

LELLA & GIANNI MORRA

Fine Japanese Prints and Illustrated Books

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Notes to the Catalogue

All *surimono* in this catalogue are color woodblock prints often created using special techniques such as blind printing and the application of metallic pigments.

This selection of works includes examples by Katsushika Hokusai (1760-1849) and his three most active pupils in the genre of *surimono*: Ryūryūkyō Shinsai (1764-1820), Totoya Hokkei (1780-1850) and Yashima Gakutei (1786-1868).

These three artists, like Hokusai, were skilled designers but, unlike their master, rarely produced large commercial prints. They were specialized in *surimono*, the illustration of books and the creation of luxurious poetry albums.

Their clients were groups of amateur poets, passionate about *kyōka* ('crazy verses'), who animated the cultural life throughout Japan from the end of the 18th to the first decades of the 19th century

The *surimono* in this catalogue were published over a period of thirty years, from 1803 to 1833, a period that coincides with the greatest flowering and evolution of this genre.

To complement this selection we have included, at the end of the catalogue, two books illustrated by Hokkei and Gakutei with portraits of *kyōka* poets from the Go-gawa poetry group.

For those wishing to further enhance their knowledge of the fascinating world of *surimono*, we have provided two bibliographies: one with the references cited in the catalogue and one with a selection of essays on *surimono*, organized by subject or artist.

This is our second publication devoted to this refined kind of prints. Once again we wish to thank our friends in The Netherlands for their valuable suggestions in the catalogue's production.



surimono

Hokusai - Shinsai - Hokkei - Gakutei

LELLA & GIANNI MORRA

Fine Japanese Prints and Illustrated Books



Mimeguri



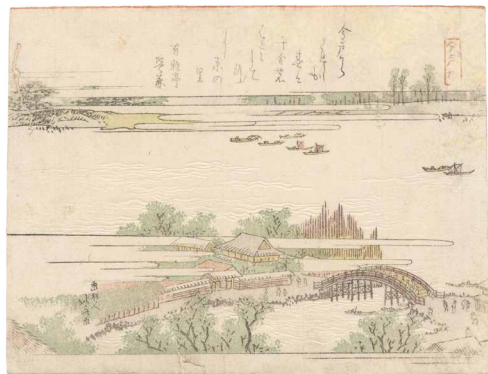
Okawa-bashi



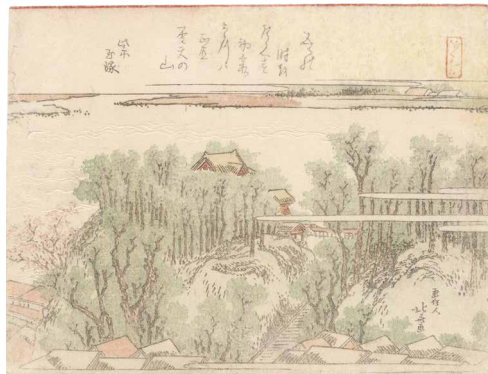
Komagata



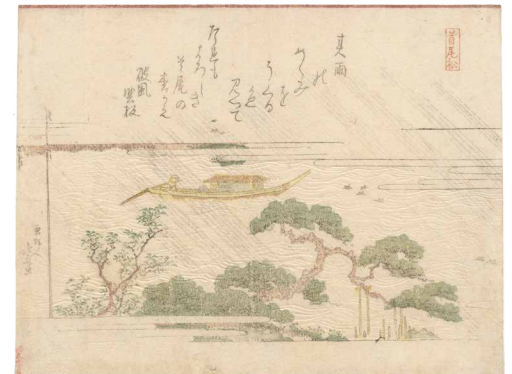
Onmaya-gashi



Imado-bashi



Matsuchiyama



Shubi-no-matsu

1
KATSUSHIKA HOKUSAI
(1760-1849)

Views along the Sumida river

Seven *surimono*. Four are forming a single view, from right to left:

Onmaya-gashi, Komagata, Ōkawa-bashi, Mimeguri.

