

Japanese Prints, Illustrated Books and Paintings



LELLA & GIANNI MORRA

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LELLA & GIANNI MORRA
Fine Japanese Prints and Works of Art



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1.2.3 Unsigned (18th century)

Samurai warriors.

Ink and colour on paper. Unsigned. 18th century. 9x25 cm. each fan.

Three fine miniature fan paintings decorated with scenes of battle probably between the Taira and the Minamoto: the arrival of the enemy's ships, warriors leaping from one boat to another and warriors fighting in the water.



4. Nishikawa Sukenobu (1671-1750)

A courtesan and her client.

From the album *Furyu Yamato-e-zukushi*:
Nishikawa Fude no Yama, ca. 1720.

Unsigned as all plates from this album.

Format: *oban*, 37,7x25,2 cm.

Another impression in the Matsui
Collection is illustrated in Koishikawa,
no.16.



5. Isoda Koryusai 1735-1790

Looking at the mirror.

The best design from the important *shunga*
set *Shikido torikumi juniban* (Twelve Holds
of Love), ca. 1775-77.

Format: *oban*, 25,7x38 cm.

Other impressions are illustrated in Lane
1996, vol.3, plate 4, Uhlenbeck & Winkel,
no.28a, Klompmakers, no. E4.



6. Isoda Koryusai 1735-1790

Two lovers behind a low screen.

From the same series as last, ca. 1775-77.

Format: *oban*, 26x38 cm.

Other impressions are illustrated in Lane
1996, vol.3, plate 3, Klompmakers, no. E3.



7. Torii Kiyonaga (1752-1815)

Two lovers.

From the series *Sode no maki* (The sleeve scroll), published in 1785. Format: horizontal *hashira-e*, 12,5x66 cm. Each print, from this rare and unique *shunga* series, was pasted together to create a long hand-scroll to be carried inside the kimono sleeve. Another impression is illustrated in Lane 1998, vol. 24, plate 5.



8. Kitagawa Utamaro (1753-1806)

A courtesan covering her young lover with her under-robe.

From the album *Komachi-biki* (Embracing Komachi), the final *shunga* series by Utamaro published in 1802. Format: *oban yoko-e*, 25,7x37,7 cm.

Another impression is illustrated in Lane 1996, vol.2, plate 6.



9. Juka Sekijo (fl. ca.1780's-1808)

The courtesan Ichikawa of Matsubaya is writing a letter while her *kamuro* is grinding the ink-stick.

Signed: *Sekijo hitsu*, ca. 1800. Format: *hashira-e* 59,2x11 cm.

Juka Sekijo was a follower of Toriyama Sekien influenced in his few prints by Utamaro.

10. Katsushika Hokusai (1760-1849)

A *kyōka* poet.

From a *surimono* series of portraits of *kyōka* poets. Signed: *Hokusai ga*.

Privately published, ca. 1805.

Format: *koban*, 13,2x9.

Another impression from the Morse Collection is illustrated in Ota 1988, p. 106, no.167 and Nagata 1993, p.177.





11. Katsushika Hokusai (1760-1849)

Mount Fuji from the Sazai hall at the Five hundred Rakan temple.
 From the series *Fugaku Sanjurokkei* (Thirty-six views of Mt. Fuji). Signed: *Zen Hokusai Iitsu hitsu.*
 Published by Eijudo, ca. 1835. Format: *oban*, 24,8x37 cm.
 Another impression is illustrated in Keyes 1990, p. 217.

12. Katsushika Hokusai (1760-1849)

Travellers approaching Akayama
 Daimyojin shirine at Fujikawa.
 From an untitled series of *surimono* of
 Tokaido's stations.
 Signed: *Gakyojin Hokusai ga.*
 Published in 1804.
 Format: *koban*, 12,7x18,4 cm.
 Another impression is illustrated in
 Keyes 1990, p.212, no.41.





13. Unsigned (18th century)

Peonies and rocks.

Ink, colours and gold pigment on paper. Unsigned. 18th century. 18x54 cm.

A fine painted fan with red upper margins called *tsuma-beni* (red nail). This kind of fan was used in the *No* theatre for roles of young women, children, or brave warriors.

14. Ryuryukyo Shinsai
(fl. late 1780's - early 1820's)

A tiered lacquer box, a silver sake kettle, a set of sake cups and a composition with a bonsai pine and lobster for the New Year.
Signed: *Shinsai*. *Surimono* privately published, ca. 1820's.
Format: *shikishiban*, 21x18,1 cm.



15. Yashima Gakutei (1786?-1868)

Ju (Longevity). The immortal Wo Quan's present of pine branches to the Emperor.
From the series of *surimono Fukurukuju* (Happiness, Prosperity and Longevity).
Signed: *Zigi Gakutei*.
Privately published, ca. 1824.
Format: *shikishiban* 21,5x19 cm.
Another impression in the Chester Beatty Library is illustrated in Keyes 1985, no.73.





16. Yashima Gakutei (1786?-1868)

A couple on the bridge at Kamejima.
From the series of *surimono Ichiyo-ren Edo Meisho Mitate Junishi* (Famous places in Edo compared to the twelve animals of the zodiac for the Ichiyo group) designed by Gakutei for the Ichiyo-ren, a poetry circle affiliated with Katsushika group of poets. This print is associated with the Hare zodiacal sign.

Signed: *Gakutei*.

Privately published, ca. 1825.

Format: *shikishiban*, 21,2x18,8 cm.

Other impressions are illustrated in Amsterdam IV, no. 263, Keyes 1985, no. 86.

The twelve *surimono* from this series were later reprinted, shorn of the verses and borders, in a book entitled *Ehon Murasaki-gusa* published about 1827.



17. Yashima Gakutei (1786?-1868)

A waitress at a *chaya* advertising *mochihan* at Meguro.

From the same series as last.

This *surimono* is associated with the Dog zodiacal sign.

Signed: *Gakutei*.

Privately published, ca. 1825.

Format: *shikishiban*, 21,2x18,8 cm.

Another impression is illustrated in Hillier 1976, vol.3, no.786d.

18. Totoya Hokkei (1780-1850)

A seated lady holding an illustrated book.
From the series *Takara awase* (A Series of Treasures). A fine *surimono* from the mature period of Hokkei. At least seven designs from the set are known.
Signed: *Aoigaoka Hokkei*.
Privately published in the early 1830's.
Format: *shikishiban*, 21,4x18,1 cm.



