

# Japanese Prints

1770 - 1810



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**Cataloguer's note**

Most of the prints we offer in this catalogue were part of an old Japanese collection and were recently discovered in Europe.

A group of twelve prints by Koryūsai, depicting courtesans at the *niwaka* festival, are bound in a concertina album with a handwritten title carrying a Japanese collector's seal.

The remaining prints, which we offer individually, were also part of a similar album but which lacked the covers.

Thirteen of these prints depict children, a genre which, although marginal compared to the more popular themes of *ukiyo-e*, was nevertheless developed by many Japanese artists of the 18th and 19th centuries.

This section of the catalogue is introduced by Prof. Giovanni Peternolli, former professor of Japanese art history, founder and president of the "Centro Studi Arte Estremo Orientale" of Bologna and by Giovanni Gamberi of the same centre.

We wish to thank them for their valuable help as well our friends in The Netherlands for their assistance in the catalogue's production.

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# Japanese Prints

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*LELLA & GIANNI MORRA*

New Acquisitions - June 2023





1

**KATSUKAWA SHUNSHŌ (1726-1792)**

A female diver (*ama*), climbing onto a rock from the sea holding an abalone shell (*awabi*), is attacked by a giant octopus, one tentacles has encircled her right leg. The eyes and tentacles of the octopus are highlighted with mica.

The subject has always had an erotic connotation, both for the nudity depicted and for the reputation of the *awabi* fisher-girls as strong and free women. This is the only known print with this subject by Shunshō. Before him *awabi* divers have been represented by Torii Kiyohiro and Suzuki Harunobu. Later Utamaro designed several famous triptychs and Hokusai created probably the most famous and most explicit version of the subject in the third volume of the *shunga* book *Kinoe no Komatsu* published in 1814.

Woodblock color print with mica.

Signed *Shunshō ga*, ca. 1774.

*Chūban tate-e*, 26,4x19,3 cm.

A rare print, the only other impression known is a damaged example in the Los Angeles County Museum of Art, illustrated in Vever, vol. I, p. 251, no. 274.



2

**Attributed to ISODA KORYŪSAI (1735-1790)**

A pair of egrets (*sagi*) in the water near the shore among aquatic plants and reeds.

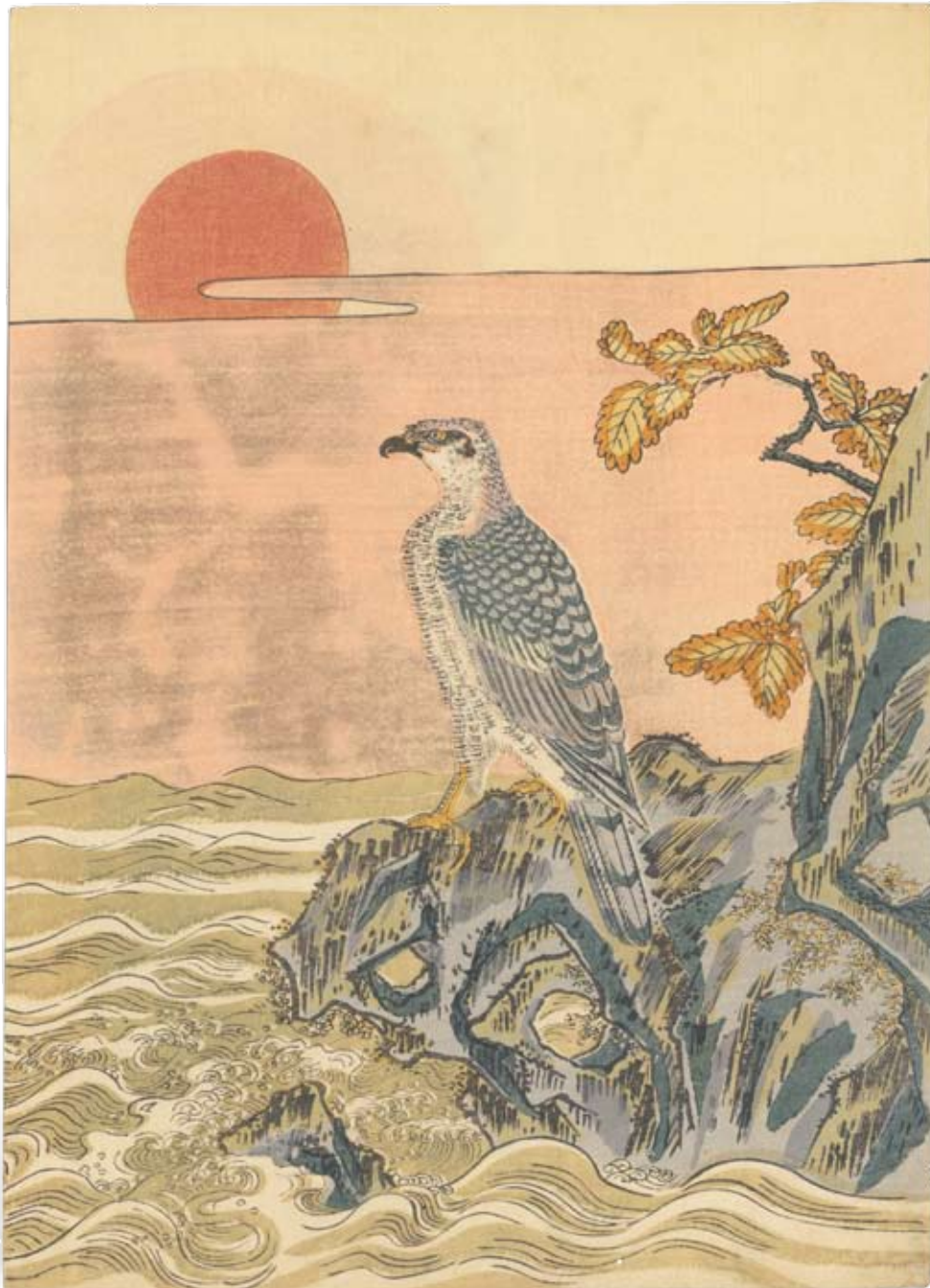
The white body of the two birds outlined with fine embossing. Koryūsai made a notable contribution to the relatively small genre of flowers and birds prints (*kachō-ga*), having designed about 180 prints depicting birds and various other animals. The heron among the reeds, a popular subject in Japanese painting, was later also recurring in the work of the most prolific designer of *kacho-ga*, Utagawa Hiroshige.