Two *surimono* forming a diptych of Matsuchiyama and Imado-bashi.

One *surimono* of Shubi-no-matsu.

Kokonotsugiriban surimono, each 14x18,2 cm

Each print signed *Gakyōjin Hokusai ga*

Poems by Sen'entei no Narieda, Senrintei Tsurayoshi, Senkintei Joran and others

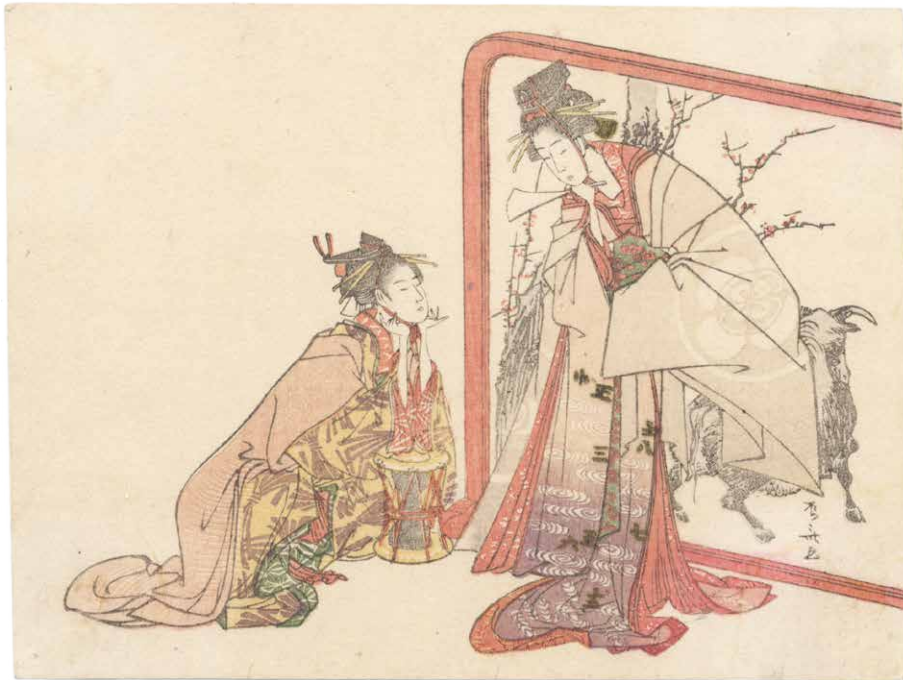
Privately published, 1803, year of the Boar

The zodiacal sign is on the kite held by a woman in the Komagata print

Indistinct engraver's seal on the lower left corner of Shubi-no-matsu design

From an untitled series of which ten *surimono* are currently known featuring views of the Sumida river. Delicately printed with the waves in the river embossed and small details embellished with metallic pigments. Each print bears a small red cartouche giving the location name. Hokusai used the art name *Gakyōjin Hokusai* (*Hokusai, Man Mad about Drawing*) from about 1801 to 1806.

Richard Lane in his *Hokusai. Life and Work*, p. 283, no. 68, says that there are ten designs in the set and notes that several of the compositions reappear in the book *Ehon Sumidagawa ryōgan ichiran* published around 1804-5, but in fact, only some characters such as the medicine seller with his box on his shoulders, the samurai with his servant and some female figures, can be found to reappear in the books' illustrations. The other three known *surimono* from the set are titled Yanagi-bashi, Yokoami and Komatomeishi. The first two, forming a diptych, are illustrated in Narazaki. *Ukiyo-e masterpieces Vol. 8, Bibliothèque Nationale, Paris*. no. 196-197, and the third in Mirviss. *The Frank Lloyd Wright Collection*, no. 169.



2
RYŪRYŪKYO SHINSAI
(1764-1820)

Two young courtesans are depicted in the costumes of *sambaso* dancers in front of a single-panel screen (*tsuitate*), decorated with a goat and a flowering plum tree. The standing woman holds a fan in her hand. Her costume is decorated with a large crest and incorporates the numbering of the short months of the year printed with metallic pigments. The other dancer is crouched on the floor and leans on her hand drum (*kotsuzumi*).