19. Totoya Hokkei (1780-1850)

A seated woman is holding a piece of cloth between her teeth while she folds it.
From the series *Hanazono bantsuzuki* (A series for the Hanazonoren).
The series is composed of at least 17 *surimono* depicting women in the early *ukiyo-e* style. Published privately for the poets group Hanazono-ren.
Signed: *Hokkei*, ca.1820.
Format: *shikishiban*, 21x18,5 cm.
Another impression is illustrated in Amsterdam IV, no. 160.





20. Totoya Hokkei (1780-1850)

A Chinese general and his horse.
From the series *Meiba bantsuzuki*
(A series of famous horses).

A series of at least five *surimono* designed
for the Hyotan-ren poetry group.

Signed: *Hokkei*.

Privately published in 1822 (Horse Year).

Format: *shikishiban*, 21,9x19 cm.



21. Totoya Hokkei (1780-1850)

A Chinese horseman.

Signed: *Hokkei*.

Surimono privately published, ca. 1820.

Format: *shikishiban*, 20,7x18,2 cm.

22. Hotei Gosei (Hokuga) (active 1804-44)

A fine painting on silk of a *bijin* pounding cloth with a *kinuta*.

Signed: *Hotei Gosei* and artist's seals, ca. 1810-40.

Format: the scroll 130x39 cm., the painting 66x27 cm.

Two storage boxes of kiri wood and black lacquer.

Hokuga was a pupil of Hokusai who after 1810 used the name Hotei Gosei and was a prolific painter of *bijin* in a highly individual, mannered style, he also made several *surimono* and illustrations for *kyōka* antologies. His name is frequently confused with the lesser known Karyosai Hokuga.

For information on this artist see Tanaka Tatsuya, *Hotei Gosei no kenkyū*, in *Azabu Bijitsukan Kenkyū kiyō*, no. 1, Spring 1986, pp.8-56-9.





23. Utagawa Kunisada (1786-1865)

The kabuki actor Sawamura Gennosuke II as Kan Shōjo.

From an untitled series of actor portraits published by Sanoya Kihei, 1831.

Signed: *Kochoro Kunisada ga*, *toshidama* seal.

Censor's seal *kiwame*. Format *oban*, 38,5x26,5 cm.

For another impression and a later edition from altered woodblocks see Tinios 1996, no.9-10.



24. Utagawa Kunisada (1786-1865)

The kabuki actor Segawa Kikunojo V as Umeomaro.

From the same series as last published by Sanoya Kihei, late 1820's. Signed: *Kochoro Kunisada ga*, double *toshidama* seal. Censor's seal *kiwame*.

Format *oban*, 38,5x26,5 cm.



25. Utagawa Kunisada (1786-1865)

A modern Prince Genji leaving the palace in the early morning.

From a series of triptychs related the twelve hours of the day. Signed: *Toyokuni ga.*

Published by Yamaguchi Tobei, dated V/1859. Format: *oban* triptych, 35,5x73,5 cm.



26. Utagawa Kunisada (1786-1865)

A finely printed triptych of a kabuki scene. Signed: *Toyokuni ga.*

Published by Iseya Kanekichi, dated III/1852. Block-carver Hori Take.

Format: *oban* triptych 37x78.



27. Utagawa Kunisada (1786-1865)

A standing *bijin* holding a fan.

Signed: *Kochoro Kunisada ga* and double *toshidama* seal. Published by Aritaya Seiemon in 1843-45.

Format: *kakemono-e* 74,4x25,7 cm.

28. Utagawa Kunisada (1786-1865)

A lady leaning against a painted *tsuitate* as Fuji-no-kata.

From the series *Nise Murasaki Inaka genji*, the print refers to the *Hahakigi* chapter.

Signed: *Kochoro Kunisada ga* and double *toshidama* seal. Published by Tsuruya Kiemon, ca. 1833.

Format: *oban*, 37x26,3 cm.





29. Utagawa Kunisada (1786-1865)

A traveller and a tea-stall maid, a parody of the 6th act of Chushingura.

From the series *Chushingura E-kyodai*.

Signed: *Toyokuni ga*. Published by Moriya Jihei, dated I/1859.

Format: *oban*, 36x24,9 cm.



30. Utagawa Kunisada (1786-1865)

Two bijin by a garden's gate, a parody of the 7th act of Chushingura.

From the same series as last.

Signed: *Toyokuni ga*.

Published by Moriya Jihei, dated I/1859.

Format: *oban*, 36x24,9 cm.

31. Utagawa Kunisada (1786-1865)

A standing *bijin* with basket. The Tokaido station of Chiryu with the summer horse fair.

From the series *Tokaido goyusantsugi no uchi* (The 53 stations of Tokaido). The landscapes of this series are copied from the popular Hiroshige's Tokaido set published by Hoeido.

Signed: *Kochoro Kunisada ga*.

Published by Sanoki, ca. 1838-42. Format: *chuban*, 25,2x18,5 cm.

Another example is illustrated in Hiraki 1994, no.40.





32. Utagawa Kunisada (1786-1865)

The Urashima hill on Kanagawa coast.
 A *bijin* fishing from a boat.
 From the series *Tokaido gojusan tsui*.
 Signed: *Oju Toyokuni ga.*
 Published by Ensuya Matabei in 1845 ca.
 Format: *oban*, 36,5x25,6 cm.



33. Keisai Eisen (1790-1848)

A *geisha* near a *shoji* screen.
Aizuri-e (blue print). From the series *Tosei Sugata*
 (Contemporary Forms). Signed: *Keisai Eisen ga.*
 Published ca. 1830's. Censor's seal *kiwame*.
 Format: *oban*, 37,9x26 cm.

34. Keisai Eisen (1790-1848)

A seated *bijin* opening an umbrella and the Musashiya restaurant at Mukojima.

From the series *Bijin ryori tsu* (Connoisseur of restaurants and beauties).

Signed: *Keisai Eisen ga*. Published by Sanoya Kihei, ca. 1829. *Kiwame* seal. Format: *oban*, 37,7x25 cm.



35. Keisai Eisen (1790-1848)

A seated *bijin* looking at the hand-mirror.

From the series *Gorisho musubu no ennichi*.