Woodblock color print with embossing.

Unsigned, ca. 1770.

*Chūban tate-e*, 26,7x19,2 cm.

Other impressions are illustrated in *Ukiyo-e Taisei*, vol. 4, no. 128. Gentles, p. 227, no.103. Vigner et Inada, plate XLIV no. 434. UMEC, vol. 6 (Musée Guimet), plate no. 75 (attributed also to Harunobu).



3

Attributed to ISODA KORYŪSAI (1735-1790)

A falcon (*taka*) is perched on a rock by the sea. An oak branch protrudes from the rock while the waves foam beneath it. On the horizon the rising sun with a light halo delicately printed in pink. All elements of this print are auspicious and associated with Good Luck, the New Year and Longevity. In the *kacho-ga* genre the falcon perched on a pine tree and the sun on the horizon was later again often depicted by Hiroshige.

Woodblock color print.

Unsigned, ca. 1770.

*Chūban tate-e*, 26,8x19,3 cm.

Other impressions are illustrated in Ukiyoe Taisei, vol. 4, no. 137. Vigner et Inada, plate XLV no. 429. TKH, vol. I no. 770. UMEC, vol. 6 (Musée Guimet), p. 181, no. 68.



4

**ISODA KORYŪSAI (1735-1790)**

Young lady crossing Ide River on horse. From an untitled series of Six Jewel Rivers (*Mu Tamagawa*). The subject of this series was a popular theme in *ukiyo-e* prints featuring six rivers in six provinces, associated with classical poems. In this print a young lady is crossing on horse the Ide river in Yamashiro Province. The groom is holding the horse's bridle while the animal is drinking from the river. On the right, a *yamabuki* (yellow mountain roses) bush protrudes from a rock. Yamashiro Province, corresponding to the area around Kyōto, was famous for these flowers. The design is based on a print by Harunobu of the same subject published around 1768 (illustrated in Hillier 1970, no. 109). In the two cartouches on the top left corner are the print's title *Yamashiro Ide no Tamagawa* (The Jewel River in Ide, Yamashiro Province) and the poem by Fujiwara no Shunzei (1114-1204):

*Koma tomete/nao mizu kawan/yamabuki no/hana no tsuyu sou/Ide no Tamagawa*

Holding my horse and let him drink from the river that gathers (litt.: "invites") the dew [dripping from] the flowers of the *yamabuki* along Ide's Tamagawa

Woodblock color print.

*Chūban tate-e*, 26,3x19,3 cm.

Signed *Koryūsai ga*, ca. 1770-72.

Subject listed in Hockley, p. 210, I1 no. 1. Other impressions illustrated in TKH, vol. 1, no. 628. UT, vol. 2, p. 106, no. 219.





5

**ISODA KORYŪSAI (1735-1790)**

From the same untitled series as the previous print of Six Jewel Rivers (*Mu Tamagawa*). In a room a man tries to draw a young woman towards him by pulling her by the long sleeve of her kimono. Beyond the open sliding doors the moon is reflected in the water of the Noji river in Ōmi province, famous for its clover (*hagi*), of which a flowering bush can be glimpsed on the right. The two figures are a parody of the Armour-Pulling Scene (*Kusazuri-biki*) from the Soga play cycle. In the two cartouches on the top left corner are the print's title *Ōmi hagi no Tamagawa* (The Jewel River of the bush clover in Ōmi) and the poem by Minamoto no Toshiyori (1055-1129):

*Asu mo komu/Noji no Tamagawa/hagi koete/iro naru nami ni/tsuki yadonikeri*

Come next morning to Noji's Tamagawa: the waves reflecting the colour of the bush clover [s flowers] in the light of the moon!