Kokonotsugiriban daishō-surimono, 13x17,2 cm
Signed: *Shinsai ga*
Privately published
1805, year of the goat

3
RYŪRYŪKYO SHINSAI
(1764-1820)

A couple passing under the gate leading to a temple. Behind them one of the two monumental statues of a *Niō* positioned on both sides of the entrance.

Kokonotsugiriban surimono, 13,6x19 cm
Signed: *Shinsai ga*
Poems by Chikuyotei Shin'ei and Kasumi Sakato
Privately published
c. 1805
Provenance: Galerie Bères, Paris

Another *surimono* by Shinsai with a similar subject is illustrated in Mirviss. *The Frank Lloyd Wright Collection*, no. 214.





4
RYŪRYŪKYO SHINSAI
(1764-1820)

Two women on the bank of a river putting a flowering plum branch in the current.

Kokonotsugiriban surimono, 14x18,5 cm
Signed: *Shinsai ga*
Poem by Seisensha Masako
Privately published
c. 1810

Another impression is in the *Van Reed Surimono Album* in the Stanford Museum.

5
RYŪRYŪKYO SHINSAI
(1764-1820)

A Chinese courtier inside a palace holding a long staff with bells.

Kokonotsugiriban surimono, 13,6x19 cm
Signed: *Shinsai*
Poems by Kokizami Shakuzue, Hinaniwaka Haginaga, Hangō Unomi and Marugama Kyoka
Title: *Comparison of Birds (Niwatori Awase)*.
Privately published
c. 1810
Provenance: Galerie Bères, Paris

Another impression, with most of the poems trimmed, is in the Harvard Art Museums, no.1933.4.1324, Arthur Duel Collection.



6
TOTOYA HOKKEI
 (1780-1850)

A woman and child taking an evening stroll near a stream in the rain.
 On the umbrella is written *yoruso* (ten thousand) and on the lantern *uma* (horse).

Kokonotsugiriban surimono, 13,9x18,9 cm

Signed: *Hokkei ga*

Poems by Shinkatei Hamabe Hosohiko from Kamakura in Sagami and Shinratei Manzō
 From an untitled series of prints relating to the horse.

Here the print's title is: 'Seen from afar in the night, among umbrellas' (*Yome tōme, kasa no uchi*).
 Privately published by the Manji-ren, a circle of poets affiliated to the Yomo-gawa group
 1810, year of the horse

Another impression is in the *Van Reed Surimono Album* in the Stanford Museum.



7
TOTOYA HOKKEI
 (1780-1850)

A mother and her child play horse and rider in a room. The child's dress is decorated with the reverse swastika, a Buddhist symbol of good luck, used as emblem by the Manji-ren circle of poets led by Shinratei Manzō.

Kokonotsugiriban surimono, 14x19,2 cm

Signed: *Hokkei ga*

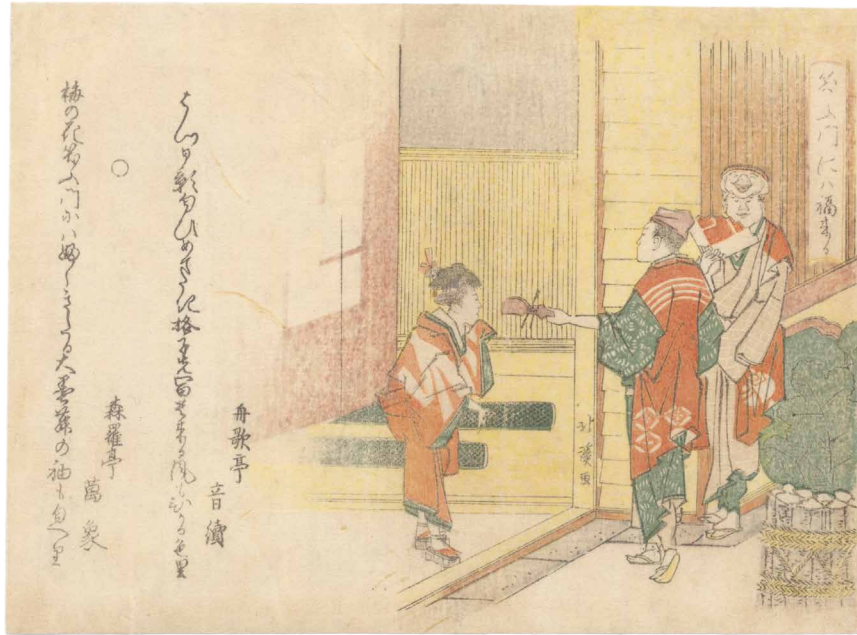
Poems by Ōe Ichizumi and Shinratei Manzō