Signed: *Keisai Eisen ga*, ca. 1830. *Kiwame* seal. Format: *oban*, 37x25,3 cm.





36. Utagawa Kuniyoshi (1797-1861)

The poetess Kikaku in a boat under a bridge during a shower of rain.

One of the best design from the series *Chuko meiji kijin den* (Stories of remarkable persons of loyalty and high reputation).

Signed: *Ichiyusai Kuniyoshi ga, kiri* seal.

Published by Ensuya Matabei in 1845.

Format: *oban*, 37,5x25,5 cm. Another impression is illustrated in Suzuki 1992, no. 241.



37. Utagawa Kuniyoshi (1797-1861)

A waitress with a sake kettle. In the inset the beach at Nagano.

From the series *Senkai Medetai zue* (A Series of affectionate feeling for mountains and seas).

Signed: *Ichiyusai Kuniyoshi ga, artist's seal kiri*.

The inset signed: *Toriyo*.

Published by Sanoya Kihei, dated III/1852.

Format: *oban*, 38x25,7 cm. Another impression is illustrated in Amsterdam IV, no.227.

38. Utagawa Kuniyoshi (1797-1861)

The *ronin* Ushioda Masanojo Takanori
From the series *Seichu gishi den* (Stories of the true
loyalty of the faithful samurai s.c the forty-seven
ronin).

Signed: *Ichiyusai Kuniyoshi ga* and *kiri* seal.

Published by Ebiya Rinnosuke in 1847-8 ca.

Format: *oban*, 37,2x26 cm.

Reference: Robinson 1982, S53.



39. Utagawa Kuniyoshi (1797-1861)

The *ronin* Oribe Yasubei Taketsune holding his
sword and a night robe of Moronao's.

From the same series as last.

Signed: *Ichiyusai Kuniyoshi ga* and *kiri* seal.

Published by Ebiya Rinnosuke in 1847-8 ca.

Format: *oban*, 37,5x25,6 cm.

Reference: Robinson 1982, S53.





40. Utagawa Kuniyoshi (1797-1861)

A party of travellers caught in a downpour of rain. From the series *Hyaku-nin isshu* (The Hundred Poets), the print is related to the poet Noin-hoshi. Signed: *Ichiyusai Kuniyoshi ga*, *toshidama* seal. Published by Ebine, ca. 1840-2. Format: *oban*, 36,5x24,8 cm. Reference: Robinson 1982, S19/69.



41. Utagawa Kuniyoshi (1797-1861)

Two court ladies on a veranda. From the same series as last, the print is related to the poet Sakyo-no-daibu Michimasa. Signed: *Ichiyusai Kuniyoshi ga*, *toshidama* seal. Published by Ebine, ca. 1840-2. Format: *oban*, 36,5x24,8 cm. Reference: Robinson 1982, S19/63.

42. Utagawa Kuniyoshi (1797-1861)

The strong woman Okane of Omi.
From the series *Kenyu fujo kagami* (Mirror of brave women).
Signed: *Chooro Kuniyoshi ga*, artist's seal *kiri*.
Published by Kanaya, ca. 1843.
Censor's seal Tanaka. Format: *oban*, 37x25,5 cm.
Another impression in the Bidwell Collection is illustrated in Dailey 1968, no. 90.



43. Utagawa Kuniyoshi (1797-1861)

Kusunoki Mastura in court robes over armour beside an armillary sphere on a starry night. From the series *Honcho nijushi-ko* (Twenty-four Paragons of Filial piety of our country). Signed: *Chooro Kuniyoshi ga*, *toshidama* seal.
Published by Mura Tetsu, ca. 1842-3.
Format: *chuban*, 24,7x18,3 cm. Reference: Robinson 1982, S23 no.15.





44. Utagawa Hiroshige (1797-1858)

Fukuroi. From the series *Tokaido goyusantsugi no uchi* (The Fifty-three Stations of Tokaido Road).

Signed: *Hiroshige ga*. Published by Senkakudo, Hoeido, ca. 1831-34, *kiwame* seal. Format: *oban* 25,5x38,5 cm.

Another impression is illustrated in UT, vol.14, no.28.



45. Utagawa Hiroshige (1797-1858)

Midono. From the series *Kisokaido rokujuukyū tsugi no uchi* (The Sixty-nine Stations of the Kisokaido Road). Signed: *Hiroshige ga*, artist's seal Ichiryusai. Published by Iseya Rihei, ca. 1834-42.

Format: *oban* 24,5x37,2 cm.

Another impression is illustrated in UT, vol.15, no.42.

46. Utagawa Hiroshige (1797-1858)

Mt. Otoko at Makigata in Kawachi province.
From the series *Rokuju-yoshu meisho zue* (Famous Places in the Sixty-odd Provinces).
Signed: *Hiroshige ga*. Published by Koshihei in 1853. Format: *oban*, 36,4x24,3 cm.
Another impression is illustrated in Keyes 1990, p.95, no.3.



47. Utagawa Hiroshige (1797-1858)

Boats off Imagire near Maisaka.
From the series *Gojusan-tsugi meisho zue* (Famous views of the Fifty-three stations).
Signed: *Hiroshige ga*. Published by Tsutaya Kichizo, dated VII/1855. Format: *oban*, 37,8x25,1 cm.
Another impression is illustrated in Keyes 1990, p. 68 no.31.





48. Utagawa Hiroshige (1797-1858)

View of Ochanomitsu in Edo.

From the series *Toto Meisho* (Famous views of the Eastern Capital).

Signed: *Hiroshige ga*, artist's seal Ichiryusai. Published by Kikakudo, ca. 1840-43, *kiwame* seal. Format: *oban* 23,1x37 cm.



49. Ichiryusai Hiroshige II (1829-1869)

Rain at Tatsuguchi in Bizen Province.

From the series *Shokoku Meisho hyakkei*

(One hundred famous views in the Provinces).

Signed: *Hiroshige ga*. Published by Uoei.

Dated II/1860. Format: *oban*, 34,5x23,7 cm.

Another impression is illustrated in Link 1991, no.VIII-2-5.

50. Ichiryusai Hiroshige II (Shigenobu) (1828-1869)

A standing *bijin*.

From the series *Edo no hana zukushi* (Flowers of Edo).

Signed: *Shigenobu ga*.

Published by Wakasa-ya Yoichi, ca. 1849-50.