Woodblock color print.

*Chūban Tate-e*, 26,4x19 cm.

Signed *Koryūsai ga*, ca. 1770-72.

Subject listed in Hockley, p. 210, I1 no. 2.



6

**ISODA KORYŪSAI (1735-1790)**

From the same untitled series as the previous print of Six Jewel Rivers (*Mu Tamagawa*). Two young women are standing by the river. In the two cartouches on the top left corner are the print's title *Musashi Tazukuri no Tamagawa* (The Jewel River in Tazukuri (Chōfu) in Musashi Province) and the poem by Fujiwara Teika (Sadaie) (1162-1241):

*Tazukuri ya/sarasu kakine no/asatsuyu o/tsuranuki tomenu/Tamagawa no sato*

Tazukuri - the morning dew on fence where cloth is drying drops like a continuing string, there in the village of the Tamagawa

Woodblock color print.

Chūban tate-e, 26,4x19 cm

Signed *Koryūsei ga*, ca. 1770-72.

Subject unrecorded in Hockley, p. 210, 11.



7

**ISODA KORYŪSAI (1735-1790)**

From the same untitled series as the previous print of Six Jewel Rivers (*Mu Tamagawa*). In a room a woman is fixing her hair in front of the mirror. Behind her another woman looks on with a ewer in her hand. In the background the plovers in flight above the river. In the two cartouches on the top left corner are the print's title *Michinoku (Mutsu) chidori Tamagawa* (The Jewel River of the plovers in Michinoku (Mutsu) Province) and the poem by Buddhist priest Nōin Hōshi (988-1050):

*Yūsareba/shiokaze koshite/Michinoku no/Noda no Tamagawa/chidori nakunari*

Evening sets in and a sea breeze blows over Noda's Tamagawa in Michinoku where plovers cry

Woodblock color print.

*Chūban Tate-e*, 26,5x19,3 cm

Signed *Koryūsai ga*, ca. 1770-72.

Subject listed in Hockley, p. 210, I1 no. 6.

Other impressions are illustrated in TKH, vol. 1, no. 632. UT, vol. 2, p. 106, no. 217.



8

**ISODA KORYŪSAI (1735-1790)**

Courtesans at the *niwaka* festival. Twelve prints belonging to four series with slightly different titles devoted to the *niwaka* festival (see Hockley 2003, p. 212-3).

The three largest annual events in the Yoshiwara pleasure district of Edo, were the cherry blossom festival in the third month, the lantern festival in the seventh month, and the *niwaka* (impromptu) burlesque held in the eighth month. The three celebrations originated in the first half of the 18th century and by the end of the century, the *niwaka* had evolved into an elaborate festival with a procession of floats carrying, courtesans, *shinzo* and *kamuro* performing in elaborate costumes and attracting large audiences (see Segawa Seigle 1993, p. 106-108).

Woodblock color print.

Twelve prints *chūban Tate-e*, 26,8x19,3 cm.

Bound in a concertina album (*orihon*) with handwritten title on cover and first page *An'ei nenkan Kōso kinshū* (An'ei Period Beautiful Prints). Collector's seal *Kōko* (Lover of ancient things).

Each print signed *Koryūsai ga* or *Koryū ga*, ca. 1775.

Published by Nishimuraya Yohachi of Eijudo (*Eijuhan* seal).



*Shichifukujin* (The Seven Gods of Good Luck) from the series *Seirō niwaka kyōgen*. Subject listed in Hockley, L4, no. 2.



Right: *Rokkasen* (Six Immortals of Waka-poetry) Ariwara no Narihira.  
 From the series *Seirō niwaka kyōgen-zukushi*. Subject listed in Hockley, L3, no. 2.  
 Left: *Ōtomo no Kuronoshi*. From the same series. Unrecorded in Hockley, L3.



Right: *Kusazuribiki* (Pulling the skirt of a coat-of-armor).  
 From the series *Seirō niwaka kyōgen*. Subject listed in Hockley, L4, no. 9.  
 Left: *Shichifukujin, nimaitsuzuki* (The Seven Gods of Good Luck. Second continuing print).  
 From the same series. Subject listed in Hockley, L4, no. 2.



Right: (The Yamabushi costume). From the series *Seirō geiko niwaka kyōgen-zukushi*. Unrecorded in Hockley, L1.

Left: *Ôtsue* (Paintings from Otsu). From the series *Seirō niwaka kyōgen*. Unrecorded in Hockley, L 4.



Right: *Ôtsue tezuma* (Painting from Otsu, clever tricks). From the series *Seirō niwaka kyōgen*. Subject listed in Hockley, L4, no. 4.

Left: *Yosaku Onnamago* (A song title). From the same series. Subjects listed in Hockley L4, no. 7.



Right and left: *Shishi kego* (Lion Dance group). From the series *Seirō niwaka kyōgen-zukushi*. Unrecorded in Hockley, L3.



*Hanagasa-odori* (Flower bamboo hat Dance). From the series *Seirō niwaka kyōgen*. Subject listed in Hockley L4, no. 1.