From an untitled series of prints with proverbs relating to the horse.

Here the proverb is: 'Wind in the ears of the horse' (*Uma no mimi no kaze*) or in English:
 'Preaching to the wind'.

Privately published by the Manji-ren circle of poets
 1810, year of the horse





8
TOTOYA HOKKEI
 (1780-1850)

Two itinerant performers are standing at the entrance of a tea-house in the licensed quarter where a young girl welcomes them. One musician plays the *samisen* while the other man has a Daikoku mask raised over his head, his dress is decorated with the Daikoku's mallet and his fan with the reverse swastika of the Manji-ren.

Kokonotsugiriban surimono, 13,9x18,9 cm
 Signed: *Hokkei ga*
 Poems by Shūkatei Onshoku and Shinratei Manzō
 From an untitled series of prints with proverbs
 Here the proverb is: 'Luck will come to the house where there is laughter' (*Warau kado ni wa fuku kitaru*).
 Privately published by the Manji-ren circle of poets
 1810, year of the horse

9
TOTOYA HOKKEI
 (1780-1850)

A kabuki actor in the role of Soga no Goro spurring his horse with a white radish used as a whip.

Kokonotsugiriban surimono, 14x17,9 cm
 Signed: *Ōju Hokkei ga*
 Poems by Ise Hamabito, Yamaga Shibagaki and Shinratei Manzō
 From an untitled series of prints with proverbs relating to the horse.
 Here the proverb is: 'Give a running horse a beating with a whip' (*Hashiri uma ni muchi*) or in English: 'Add fuel to the fire.'
 Privately published by the Manji-ren circle of poets
 1810, year of the horse

Another impression is in the *Van Reed Surimono Album* in the Stanford Museum.





10
TOTOYA HOKKEI
 (1780-1850)

A woman playing *shōgi* seated on the *engawa* (covered corridor) of a house. In the background an old flowering plum tree. The lower part of her dress is decorated with the reverse swastika of the Manji-ren.

Kokonotsugiriban surimono, 13,9x19,1 cm

Signed: *Hokkei ga*

Poems by Yume no Ukihashi, Takenouchi Chikune and Shinratei Manzō

From an untitled series of prints with proverbs relating to the horse

Here the proverb is: '*Shōgi is a play that goes fast as a horse*' (*Shōgi wa hya'uma no gotoku*)

Privately published by the Manji-ren circle of poets

1810, year of the horse

Another impression is in the *Van Reed Surimono Album* in the Stanford Museum.

11
TOTOYA HOKKEI
 (1780-1850)

A mother hands a whip to her child who is riding his hobby-horse.

Kokonotsugiriban surimono, 14,1x18,8 cm

Signed: *Hokkei ga*

Poems by Mifune Otayoshi and Shinratei Manzō

From an untitled series of prints with proverbs relating to the horse

Here the proverb is: '*Let not slip the reins in case of a young horse*'

(*Kokoro no koma ni tazuna yurusu na*) or in English: '*Unbridled enthusiasm must be checked*'

Privately published by the Manji-ren circle of poets

1810, year of the horse





12
RYŪRYŪKYO SHINSAI
(1764-1820)

A courtesan holding a sake ewer, converses with another woman in a room overlooking the veranda of the house. A *samisen*, some plates and cups are on the floor and a large abalone shell is placed on a small table.