Format: *chuban*, 23x16,8 cm.



51. Utagawa Sadahide (1807-1873)

A standing *bijin* with a decorated lantern.

From an unidentified series.

Signed: *Gyokuo Sadahide ga*.

Published by Sanoya Kihei, ca. 1843-45.

Format: *oban*, 37,5x25,3 cm.





52. Toyohara Kunichika (1835-1900)

A maiden holding a cup.

From the series *Tosei sanjuniso* (Thirty-two Fashionable Physiognomies).

Signed: *Kunichika hitsu*, *toshidama* seal.

Published by Yorozuya Magobei.

Dated I/1871. Block-carver Horiko Takichi.

Format: *oban*, 36,8x25,1 cm.



53. Toyohara Kunichika (1835-1900)

A lady playing the *samisen*. From the series *Kaika ninju kagami* (Mirror of the Flowering of Manners and Customs).

Signed: *Toyohara Kunichika hitsu*, *toshidama* seal. Published by Kobayashi Tetsujiro in Meiji 11 (1878). Block-carver Watanabe Eizo.

Format: *oban*, 37,7x25,2 cm.

54. Utagawa Yoshitora (fl.ca. 1850-1870)

An American Lady and a young girl.
From the series *Gaikokujin monozukushi* (Selected foreigners).
Signed: *Yoshitora ga.*
Unidentified publisher's mark. Dated II/1861.
Format: *chuban*, 25,2x18 cm.



55. Utagawa Yoshitora (fl.ca. 1850-1870)

An American man on horseback.
From the same series as last.
Signed: *Yoshitora ga.*
Unidentified publisher's mark. Dated II/1861.
Format: *chuban*, 25,2x18 cm.





56. Gosotei Hirosada (active ca. 1847-1863)

Three kabuki actors.

From the right Arashi Rikan III as Miyagino, Ichikawa Ebizô V as Daifukuya Soroku, Ichikawa Shikô II as *musume* (young girl) Shinobu in the play *Gotaiheiki shiraishi banashi* (The story of Shiraishi and the chronicle of great peace) staged at the Kado Theatre, Osaka in the eighth month 1848.

From the series *Kokon Chûkôden* (Tales of loyal and filial heroes).

Signed: *Hirosada*. Format: *chuban* triptych 25,3x51,6 cm.



57. Gosotei Hirosada (active ca. 1847-1863)

A scene from the play *Yadonashi Danshichi shigure no karakasa* (Homeless Danshichi: An Umbrella in the Rain). From the right Mimasu Daigoro IV as the playwright Namiki Shozo, Nakamura Utaemon IV as Danshichi Mohei, Nakamura Nanshi II as Tomi.

Signed: *Hirosada*. Published in V/1851. Format: *chuban* triptych, 25x54 cm.

Another impression of this triptych, in the collection of the Ikeda Bunko Library, is illustrated with a detailed description in Keyes 1984, plate 50.

58. Tsukioka Yoshitoshi (1839-1892)

Yufu Tsunade threatened by a giant snake.

From the series *Biyu Suikoden* (Beauty and valour in the novel Suikoden).

Signed: *Gyokuo Yoshitoshi hitsu.*

Published by Kinkyu, dated IV/1866.

Block-carver Hori-Masa. Format: *chuban*, 25x18 cm.

Another impression is illustrated in Yoshitoshi 2001, no.7. Reference: Keyes 1983, series , no.166, no.2



59. Tsukioka Yoshitoshi (1839-1892)

Kita no Kata standing by a window.

From the series *Kaidai hyaku senso* (One hundred warriors in battle).

Signed: *Ikkaisai Yoshitoshi hitsu.*

Published by Ohashi.

Dated IX/1868. Format: *oban*, 36,6x24,6 cm.

Reference: Keyes 1983, series 223, no.8.





60. Tsukioka Yoshitoshi (1839-1892)

The fox-woman Kazunoha leaving her son.
From the series *Shinsei Sanjurokkaisen* (New forms of 36 ghosts).

Signed: *Yoshitoshi*, artist's seal *Yoshitoshi*.

Published by Sasaki Toyokichi in Meiji 23 (1890).

Format: *oban*, 35,8x24,2 cm.

Another impression is illustrated in Stevenson 1983, plate XX.



61. Tsukioka Yoshitoshi (1839-1892)

Fujiwara no Hidesato shooting the centipede at the Dragon King's palace.

From the same series as last.

Signed: *Yoshitoshi*, artist's seal *Yoshitoshi*.

Published by Sasaki Toyokichi in Meiji 23 (1890).

Format: *oban*, 35,8x24,2 cm.

Another impression is illustrated in Stevenson 1983, plate XVIII.

62. Tsukioka Yoshitoshi (1839-1892)

The evil thoughts of Raigo transforming him into a rat.

From the same series as last.

Signed: *Yoshitoshi*, artist's seal unread.

Published by Sasaki Toyokichi in Meiji 24 (1891).

Format: *oban*, 35,8x24,2 cm.

Another impression is illustrated in Stevenson 1983, plate XXV.



63. Tsukioka Yoshitoshi (1839-1892)

Ranmaru and the mysterious sago palm.

From the same series as last.

Signed: *Yoshitoshi*, artist's seal *Kai*.

Published by Sasaki Toyokichi in Meiji 24 (1891).

Format: *oban*, 35,8x24,2 cm.

Another impression is illustrated in Stevenson 1983, plate XXVI.





64. Tsukioka Yoshitoshi (1839-1892)

Okubo Hikozaemon carried to the Shogun's castle in a tub.
 From the series *Shinsen Azuma Nishiki-e* (New selection of eastern brocade pictures).
 Signed: *Yoshitoshi*, artist's seal *Yoshitoshi*. Published by Tsunashima Kamekichi.
 Block-carver Yata. Dated Meiji 19 (1886). Format: *oban* diptych, 38x50 cm.



65. Tsukioka Yoshitoshi (1839-1892)

The banquet at the Koshida Palace.
 From the same series as last. Signed: *Yoshitoshi*, artist's seal *Yoshitoshi*.
 Published by Tsunashima Kamekichi. Block-carver Enkatsu.
 Dated Meiji 19 (1886). Format: *oban* diptych, 38x50 cm.

66. Tsukioka Yoshitoshi (1839-1892)

Chung Shun and Li K'uei wrestling in the Ching Yang River.