## Images from the World of Childhood *Kodomo-e* by Shigemasa and Toyomasa

Japanese prints depicting or intended for children, called *kodomo-e* (*kodomo* = children) (*e* = images), represent an interesting chapter of *ukiyo-e* that has been neglected for a long time not only in the West but also in Japan. The term *kodomo-e* identifies both works for an adult and child audience and is also associated with three categories of prints: *oyako-e*, *omocha-e* and *monozokushi-e*.

*Oyako-e* (mother and child) prints belong to the most appreciated genre in the West and portray children in the company of their mothers: they express maternal affection, the profound relationship that exists in Japan between mother and newborn.

*Omocha-e* (toy prints) are very rare today because they were destined to be destroyed, since they were cut up for use by boys and girls as toys. The figures represented in the prints, once cut and glued, became dolls, popular heroes or sumō wrestlers.

*Monozokushi-e* (encyclopedic prints) are thus defined because of the representation, on the surface of a single sheet, of a large number of objects, animal or plant species, grouped by category. Distinguished by bright colors, they conquered the children's audience in the late Edo period. These prints also had an educational purpose, since the children, while having fun, also learned the names of each element depicted.

Fortunately, the important artistic and documentary value of these prints has recently been recognized: important exhibitions have been held in various cities of Japan and in the West and some studies of great interest have been published. The exhibition "*Ukiyo-e no kodomotachi*" (Children depicted in *ukiyo-e*), was shown in six museums in Japan between 1994 and 1995. The exhibition "*Kinsei kodomo bunka wo saguru*" (In search of childhood culture in pre-modern era) was held in Nagoya in 1998.

In 1986, the Kumon Children Research Institute was founded in Japan, which collects material on the world of childhood, including prints, paintings, objects and toys. Takeshi Kumon, president of the institution and member of the Research Association of Edo children's Culture states that he was deeply stimulated by reading the book *L'Enfant et la Vie familiale sous l'Ancien Régime* (1960) by the French historian Philippe Ariès (1914-1984), who used the images of children depicted in Western paintings as an important source for his research.

*Kodomo-e* intended for an adult audience provide a wealth of information about children's lives, activities, games, and position in society. In Japan during the Edo period (1603-1863), infant mortality was very high in the first years of life. Since the real causes were not known at the time, everything was brought back to the will of the divinities, from whom protection and help was asked, using amulets and paintings of an apotropaic nature. The extreme precariousness of children's lives meant that they were considered as a kind of intermediary between the divinities and man, who at any moment could have returned, as we say, to heaven.



Japanese children, until they went to school, enjoyed and still enjoy a freedom inconceivable by us and were treated with extreme benevolence; at the same time they were more mature and self-sufficient than children in the West. This freedom is evident in the *kodomo-e* prints, where the children are depicted very lively, very active, caught in all their movements, in their games, in their activities and in their quarrels. The situation is different in the representations of childhood in the West, usually static and formal, with the exception of some Flemish works, such as the paintings of children among ice skaters or the famous Children's Games by Pieter Bruegel (1525/1530 -1569) of 1560: in this work more than two hundred children are represented at play (1).



(1)

The interesting similarity is that the games are largely identical to those of Japanese children of the late Edo period depicted in two prints by Utagawa Hiroshige (1797-1858) from 1830 (2). It can be instructive to make some comparisons. For example, the rock, paper, scissors game, in Japan it is played in the Chinese way, while in Bruegel's time it was played pointing the numbers 3, 5, 7 with the fingers.



(2)

Both in Europe and in Japan, children enjoyed walking on stilts, playing with blowpipes, and catching insects. However, there is a significant difference in the representation of these games: Bruegel places his children in a real space, in a village street, on a field, on a bench, solidly placed in a defined environment. In Hiroshige the children are depicted without a supporting background, without using our principles of chiaroscuro or perspective, but simply placing them skilfully in space.

This catalog presents ten *kodomo-e* prints of *chūban* size by two *ukiyo-e* artists active in the second half of the 18th century: Kitao Shigemasa (1739-1820) and Ishikawa Toyomasa (active between about 1760 and 1781).

Both began their careers at a time when the woodblock printing technique was evolving from a limited use of color to a more complex polychromy.

Like many of their contemporaries, they were strongly influenced by Suzuki Harunobu (1725?-1770), the dominant figure of the period, later developing their own style.

Shigemasa was a prominent Edo artist, painter and book illustrator. Influenced in his early work by Torii Kiyomitsu (1735-1785) and Harunobu, he later established himself as the founder of the Kitao school and in turn had an impact on many artists of his time such as Kiyonaga, Utamaro and Hokusai.

In his long career he has illustrated about 250 books and fine poetic anthologies. The three-volume work *Seirō bijin awase sugata kagami*, illustrated in collaboration with Katsukawa Shunshō (1726-1792), is dedicated to the life of the courtesans and is considered a masterpiece of its kind.

His print production is largely devoted to female figures, but also includes images of flowers and birds, some rare landscapes, *surimono* and various *kodomo-e*.