Kokonotsugiriban surimono, 13,4x18,5 cm

Signed: *Shinsai ga*

Poems by Nigōan Kototaru, Tsuitei Kiyoshibito and Yomo Utagaki Magao

Title: *Awabigai*

From the series *A matching Game of poems (Kasen awase)*

The complete series consists of thirty-six *surimono* and a table of contents.

It was the first series of *surimono* to include such a large number of deluxe quality prints.

The subjects depicted are almost all female figures in various activities.

Privately published by the Yomo-gawa group of poets

1809, year of the snake

13
RYŪRYŪKYO SHINSAI
(1764-1820)

Two women and a child in a room in front of the *tokonoma* during the New Year celebrations. The boy on his mother's shoulders offers a bamboo branch (one of the three auspicious plants for the New Year) to the woman crouching on the ground.

Kokonotsugiriban surimono, 14,3x20,6 cm

Signed: *Shinsai ga*

Poems by Isonoya Tomazuki, Mamizutei Kurikata, Mashiba Sanin and Shibanoya Sanyo

From the series *Pine, Bamboo and Plum (Sho Chiku Bai)*

This *surimono* is associated with bamboo (*Chiku*).

Privately published

c. 1810

Another impression is illustrated in Narazaki (Ed.) *Ukiyo-e Masterpieces*.

The Pulverer Collection, no. 86.





14
RYŪRYŪKYO SHINSAI
(1764-1820)

Two crabs and lotus blossoms

Kokonotsugiriban surimono, 14,5x19 cm

Signed: *Shinsai*

Poems by Shōchikutei Masuki, Chōseirō Hyakuin and Sankaen Harutomo

From the series *The Spring of the Boar Year (I no haru)*

Privately published

1815, year of the boar

Provenance: Galerie Janette Ostier, Paris

This impression is illustrated in Ostier. *Les objets tranquilles*, no. 59 where the three poems are translated. Other examples are in the Metropolitan Museum, JP2039, and Museum of Fine Arts Boston, no. 11.16803.

15
RYŪRYŪKYO SHINSAI
(1764-1820)

A still-life with a bronze brazier (*hibachi*), a blue and white ceramic vase, a teapot and a box for the utensils used in the tea ceremony.

The *hibachi* is decorated on one side with the figure of a tiger.

Kokonotsugiriban surimono, 13,8x18,8 cm

Signed: *Shinsai*

Haiku poem by Gobaian Hanri

Privately published by the poet

Probably 1818, year of the tiger

The poet is identified as Nanbu Isenokami Nobufusa (1765-1835), the seventh lord of the Hachinohe domain in present-day Aomori Prefecture. He was known as an able *haiku* poet using the name Gobaian Hanri. Three *surimono* designed by Shunman with poems by this poet are illustrated in Asano. *Cultivated Gift*, no. 54-56.



16
RYŪRYŪKYO SHINSAI
(1764-1820)

A woman standing in the snow.
With one hand she holds a basket of sprouts
while with the other she raises a large hat.
Over her elegant dress she has a straw raincoat
usually used by farmers.
The subject alludes to the scene of Mōsō in the
snow from a story of the *Twenty-four Paragons of
Filial Piety*.

Chūban yoko-e surimono, 19,7x27,5 cm

Signed: Shinsai

Poems by Ōe Chisato, Yamaji no Shiori, Ōnada
Fukanafu, Hida Shimane, Katei Motosuki and
Tsurunoya

Privately published

Spring in the year of the boar, 1815





17
 RYŪRYŪKYO SHINSAI
 (1764-1820)

A woman with toothbrush blackening her teeth.
 The custom of dyeing one's teeth black (*ohaguro*) was popular in Japan until the Meiji period mainly among married women and some men, almost always members of the aristocracy and samurai class.

