HAND

Woodblock print, *nishiki-e*

Shikishiban, 242 x 248 mm

Signed *Koson*, red seal *Koson*

Fine impression and colour, pristine condition.

Reference:

Amy Reigle Newland, Jan Perrée, Robert Schaap, *Crows, Cranes & Camellias: The Natural World of Ohara Koson*, Leiden-Boston: Hotei Publishing, 2010, p. 200, K41.19.



63.

OHARA KOSON 1877-1945

TWO PIGEONS

Woodblock print, *nishiki-e*

Shikishiban, 237 x 245 mm

Signed *Koson*, red seal *Koson*

Fine impression and colour, pristine condition.

APPENDIX

11. KATSUSHIKA HOKUSAI - YORO WATERFALL

This waterfall is in the town of Yōrō, in modern Gifu Prefecture. The real falls are some 30 meters in height, but here seem to have been deliberately abbreviated, since depicting the waterfall to scale would mean making the human figures tiny. A legend about the filial piety mentions the Yōrō waterfall: a son offered some of its water to his ailing father, who upon drinking it revived. The small building at the bottom right is a simple shelter for travelers.

It was the first ukiyo-e series to approach the theme of falling water, and was acclaimed for its innovative and expressive depictions. The waterfalls take up most of each sheet, dwarfing the scenes' human inhabitants, and the depiction of nature is rendered by Hokusai with a powerful sense of life.

12. KATSUSHIKA HOKUSAI - THE KINTAI BRIDGE

The Kintai bridge, built of solid stone pillars, crosses the Iwakuni river in the Suō Province (Yamaguchi prefecture at present). It is also known by the name of Bridge of the Brocade Sash because its elegant shape suggests a decorative sash across the river. The bridge was originally part of the main road to the Iwakuni Castle, which we can see at the left of the composition. The bridge was originally intended for use only by samurai and their retinues and so Hokusai shows on the bridge a figure with an umbrella and two swords (prerogative of the samurai class) accompanied by his attendants.

16. KATSUSHIKA HOKUSAI - WRESTLING, c. 1829

This surimono is quite atypical in the production of the early 19th century Ukiyo-e, both in the choice of the theme and in the technique. The subject is especially unusual for a surimono but fits with Hokusai's desire to trying out new ways of expression. We can notice here the influence of his master Katsukawa Shunshō's theatrical prints, characterized by impressive figures.

The two wrestlers, whose names are written in the right cartouche, are depicted in the fight with a large plasticity of volumes. Hokusai uses sophisticated technical instruments such as gold and silver powders, and a special color palette.

18. KATSUSHIKA HOKUSAI - STILL LIFE WITH CRAYFISH

On the verso three unidentified collector's mark stamped in red.

The print was sold in Paris c/o Hotel Drouot Rive Gauche, on the days 12, 13, 14 and 15 December 1977, Collection de Monsieur... Estampes, Designs, Pochoirs du Japon; lot 278. In that catalogue the print was declared as coming from the Charles Haviland sale, c. 1922.

The series Umazukushi is composed of 27 single-sheet surimono and one triptych, all with subjects alluding to horses, designed by Hokusai for the horse year Bunsei 5 (1822). Most of the prints in this set are still-lives, and each of them refers to horses, although some of these allusions are very obscure. The set was designed for three poetry circles: the Yomogawa and two subgroups of it, the Shuchodo shachu and the Manjiren.

A very interesting presentation of this set and of the other set of square surimono designed by Hokusai for the same poetry circles, the series Genroku Kasen kaiawase, 1821, is found, in Italian, in the catalogue of the 1999 Milanese exhibition devoted to Hokusai. See Asano Shugo, *Arte e circoli letterari di surimono: le serie Genroku Kasen kaiawase e Umazukushi*; in G. Calza, *Hokusai. Il vecchio pazzo per la pittura*, Milan, 1999.