The works presented in this catalog are particularly interesting and show us the world of children with great naturalness and liveliness.

Toyomasa's prints almost all concern the world of childhood but, unlike Shigemasa, information on his figure is limited.

In the past it was assumed that Toyomasa was the early name of Ishikawa Masamochi born in 1753 and died in 1830, son of Ishikawa Toyonobu (1711-1785), painter and poet with the names Gajutsusai and Yadoya no Meshimori.

According to the most recent sources, Toyomasa was the son and pupil of Toyonobu and was active as a painter, print designer, book illustrator and publisher from about 1760 to 1781, (see Newland 2005, vol. 2, p. 447).

His birth and death dates are unknown. There are some examples of his work datable to the Meiwa period (1764-72) with the signature "designed by Ishikawa Toyomasa at the age of fourteen". One of these prints is in the collection of the Chiossone Museum in Genoa (see Brea and Kondo, n. 95).

His print production, exclusively in *chūban* and *hosoban* format, is not large, perhaps proving of his limited commitment in the field of print making.

Prints by Toyomasa are featured in various museums.

In collections outside Japan, two series of *kodomo-e* are more frequently found, one associated with the months of the year and one with zodiacal symbols (see Edo-Tokyo p. 116-9). His style was initially based on the work of Toyonobu and Harunobu. Later we can see a similarity with Shigemasa's prints.

The four prints by Toyomasa presented in this catalog probably belong to his early period and are part of an untitled series, distinguished by a cloud motif in the upper margin. Like other prints by the artist, the children are depicted outdoors but, unlike the prints associated with the months and the zodiac, where the composition is often crowded, the number of children depicted is limited and, consequently, the figures are larger and visually more attractive.

Many other *ukiyo-e* artists of the second part of Edo period produced *kodomo-e*, often of high artistic value. In addition to Harunobu, of whom at least twenty prints of this subject are known, we must mention Koryūsai, Kiyonaga (see this catalog no. 19) and Utamaro who often depicted Kintarō (the famous child hero), Hokusai with his *omocha-e*, Shunzan (see this catalog no. 20), Hiroshige, Kunisada, Kuniyoshi, Eisen, Eizan (see this catalog no. 21) and, in the Meiji and Taishō period, Kunichika, Shuntei and Shōun.



9

Attributed to KITAO SHIGEMASA (1739-1820)

Five children of different ages, as can be seen from their hair, are depicted in a winter landscape with a willow tree and low bamboo covered with snow. Four children push a giant snowball using a rope and a bamboo stick for leverage. The youngest child follows, blowing on his hands to warm them. The one who pulls the rope wears wooden clogs (*geta*), the other two walk barefoot. The subject of this print was used by various artists both in the second half of the 18th century and during the following century, keeping the composition more or less the same.

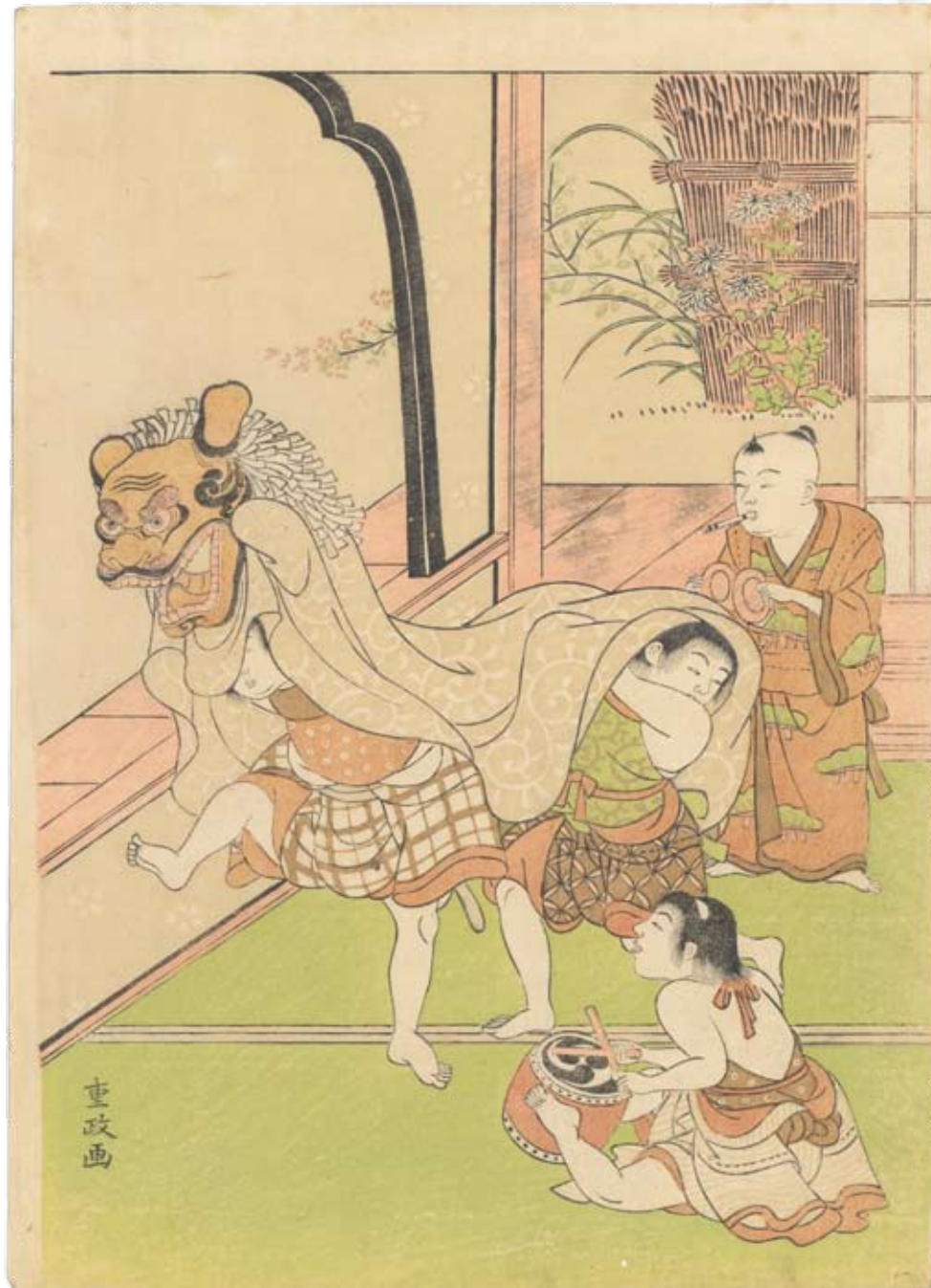
The inspiration of this design comes from an illustration in the book *Yamato warabe shiki asobi* illustrated by Nishikawa Sukenobu (1678-1751) and published in 1731, (see Rappard-Boon 1977, p. 38, no. 27).