A fine impression of this famous design.

Signed: *Oju Yoshitoshi ga*. Artist's seal *Taiso*.

Published by Matsui Eikichi.

Dated Meiji 21 (1888).

Format: *Kakemono-e*, 73,7x25,8 cm.

Another impression is illustrated in Yoshitoshi 2001, no.112.





67. Tsukioka Yoshitoshi (1839-1892)

Kitayama moon. Toyohara Sumiaki.

From the series *Tsuki hyakushi* (One hundred aspects of the moon).

Signed: *Yoshitoshi*, artist seal *Taiso*.

Published by Akiyama Buemon.

Dated Meiji 19 (1886). Block-carver Yamamoto.

Format: *oban*, 35,6x24 cm.

Another impression is illustrated in Stevenson 1992, no.32.



68. Tsukioka Yoshitoshi (1839-1892)

Nine-dragon tattoo (Shi Jin). The village of the Shi clan on a moonlight night.

From the same series as last.

Signed: *Yoshitoshi*, artist's seal *Yoshitoshi*.

Published by Akiyama Buemon.

Dated Meiji 18 (1885). Block-carver Yamamoto.

Format: *oban*, 35,6x24 cm. Another impression is illustrated in Stevenson 1992, no.6.

69. Tsukioka Yoshitoshi (1839-1892)

The moon of Ogurusu in Yamashiro.

From the same series as last.

Signed: *Yoshitoshi*, artist's seal *Taiso*.

Published by Akiyama Buemon in Meiji 19 (1886).

Block-carver Enkatsu. Format: *oban*, 35,6x24 cm.

Another impression is illustrated in Stevenson 1992, no.19.



70. Kanaki Toshikage (fl. ca. 1890)

Memorial portrait of Yoshitoshi.

Signed: *Toshikage kinsha*, artist's seal *Toshikage*.

Published by Akiyama Buemon in June Meiji 25 (1892). Format: *oban*, 36,5x24,5 cm.

This memorial print, often found with complete sets of one hundred aspects of the moon, is based on a photograph of Yoshitoshi made around 1882.

Another impression is illustrated Stevenson 1992, p.10.





71. Kobayashi Kiyochika (1847-1915)

A *bijin* of the Manji era (1658-61).

From the series *Hana moyo* (Flower patterns).

Signed *Kiyochika*. Published by Takegawa Seikichi in Meiji 29 (1896). Format: *oban* triptych, 37,5x78,6 cm.



72. Toyohara Chikanobu (1838-1912)

The bandit *Jiraiya* on the rope bridge.

From the series *Take no hitofushi*. Signed: *Yoshu Chikanobu*. Artist's seal.

Published by Matsuki Heikichi, dated Meiji 37 (1904). Format: *oban* triptych, 36,8x73,5 cm.



73. Toyohara Chikanobu (1838-1912)

The Seven-league beach in Sagami Province.

From the series: *Meisho bijin awase* (Comparison of famous places and true beauties). Signed: *Yoshu Chikanobu*. Artist's seal. Published by Matsuki Heikichi. Dated Meiji 31 (1898). Format: *oban* diptych, 37,5x49 cm.



74. Toyohara Chikanobu (1838-1912)

Ama no hashidate in Tango Province.

From the same series as last.

Unsigned as all impressions of this design. Published by Matsui Eikichi. Dated Meiji 31 (1898). Format: *oban* diptych, 37,5x49 cm.



75. Mizuno Toshikata (1866-1908)

Kuchi-e for the novel *Haru no umi* published in *Bungei kurabu* vol. 11 no.4 in 1905.

Signed: artist's seal *Toshikata*.

Format: 31x21,5 cm.

Another impression is illustrated in Merritt & Yamada 2000, p. 137, no.6.3.



76. Mizuno Toshikata (1866-1908)

Kuchi-e for the novel *Iyosudare* published in *Bungei kurabu* vol. 12 no.11 in 1906.

Signed: artist's seal *Toshikata*.

Format: 31x21,5 cm.

Another impression is illustrated in Merritt & Yamada 2000, p. 139, no.6.5.



77. Mizuno Toshikata (1866-1908)

Seated *bijin* with sleeping cat.

Kuchi-e for a novel published in *Bungei kurabu* vol. 3 no.3 in 1897.

Signed: *Toshikata*, artist seal *Sho setsu*.

Format: 22,5x28 cm.



78. Mizuno Toshikata (1866-1908)

Kuchi-e for the novel *Jakko-in* by Miyake Seiken published in *Bungei kurabu* vol. 7 no.13 in 1901.

Signed: artist's seal *Toshikata*. Format: 22,3x30 cm.

Another impression is illustrated in Merritt & Yamada 2000, p. 44, no.3.6.



79. Inuzuka Taisui (active ca. 1929)

Asagao. A vase of morning glory.

Signed: *Taisui*, artist's seal *Inuzuka*.

Published by Kawaguchi in August 1929. Block-carver Hori Maeda.

Printer Komatsu. Format: *oban*, 28,1x40 cm.



80. Ohara Koson (1877-1945)

A carp swimming towards a fly.

Signed: *Koson*, artist's seal *Koson*.

Published by Daikokuya, ca. 1900. Format: horizontal *o-tanzaku*, 19x36 cm.

Another impression is illustrated in Newland & Perrée, plate 98, K.39.4.



81. Ohara Koson (1877-1945)

Starlings on twig.
Signed *Koson*, artist's seal *Koson*.
Published by Daikokuya, ca. 1900.
Format: *o-tanzaku*, 37x19,2 cm.
Another impression is illustrated in
Newland & Perrée, plate 124, K.27.1.



82. Ohara Koson (1877-1945)

Two wild mallards.
Signed: artist's seal *Koson*.
Published by Daikokuya around 1900.
Format: *o-tanzaku*, 36,4x19,3 cm.
Another impression is illustrated in
Newland & Perrée, K.7.11.



83. Ohara Koson (1877-1945)

Spring landscape with flowerings trees and a group of people on a hill.

Signed:*Shutai*. Artist's seal. Privately published, ca. 1850.

Large *surimono*. Format: 44,5x58 cm.



84. Ohara Koson (1877-1945)

A willow tree by a stream.

Signature and artist's seal unread. Privately published, ca. 1850.

Large *surimono*. Format: 44,4x57 cm.