20. YASHIMA GAKUTEI - STANDING COURTESAN

The series, designed by Gakutei for the poetic circle Tsurunoya, links famous courtesans to the immortals of the Chinese Taoist tradition. In this print the allusion is to Dongfang Shuo, who concealed a peach of immortality from the garden of the Queen Mother of the West. The immortal is often depicted on a cloud as he turns back to make sure of the success of his escape. In this print the courtesan is in the same position as Dongfang Shuo and the ball and the shuttlecock, used in New Year's entertainments, hint to the magic peach.

21. YASHIMA GAKUTEI - SEATED COURTESAN

The series, designed by Gakutei for the poetic circle Shippō, associates figures of female beauties with the seven Lucky Gods (Shichifukujin). The circle symbol appears in the title cartouche at the top right and is repeated as a background of the print, accompanied by the fuku character (good luck) and by stylized pictures of bats, an animal which, by phonetic association, indicates, in East Asia, good luck.

In this specific print the association is with Daikoku, the god of agriculture and rice, to whom alludes the white mouse in front of the girl. The two poems, by Kinjitei Sunago and Sakakiro Shimenari, allude, the first to the custom of collecting pine shoots for the New Year, the second to the Shamisen music.

22. UTAGAWA KUNISADA - ACTOR ICHIKAWA DANJŪRŌ VII

Danjuro VII (1791–1859) was the most popular of nineteenth-century Kabuki actors. He made his stage debut at the age of four and went on to astonish the public with his ability to handle every major type of role. He was particularly noted for his portrayal of audacious young heroes in the aragoto acting style established by the Ichikawa lineage. Kunisada was evidently particularly inspired by Danjuro VII. They were near contemporaries: Danjuro VII's first great stage success occurred in 1811, when Kunisada was establishing his reputation as a designer of actor prints. Over the next fifty years Kunisada depicted Danjuro VII more frequently than any other actor, both in commercially published prints and books, and in privately issued surimono, some of which document their acquaintance in private life. Kunisada's sada seal, which he occasionally added beneath his signature, sometimes took the form of the mimas (triple rice-measure) that was the Danjuro's acting crest.

25. KEISAI EISEN - FUJIEDA STATION

Eisen was son of a samurai, Ikeda Masahei Shigeharu, a talented calligrapher. After his parents died he was forced to become a ronin to support his younger sisters. At one time a Kabuki playwright using the name Chiyoda Saishi, and about this time lodged with the family of Kikukawa Eizan and studied painting with Eizan's father, Eiji. In later years a prolific author of popular literature and, in 1833, he compiled a manuscript which was a reworking of the biographies of Ukiyo-e artists. He studied also with the minor Kano painter Hakkeisai and with Kikukawa Eizan. From the late Bunka era (1804-18) onwards he designed many illustrations for the various genres of popular literature as well as surimono and produced a large output of single-sheet prints of women, including some fine bust portraits. He was also author of many shunga and contributed twenty-four designs in a Kano-influenced style to the landscape series Sixty-nine Stations of the Kisokaido (late 1830s) designed with Hiroshige.

26. UTAGAWA TOYOKUNI II - COURTESAN WITH A FAN

Toyoshige was a pupil of Toyokuni I (1769-1825), the head of the Utagawa school and later married his master's daughter. Until 1826 he used the name Toyoshige.

After the death of Toyokuni I he became the new head of the Utagawa school. This infuriated Kunisada who thought he was a better ukiyo-e designer and therefore he should be the head of the school. The conflict between Kunisada and Toyokuni's son-in-law was ultimately solved in 1835 when Toyokuni II died. After his death Kunisada became the new head of the Utagawa school and proudly called himself Toyokuni.

In the Edo period (1600-1868) serious economic crises hit Japan intermittently and the bakufu (the Tokugawa shogunate) issued, periodically, regulatory edicts in an attempt to raise funds, to cut spending and to encourage thrift. These decrees were also frequently aimed at raising moral standards, and ukiyo-e – related as it was to the less esteemed merchant class – became one of the prime targets of the government. The bakufu viewed the widespread appeal and production of ukiyo-e as a barometer of the excesses of the period, and also as a potential instrument which could be used to satirize the establishment. Prohibitions were placed on paper quality, pigments, the number of blocks to be used, as well as subject matter. Nonetheless resourceful publishers, artists and artisans, were quick to find ways of evading them. In this way ukiyo-e periodically underwent a change, usually resuming its original form after the relaxation of the edicts, but having added further techniques and imagery to its repertoire. Two examples are the benigirai-e (red-hating pictures) and aizuri-e (prints produced almost entirely in blue) which were the outcome of edicts limiting colours on prints and books. Aizuri-e were issued in response to the Tempō Reforms of the early 1840s (Tempō era, 1830-44), and reached, in some cases, a high degree of sophistication, using as many as five blocks with varying hues of blue and only the smallest area of, usually, red.