Woodblock color print.

*Chūban Tate-e*, 26x19,3 cm.

Unsigned, ca. 1770-72.

Other impressions are illustrated in Gentles, p. 209, no. 62 (attributed to Koryūsei) and in Kodomo Bunka, no. 118.



**10**  
**KITAO SHIGEMASA (1739-1820)**

Four children enjoy themselves in a room performing the “Lion Dance” (*shishimai*): two play the lion and two accompany the dance with drum, whistle, and cymbals. From the veranda you can glimpse an autumn garden with a hedge of reeds, around two of the seven autumn herbs, chrysanthemums and lespedeza, bloom. The “Lion Dance” is a good auspicious festive dance held at celebrations and festivals during the New Year and is another popular subject in *kodomo-e*.

Woodblock color print.  
*Chūban tate-e*, 26,6x19,2 cm.  
Signed *Shigemasa ga*, ca. 1770-72.  
Another impression is in the Museum of Fine Arts Boston, no. 54.239.



11  
KITAO SHIGEMASA (1739-1820)

Five children and little theater. The child in the room, where a small theatre has been built, is manipulating the puppet of a kabuki actor playing the role of a warrior. On the veranda (*engawa*), another child, with a drum between his legs, rhythmically accompanies the scene but he is apparently distracted as are two other children who seem to be discuss among themselves. Crouched on the ground is a younger child intent probably on playing *anaichi*, which involves hitting a hole in the ground (in this case a small box) from a certain distance by throwing pebbles, pits, etc. In this print Shigemasa made a skilful arrangement of the figures framed by the angular architecture.

Woodblock color print.

*Chūban tate-e*, 26x19,2 cm.

Signed *Kitao Shigemasa ga*, ca. 1770-72.

No other impressions are apparently known.



12

**KITAO SHIGEMASA (1739-1820)**

Four children in a mock fight using a broom, a stick, a wooden sword and a duster (*hataki*) as weapons; behind them an old plum tree with white and red flowers in full bloom, a symbol of the New Year.

Woodblock color print.

*Chūban tate-e*, 26,1x19,3 cm.

Signed *Kitao Shigemasa ga*, ca. 1770-72.

No other impressions are apparently known.



13

**KITAO SHIGEMASA (1739-1820)**

Two children, behind a curtain, manipulate the puppets of two warriors. Three others watch the show while the smallest is distracted and crawls on the *tatami*. Inside the room, behind the children, is a single panel screen (*tsuitate*) decorated with a nightingale on a flowering plum tree; in the garden, beyond the veranda, we can see lespedeza.

Woodblock color print.

*Chūban tate-e*, 25,8x19,2 cm.

Signed *Shigemasa ga*, ca. 1770-72.

Other impressions are in the Metropolitan Museum of Art, no. JP2653 and Museum of Fine Arts Boston no. 11.19582.



14  
**KITAO SHIGEMASA (1739-1820)**

Five children are playing outdoors, the older has a *tengu* mask tied around his neck, while holding a fan in his right hand and a handful of thin strips of paper in his left, which are thrown into the air with the fan. In this game, the child who manages to collect the most pieces of paper wins. The scene is skillfully framed by a portion of a roof and a high fence in front of an old willow tree with ivy around its trunk.