Shikishiban surimono, 20,8x19 cm
 Signed: *Shinsai*
 Poems by Kitsujōkaku Hanabana and Shakuyakutei
 Title: *Say No Evil (Iwazaru)*
 From the series *Three Monkeys (San'en)*
 Privately published
 c. 1820

Another impression is illustrated and the poems translated in Lienert, et al. *Warten auf Neujahrslicht: Japanische Grußblätter (Surimono)*, no. 85. Other examples are in The Harvard Art Museums, no. 1933.4.1308 and Museum of Fine Arts Boston no. 00.1957.



18
RYŪRYŪKYO SHINSAI
(1764-1820)

Two purses. A small tobacco pouch and pipe holder and another cloth case, probably for a bronze hand mirror, decorated with the traditional auspicious motif of plum, bamboo and pine.

Kokonotsugiriban surimono, 14x18,7 cm

Signed: *Shinsai*

Poems by Enreitei Haru'umi and Yomo Utagaki Magao

Privately published

c. 1815

19
RYŪRYŪKYO SHINSAI
(1764-1820)

Still-life with a group of objects for the tea ceremony and *ikebana*: in the background a water container (*mizusashi*) with a crackled glaze and a black lacquer lid. A tea caddy (*natsume*) in a brocade bag is placed over a *guri-bori* red lacquer plate. A bronze ewer, a knife and a plum branch are presented on a wooden stand.

Shikishiban surimono, 20,7x18

Signed: *Shinsai* and artist's seals *Shin Sai*

Four poems by Kankodō Osamaru, Kinmonsha Kikumaru and Dondotei

Privately published by the Taiko-gawa group of poets

c. 1820

The Taiko-gawa group of poets, whose symbol was a drum (*taiko*), was led by Dondotei Wataru (?-1822). The first syllables of his name suggest the sound of the drum. Shinsai designed for the Taiko-gawa several fine *surimono* of still-life in the *shikishiban* format.





20
KATSUSHIKA HOKUSAI
 (1760-1849)

A disengaged hand drum (*kotsuzumi*) lying on a blue cloth.

Shikishiban surimono, 20,5x18,2 cm

Signed: *Getchirōjin litsu hitsu*

Poems by Seiseisha Fumigaki and Shōryūtei Motome

Title: *The Plover Shell (Chidorigai)*

From the series *A Matching game with the Genroku Poem Shells (Genroku kasen kai awase)*, a series of thirty-six *surimono*, mainly depicting still-life, associated with shells.

Privately published by the Yomo-gawa group of poets
 1821

Other impressions are in the Chester Beatty Library, no. J2170, illustrated in Keyes, *The Art of Surimono*, no. 195 where the poems are translated, and in the Rijksmuseum, no. RP-P-1958-280, illustrated in Forrer, *Surimono in the Rijksmuseum*, no. 236.

The complete series is discussed in detail in Forrer & Keyes. *Very like a Whale*, pp. 35-56.

21
KATSUSHIKA HOKUSAI
(1760-1849)

A Chinese boy and a Japanese warrior.
The boy depicted is Sima Weng-gong (1019-1086) (J: Shiba Onkō), a politician and historian in his adult life, while the warrior is Shibata Katsuie (1522-1583), a general in the service of Oda Nobunaga. The scene freely alludes to a legendary episode in Sima's childhood when, to save a boy who fell into the jar, he breaks the container, letting the water come out.

Shikishiban surimono, 21x18,5 cm
Signed: *Getchi rôjin litsu*
Poem by Soramitsuya Zakurogaki Maeda
From the series *Five Japan-China Brother Pictures for the Zakurogaki Club* (*Zakurogaki-ren goban no uchi wakan ekyōdai*), a set of five *surimono* depicting and pairing two figures from the Chinese and Japanese history
Privately published by the Zakurogaki-ren, a circle of poets affiliated to the Yomo-gawa group of poets
c. 1821

Other impressions are illustrated in: Asano. *Cultivated Gift*, no. 143 and no. 144 (the version without the series title).
The example in the Becker Collection is illustrated in McKee. *Colored in the Year's New Light*, no. 50 where the poem is translated.
Another example is in the New York Public Library, no. 109385.