85. Shijo school

Two *manzai* dancers.

A fine fan painting by an unidentified artist. Ink and colour on paper.

Signature unread, ca. 1870. 13x48,5 cm.



86. Shijo school

The fox and the scarecrow in the rise field.

A fine fan painting from the same artist as last. Ink and colour on

paper. Signature unread, ca. 1870. 13,3x48 cm.



87. Dan Ranshû (1872 - ?)

A fisherman and a tortoise.

Fan painting, ink on paper.

Signed: *Ranshu*, artist's seal, ca. 1900. 16,7x47,5 cm.

The artist was a pupil of Kawabata Gyokusho.



88. Shijo school

A scarecrow lying on the floor and bamboo leaves.

Fan painting, ink on paper. Two artist's seals unread, ca. 1900.

15,4x49,5 cm.



89. Takahashi Shotei (Hiroaki) (1871-1945)

Evening in the village.

Signed: artist's seal *Hiroaki*.

Published by Watanabe, ca. 1923-30. Format: *chu-tanzaku*, 36,5x8 cm.

90. Takahashi Shotei (Hiroaki) (1871-1945)

Abukumagawa river under heavy rain.

Signed: artist's seal *Hiroaki*. *Aizuri-e* (blue print).

Published by Watanabe, ca. 1909-23. Format: *o-tanzaku*, 38x16,8 cm.

91. Takahashi Shotei (Hiroaki) (1871-1945)

Two fishermen. Signed: artist's seal *Hiroaki*.

Published by Watanabe, ca. 1923-30. Format: *chu-tanzaku*, 36,5x8 cm.



92. Takahashi Shotei (Hiroaki) (1871-1945)

Two farmers returning home.

Signed: artist's seal *Hiroaki*.

Published by Watanabe, ca. 1930.

Format: *o-tanzaku*, 38x17 cm.

This design is listed in the sale catalogue of Watanabe published in 1936 under no. 66.

94. Takahashi Shotei (Hiroaki) (1871-1945)

A *mawari-doro*, a revolving lantern, and bellflowers.

Signed: artist's seal *Hiroaki*. Published by Watanabe, ca. 1924-35.

Format: *chuban tate-e*, 25,5x18,1 cm.

This design is listed in the sale catalogue of Watanabe published in 1936 under no. 196.



93. Takahashi Shotei (Hiroaki) (1871-1945)

Returning homeward in the evening.

Signed: artist's seal *Hiroaki*.

Published by Watanabe, ca. 1924-35.

Format: *chuban*, 25x18 cm.

This design is listed in the sale catalogue of Watanabe published in 1936 under no. 508. Another example is illustrated in Clark 1993, no. 47.





95. Takahashi Shotei (Hiroaki) (1871-1945)

Inatori Bay in Izu.

Signed: *Hiroaki ga*, artist's seal *Shotei* and *Hiroaki Takahashi* in pencil on lower margin. Published by Watanabe, ca. 1926.

Format: *oban*, 26,5x39 cm. This design is listed and illustrated in the sale catalogue of Watanabe published in 1936 under no. E7 p.106-107.



96. Miki Suizan (1887-1957)

Three girls strolling at Arashiyama.

From the second series of Kyoto views.

Signed: *Suizan*. Published by Sato Shotaro in 1925.

Format: *oban*, 27,7x40 cm.

Another impression is illustrated in Newland & Shinji, no.145.

97. Yamakawa Shuho (1898-1944)

Aki (Autumn), a *bijin* in brown *kimono*.
From the series *Fuyo-yondai* (Four Images of Women).
Signed: *Shuho*, artist's seal.
Published by Bijutsu-sha in Showa 2 (1927).
First edition with publisher's seal and light mica background.
Format: *oban*, 38,8x26 cm.
Another impression is illustrated in Newland & Shinji, no.152.



98. Kobayakawa Kiyoshi (1869-1948)

The geisha Ichimaru.
Signed: *Kiyoshi, Kobayakawa* seal.
Published by Takamizawa, ca. 1933 ca.
Format: *oban*, 40,5x26 cm.
Another impression is illustrated in Newland & Shinji, no.222.





99. Ito Shinsui (1898-1972)

After washing her hair.

From the series *Gendai bijinshu dai-nishu* (Second series of modern beauties).

Signed: *Shinsui ga*, artist's seal *Shinsui*.

Published by Watanabe Shozaburo, black seal on recto and red seal on verso, in August 1936.

Red seal on verso no. 237 from a limited edition of 250 impressions.

Format: large *oban*, 44x28,5 cm.

Another impression is illustrated in Newland & Shinji, no.77.



100. Ito Shinsui (1898-1972)

Rouge. *Bijin* at the mirror.

From the series *Gendai bijinshu dai-issu* (First series of modern beauties).

Signed: *Shinsui ga*, artist's seal *Shinsui*.

Published by Watanabe Shozaburo with black seal on recto and red seal on verso in May 1929.

Red seal on verso no. 164 from a limited edition of 250 impressions.

Format: large *oban*, 42,5x28 cm.

Another impression is illustrated in Newland & Shinji, no.56.

101. Watanabe Ikuharu (1895-1975)

Rouge. September.

From the series *Showa bijo sugata kurabe* (Competing beauties during the Showa era), a series of twelve prints of *bijin* for the twelve months published in the early Showa period.

Signed: *Ikuharu hitsu*, artist's seal.

Mica background. Format: *oban*, 41,2x27,2 cm. Another impression is illustrated in Newland & Shinji, no.254.



102. Hirano Hakuho (1879-1957)

After the bath.

Signed: *Hakuho ga*. Artist's seal *Hirano*.

Published by Watanabe Shozaburo in January 1932.

Format: large *oban*, 43,5x28 cm.

Another impression is illustrated in Newland & Shinji, no.210.

The subject of this print is listed in the Watanabe sale catalogues of 1932 and 1936 with the title "After the bath". In both catalogues the print is marked "Sold out".