Woodblock color print.

*Chūban tate-e*, 26x19,3 cm.

Signed Kitao Shigemasa ga, ca. 1770-72.

Another impression is illustrated in *Kodomo Bunka*, no. 117.





**15**  
**ISHIKAWA TOYOMASA (active ca. 1760-1781)**

Three children on the bank of a stream where irises are blooming are imitating the "Lion Dance" (*shishimai*): one dances holding up the mask, while the other two create the rhythm with a drum and a small flute. An attractive triangular arrangement of the figures which culminates 'compositionally' in the lion mask.

Woodblock color print.  
Chūban tate-e, 26,2x19,2 cm.  
Signed *Ishikawa Toyomasa ga*, ca. 1770.  
No other impressions are apparently known.



16

**ISHIKAWA TOYOMASA (active ca. 1760-1781)**

A sumo match of children: the referee holds a fan with the ideogram *kotobuki* (longevity) written on it; the two child wrestlers try to get a hold on the loincloth (*fundoshi*) of the opponent, in order to be able to push him out of a hypothetical arena. Two more crouched down await their turn. The scene is set in a landscape characterized by the presence of two of the canonical autumn herbs: the lespedeza and the pampas grass.

Woodblock color print.

*Chūban tate-e*, 26,3x19,2 cm.

Signed *Ishikawa Toyomasa ga*, ca. 1770.

No other impressions are apparently known.



17

**ISHIKAWA TOYOMASA (active ca. 1760-1781)**

A group of children are admiring Mount Fuji reflected in a pond. The mountain's triangular shape is echoed in the shape of the bank of the pond. Two older children, carrying infants are looking on. Behind them an old flowering tree.

Woodblock color print.

*Chūban Tate-e*, 26x19,1 cm.

Signed *Ishikawa Toyomasa ga*, ca. 1770.

Another impression is in the Museum of Fine Arts Boston, no. 11.19780.

**ISHIKAWA TOYOMASA (active ca. 1760-1781)**

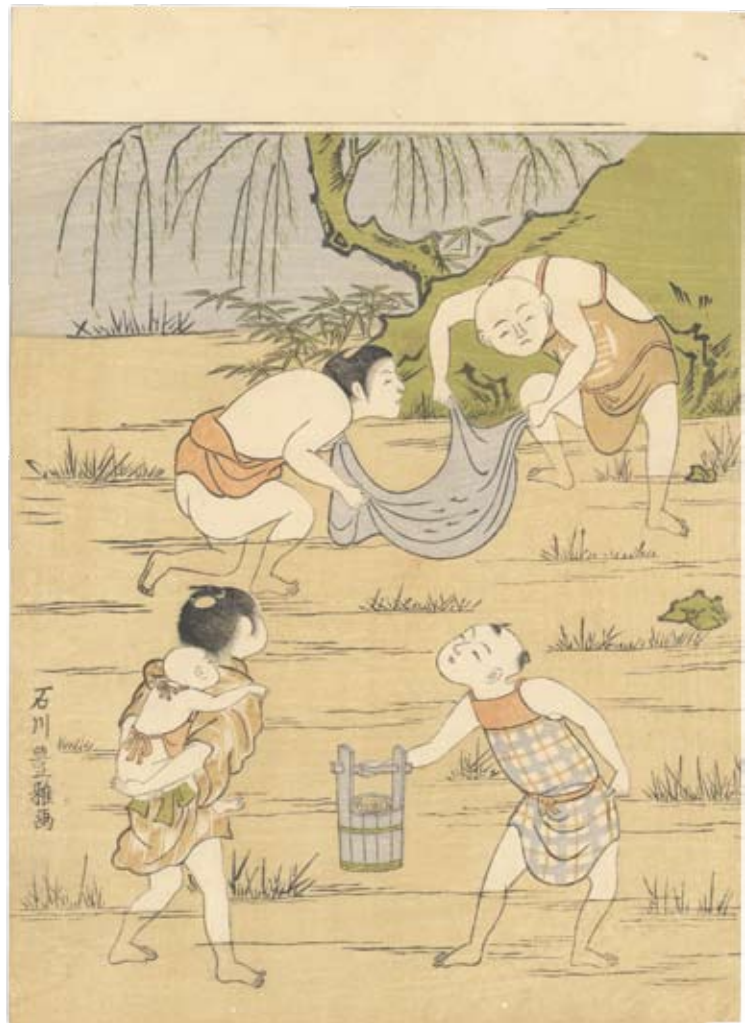
A group of children of different ages play in the shallow water of a pond: two catch tiny fish which they will put into the tub held in the hand of another child. The fourth, with his newborn brother on his shoulders, observes.

Woodblock color print.

*Chūban Tate-e*, 26,3x19,2 cm.

Signed *Ishikawa Toyomasa ga*, ca. 1770.

No other impressions are apparently known.