27. UTAGAWA TOYOKUNI II - WOMAN, DRESSED IN KIMONO

Toyoshige was a pupil of Toyokuni I (1769-1825), the head of the Utagawa school and later married his master's daughter. Until 1826 he used the name Toyoshige.

After the death of Toyokuni I he became the new head of the Utagawa school. This infuriated Kunisada who thought he was a better ukiyo-e designer and therefore he should be the head of the school. The conflict between Kunisada and Toyokuni's son-in-law was ultimately solved in 1835 when Toyokuni II died. After his death Kunisada became the new head of the Utagawa school and proudly called himself Toyokuni.

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34. UTAGAWA HIROSHIGE - RYOGOKU

Fuji seen across Edo from the Ryōgoku Bridge on the Sumida river. Two women talking, one on a stage under a willow tree, the other on a boat. In 1852 Hiroshige drew a first series of 36 Views of Mount Fuji, *Fuji Sanjūrokkei*, in *chuban yoko-e* format, published by Sanoki. But it is toward the end of his life that the artist began to draw two important series dedicated to Mount Fuji. He drew simultaneously 36 views, to be published in *ōban* format sheets and secondly a set of 100 drawings for inclusion in several books; but this second work was not been completed, due to the death of its author. The 36 prints were published by Tsutaya Kichizō, one of the best publishers of the time, who has, in 1855, published two series by Hiroshige dedicated to the Tokaido Road. All drawings ready to be published have been subjected to censorship in the spring of 1858 and it is likely that Hiroshige drew the series in 1857 and in the early 1858, and that Tsutaya Kichizō had the project to publish the prints separately but on a relatively short period. Thus a first edition took place in 1858. In the spring of 1859 Tsutaya published again the entire series, this time as an album preceded by a table of contents made by Shumba Santei which contains the title of each of the 36 prints.

35. UTAGAWA HIROSHIGE - TONE RIVER AT KŌNODAI

In 1852 Hiroshige drew a first series of 36 Views of Mount Fuji, *Fuji Sanjūrokkei*, in *chuban yoko-e* format, published by Sanoki. But it is toward the end of his life that the artist began to draw two important series dedicated to Mount Fuji. He drew simultaneously 36 views, to be published in *ōban* format sheets and secondly a set of 100 drawings for inclusion in several books; but this second work was not been completed, due to the death of its author. The 36 prints were published by Tsutaya Kichizō, one of the best publishers of the time, who has, in 1855, published two series by Hiroshige dedicated to the Tokaido Road. All drawings ready to be published have been subjected to censorship in the spring of 1858 and it is likely that Hiroshige drew the series in 1857 and in the early 1858, and that Tsutaya Kichizō had the project to publish the prints separately but on a relatively short period. Thus a first edition took place in 1858. In the spring of 1859 Tsutaya published again the entire series, this time as an album preceded by a table of contents made by Shumba Santei which contains the title of each of the 36 prints.

47. UTAGAWA KUNIYOSHI - A SEATED WOMAN SEWING

In this series of prints full-length portraits of beautiful women are likened to Confucius's five cardinal virtues (*gojō*). The characters for these virtues are written in a cartouche above with an accompanying text. The series is listed as number 61 in *Kuniyoshi* by Basil William Robinson (Victoria and Albert Museum, London, 1961).

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Vereniging voor Japanse Kunst

© 2019 by STANZA DEL BORGO
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*Printed by Arti Grafiche Torri srl, Cologno Monzese (MI)
in a limited edition of 250 copies
October 2019*



Katsushika Hokusai: Two Wrestlers, c. 1829, Surimono

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