103. Kawase Hasui (1883-1957)

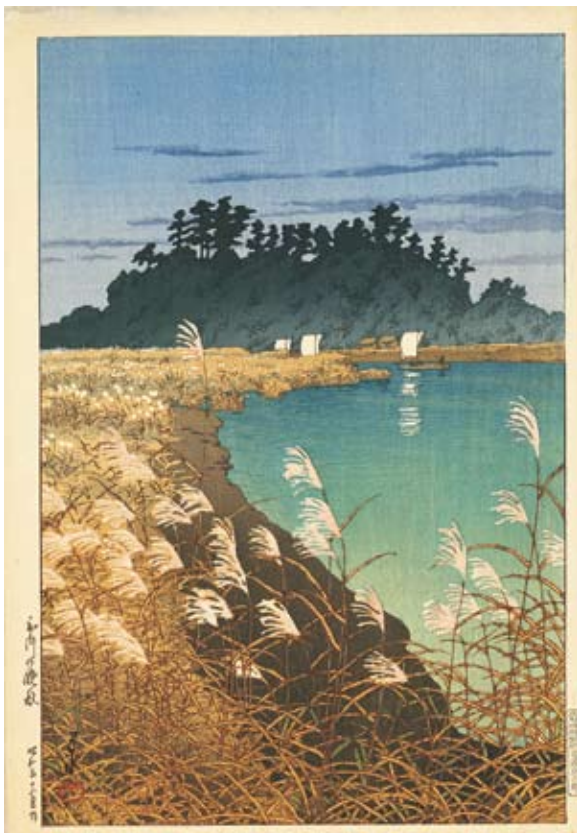
Asahigadake from Mount Hakuba.

From the series *Tabi miyage daisanshu* (Souvenir of travel, third series).

Signed: *Hasui*, artist's seal *Kawase*.

Published by Watanabe in Taisho 13 (1924). Format: *oban*, 26,1x39,3 cm.

Another impression is illustrated in Hasui 2003, no.126.



104. Kawase Hasui (1883-1957)

Late Autumn at Ichikawa.

Signed: *Hasui*, artist's seal *Kawase*.

Published by Watanabe in December 1930.

Format: *oban*, 38,5x26,5 cm.

Another impression is illustrated in Hasui 2003, no.201.



105. Kawase Hasui (1883-1957)

Nezame in Kiso district.
 From the series *Nihon fukei senshu*
 (Selection of scenes of Japan).
 Signed: *Hasui*, artist's seal *Kawase*.
 Published by Watanabe in 1925.
 Format: *aiban* 31x22,9 cm.
 Another impression is illustrated in Hasui
 2003, no.114.



106. Kawase Hasui (1883-1957)

Autumn of Chuzenji Lake.
 Signed: artist's seal *Hasui*.
 Published by Watanabe in 1932.
 Format: *chuban*. 26,8x18,8 cm.
 Another impression is illustrated in Hasui
 2003, no.290.

107. Hiroshi Yoshida (1876-1950)

The Shakuji temple.
 Signed: *Yoshida* in brush.
Hiroshi Yoshida in pencil on lower
 margin. Self published by the artist
 in 1937. *Jizuri* seal.
 Format: *oban*, 27,2x40 cm.
 Another impression is illustrated
 Ogura et al., no.216.



Illustrated Books



108. Utagawa Kunimori II (fl. ca.1848-60)

Yamato Bunko Sozoku. Three volumes, complete, 22,5x16 cm.

Published ca. 1860. Eleven double pages, five single page colour illustrations and two folded plates of erotic subject.



109. Ueda Kocho (fl. early to mid 19th cent.)

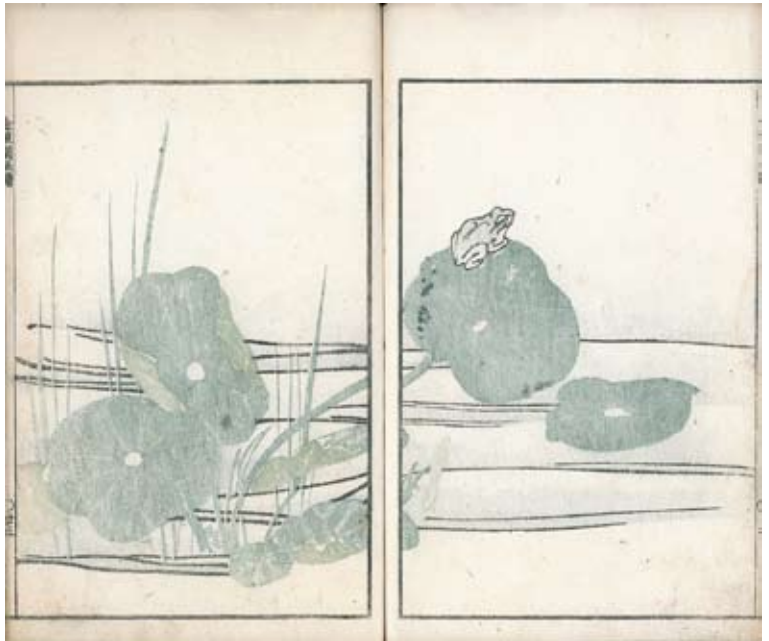
Kocho gafu (A book of paintings by Kocho).

Two volumes, complete, 25x17,5 cm.

Published by Honya Kichibei, Osaka.

Colophon dated Tempo 5 (1834).

Fifty colour illustrations of Chinese scholars and other subjects. Literature: Mitchell. p.369.



110. Kawamura Bumpo (1779-1821)

Kimpaen gafu (A book of paintings by Kimpaen). One volume, complete, 26x17 cm.

Published by Hishiya Magobei, Kyoto, ca. 1820. Thirty-four finely printed colour illustrations of birds and flowers. Literature: Mitchell. p.362.



111. Watanabe Seitei (1851-1918)

Seitei Kacho gafu (Seitei's sketches of flowers and birds). Three volumes, complete, 24,5x16.7 cm.

Published by Okura Magobei in Meiji 23 (1890) and Meiji 24 (1891) for the third volume.

The best known of Seitei's illustrated books and one of the highlight of the Meiji illustration in the *kacho-ga* genre. Sixty-three double page and five single page colour illustrations. For a detailed description of the content see Amsterdam V, p.83-4.



112. Kono Bairei (1844-1895)

Bairei gakan. Seven *orihon* albums, complete, 21,5x13,4 cm.
Published by Unsodo, Kyoto. Colophon dated Taisho 2 (1913).
One hundred five colour plates of various subject. Reference:
listed in the Unsodo's catalogue of 1915 under no.281 and 339.