**KATSUKAWA SHUNZAN (active ca. 1778-1790)**

Two chubby children carrying a miniature shrine (*mikoshi*). The child on the right is the oldest and is dressed in a cloth decorated with small boats. The two boys imitate the bearers of the large wooden canopies, believed to house the gods, which are carried in procession by dozens of enthusiastic bearers during Shinto festivals.

Woodblock color print.

*Chūban Tate-e*, 23,9x17,5 cm.

Signed *Shunzan ga*, ca. 1790.

Published by Iseya Kinbei.



20  
**TORII KIYONAGA (1752-1815)**

Kintarō (or Kintoki), the mythical child with superhuman strength is depicted in this print in the company of his usual companions, a bear cub and a demon (*oni*). Kintarō holds a trophy decorated with the attributes of the Seven Gods of Fortune and the mallet and mouse associated with Daikoku. The bear is holding a wooden castanet, the robes of Kintarō and the demon are decorated with a pearl pattern (*tama*).

Kiyonaga designed at least 28 prints dedicated to this popular figure.

Woodblock color print.

*Ōban tate-e*, 38,5x25,9 cm.

Signed *Kiyonaga ga*, ca. 1800-1810. *Kiwame* seal.

Published by Nishimuraya Yohachi of Eijudo.



21  
**KIKUGAWA EIZAN (1787-1867)**

A chubby child in imitation of Hotei. From the rare series of seven prints *Kodomo asobi shichifukujin* (Children as the Seven Gods of Fortune). The child is seated, like Hotei, leaning on a large cloth sack. He is wearing a simple *shibori* robe and he is holding in his left hand a rigid fan (*uchiwa*).

Woodblock color print.

*Ōban Tate-e*, 37,5x25,6 cm.

Signed Eizan hitsu. Kiwame seal and date seal for the second month of 1811.

Published by Ezakiya Kichibei.

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## Abbreviations

**Brea and Kondo:** Bernabò Brea and Eiko Kondo. *Ukiyo-e prints and paintings: from the early masters to Shunshō*. Genova: Sagep, 1980.

**Edo-Tokyo:** Kobayashi Tadashi. *The Birth of Nishiki-e: Full-color Woodblock Prints and Edo Popular Culture*. Tokyo: Edo-Tokyo Museum, 1996.

**Gentles:** Margareth O. Gentles. *The Clarence Buckingham collection of Japanese Prints Volume II, Harunobu, Koryusai, Shigemasa, their followers and contemporaries*. Chicago: The Art Institute of Chicago, 1965.

**Hillier 1970:** Jack Hillier. *Suzuki Harunobu; an exhibition of his colour-prints and illustrated books on the occasion of the bicentenary of his death in 1770*. Philadelphia: Philadelphia Museum of Art, 1970.

**Hockley:** Allen Hockley. *The prints of Isoda Koryūsai : floating world culture and its consumers in eighteenth-century Japan*. Seattle: University of Washington Press, 2003.

**Kodomo Bunka:** Edo Kodomo Bunka Kenkyūkai hen. *Ukiyoe no naka no kodomotachi. Children of the Edo period as seen in Ukiyoe*. Tokyo, 1993.

**Newland 2005:** Amy Reigle Newland (Editor). *The Hotei encyclopedia of Japanese woodblock prints*. Amsterdam: Hotei Publishing, 2005.

**Rappard-Boon 1977:** Charlotte van Rappard-Boon. *Catalogue of the Collection of Japanese Prints Part I The age of Harunobu, Japanese Prints c. 1700-1780*. Amsterdam: Rijksprentenkabinet, Rijksmuseum, 1977.

**Segawa Seigle 1993:** Cecilia Segawa Seigle. *Yoshiwara: The Glittering World of the Japanese Courtesan*. Honolulu: University of Hawaii Press, 1993.

**TKH:** Tokyo National Museum (editor). *Tokyo Kokuritsu Hakubutsukan zuhan mokuroko ukiyoe hanga hen. Illustrated Catalogues of Tokyo National Museum, Ukiyo-e Prints*. Voll. 3. Tokyo: 1960-63.

**Ukiyo-e Taisei:** Sakata Yaichirō and Yoshida Teruji (eds). *Ukiyo-e Taisei*. 12 voll. Tokyo: Toho shoin, 1930-1.

**UMEC:** Narazaki Muneshige (editor). *Ukiyo-e masterpieces in European collections*. 12 voll. Tokyo: Kodansha, 1988-90.

**UT:** Narazaki Muneshige (editor). *Ukiyo-e Taikei*. 17 voll. Tokyo: Shūeisha, 1973-76.

**Vever:** Jack Hillier. *Japanese Prints and Drawings from the Vever Collection*. 3 voll.. London: Rizzoli International Sotheby Parke Bernet, 1976.

**Vignier et Inada:** Charles Vignier et Hogitarō Inada. *Estampes japonaises. Estampes japonaises primitive, Harunobu - Koryusai - Shunsho - Kiyonaga - Buncho - Sharaku*. Tomes I - III. Paris: Musée des Arts Décoratifs, 1909. Reprinted Geneva: Minkoff Reprint, 1973.