113. Ogino Issui (fl. ca. early 20th century)

Suika no mi zu. One *orihon* album, 25x18 cm.
Published by Honda Unkindo. Colophon dated Meiji 36 (1903).
This book, with ten beautiful woodblock colour plates of decorative
designs, is from a set of ten albums by ten different artists.

114. Ogino Issui (fl. ca. early 20th century)

Zuan Hyakutai (One hundred designs).

Three *orihon* albums, complete, 27,4x19,4 cm.

Published by Unsodo, Kyoto.

Colophon dated Meiji 43 (1910).

About one hundred wonderful designs in neo Rimpa style with strong influences from the Art Nouveau.

Reference: listed in the Unsodo's catalogue of 1915 under no.603.





115. After Sakai Hoitsu (1761-1828)

Shikino-hana. Ten *orihon* albums, complete, 28x19cm.

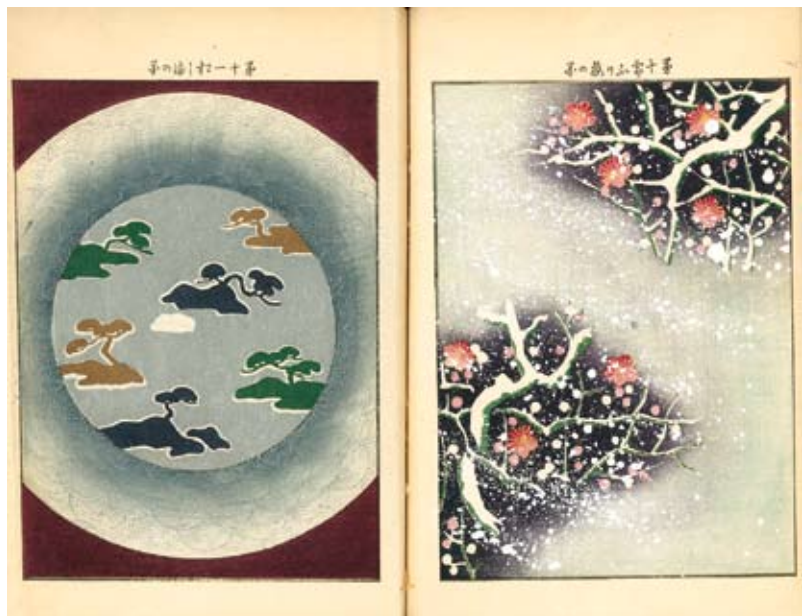
Subtitles: two volumes *Haru* (Spring), four volumes *Natsu* (Summer, three volumes *Aki* (Autumn), one volume *Fuyu* (Winter).

Published by Yamada Unsodo, Kyoto, in Meiji 41 (1908).

More of two hundred plates of flowers after the celebrated Rimpa artist.

Reference: listed in the Unsodo's catalogue of 1915 under no.200-1-2-3.





116. Nakamura Gyokushu (fl. ca. 1900)

Miyama no shiori.

Two volumes, complete, 25x17,5 cm.

Published by Honda Unkido in Meiji 34 (1901).

A fine set of pattern books with fifty illustrations and one folded plate finely printed in colour with lavish use of metallic pigments.



117. Tanigami Konan (1879-1928)

Seiyo Soka Zufu. Five *orihon* volumes, complete, 25x18 cm.

Published by Unsodo, Kyoto. Colophon dated Taisho 6 (1917). One

hundred twenty-five colour plates of western flowers. Two volumes devoted to the spring flowers, two volumes for the summer flowers and one volume for the autumn and winter.



118. Hirafuku Hyakusui (1877-1933)

Fuji isshu (A Tour of Fuji). One volume, complete.
Published by Hirayama.

Colophon dated Meiji 40 (1907).

Hardback western style binding decorated with Mt. Fuji and pines. Seventy-nine pages, nineteen plates in woodblock and other media, several text illustrations.

Literature: Hillier 1987, p.998 and p.1058 for a reproduction of the cover.



119. Takehisa Yumeji (1884-1934)

Yumeji Gashu (Drawings by Yumeji), one volume, complete, 15,7x11 cm.

Published by Wakatsuki Shoten, Tokyo.

Colophon dated Taisho 13 (1924).

Hardback western style binding decorated with ginko leaves. Two hundred fifty b/w illustrations.



120. Asai Chu (1856-1907)

Tosei fuzoku gojuban uta awase (Fifty Modern genre scenes compared in verse). Two volumes, complete, 25x18 cm. First edition published by Yoshikawa Hanshichi, Tokyo. Colophon dated Meiji 40 (1907). 51 colour woodblock illustrations of satirical subject associated with poetry. Literature: Mitchell, p.534. Hillier 1987, p. 996.

121. Nakamura Fusetsu (1866-1943)

Haigaho. One volume, complete, 22,5x15 cm. A book of *haiku* poems with one hundred two pages and thirteen colour woodblock illustrations by Nakamura Fusetsu and calligraphy by Heki Godo. Published by Kokado, Tokyo. Colophon dated Meiji 42 (1909).





122. Kawase Hasui (1883-1957)

Kouta meikyoku taizen (A collection of famous songs for *samisen*).

One volume, complete, 23x15,5 cm.

Published by Noriki Shoten, Tokyo. Colophon dated Showa 12 (1939).

A collection of songs for *samisen* by Yoshida Soshihan with one fine woodblock illustration by Hasui.



123. Ota Saburo (1884-1969)

Ebi no kara. One volume, complete, 22,8x15 cm.

Published by Ohashi Mitsukichi, printer Hakubunkan.

Colophon dated Meiji 44 (1911). Western style binding.

One hundred twenty-two illustrations of various subjects in b/w and occasional colour.

124. Hasegawa Keika (fl. ca. 1900)

Keika Hyakkiku (One hundred types of chrysanthemums). Three volumes, complete, 31,5x22,5 cm. Second edition published by Yamada Unsodo, Kyoto.
Colophon dated Meiji 38 (1905).
Sixty-six single page and nine double page colour illustrations. Reference: Amsterdam V, no.119.



125. After Yanagisawa Kien (1706-1758)

Ryurikyo Chorufu (Album of birds by Ryurikyo).
One horizontal *orihon* album, complete, 27x36 cm.
Published by Unsodo, Kyoto in July Showa 3 (1928). Twenty-one single page and one double page illustrations of birds after this celebrated Nanga painter from the Edo period also named Ryurikyo.

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