22
YASHIMA GAKUTEI
(1786-1868)

On a boat a courtier from the Heian period is seated holding a brush about to inscribe a *tanzaku* slip. At his side, a court lady and an assistant. The subject refers to an episode from the *Tosa Diary* (*Tosa nikki*) where a court lady accompanies a governor on his journey from Tosa, on the island of Shikoku, to Kyoto.

Shikishiban surimono, 20,9x18,7 cm

Signed: *Gakutei*

Poem by Matsunoya Hananari

Title: *Tosa Diary* (*Tosa nikki*)

From the series *Ten Courtly Tales for the Honchō Circle* (*Honchōren monogatari jūban*), a set of ten *surimono* with subjects taken from the classical world.

Privately published by the Honchō-ren circle of poets
c. 1820

Another impression is illustrated and the poem translated in Carpenter. *Reading Surimono*, no. 23.

Another example is in the New York Public Library no. 114103.

23
TOTOYA HOKKEI
(1780-1850)

Ono no Tōfū, a statesman and famous calligrapher from the Heian period, is looking at a frog leaping up to grasp the branches of a willow tree. The subject refers to a well known episode from his life when the frog's perseverance will encourage him to continue his writing exercises.

Shikishiban surimono, 22x19,5 cm

Signed: *Hokkei*

Poems by Shunkōtei Misako and Eminoya Tomohiro

Title: *Ono no Tōfū*.

From the series *A Gathering of the Elders of Poetry (Shōshikai bantsuzuki)*.

At least ten designs in the series are known.

Privately published by the Hanazono-ren circle of poets

c. 1822

Another impression is illustrated in Mirviss. *The Frank Lloyd Wright*

Collection, no. 101 and discussed by John Carpenter on p. 51.

The example in the Rijksmuseum, no. RP-P-1958-375 is illustrated in Forrer. *Surimono in the Rijksmuseum*, no. 291.

Another impression is in the New York Public Library no. 114093.2.





24
RYÜRYÜKYO SHINSAI
(1764-1820)

Two boxes for musical instruments. The yellow box in the background contains the body of a *samisen*. Leaning against the black case is an assembled *samisen* and some protective cloth bags. On the floor a libretto and a bridge for the instrument.

Shikishiban surimono, 20,2x17,9 cm
Signed: *Shinsai*
Four poems by Odoriburi Kichi, Hanasaki'an Yonemori and Dondontei
Privately published by the Taiko-gawa group of poets
c. 1820

Although there is no series title, other still-life *surimono* by Shinsai are known with the drum symbol of the Taiko-gawa depicted with straw fringes, fern and bitter orange leaves as shown here in the top right corner.

25
YASHIMA GAKUTEI
(1786-1868)

An open book-shelf cabinet containing books, rolls of paper and objects in front of a screen with the moon and breaking waves. On the book-shelf a brush holder, an ink-stone, a statuette of a Chinese sage and a vase with an adonis plant. The subject often recurs in still-life *surimono* and is a celebration of the scholarly life to which members of poets' circles ideally aspired.

Shikishiban surimono, 20,5x18,8 cm
Signed: *Gakutei*
Poems by Kasentei Mayoshi and Kyōkadō
Privately published
c. 1820

Other impressions are illustrated in Ostier. *Les objets tranquilles*, no. 11 and Ohki. *The Private World of Surimono*, no. 81. Another example is in The Harvard Art Museums, no. 1933.4.1689. The large silver wave and moon on the screen are reminiscent of another *surimono* by Gakutei from the Schoff Collection, illustrated in McKee. *Japanese Poetry Prints*, no. 17.





26
 KATSUSHIKA HOKUSAI
 (1760-1849)

A group of objects for the incense game.
 The incense competition was an aristocratic pastime that consisted of recognizing different types of essence that were burned for the occasion. Various types of tools were used to cut and burn incense. Horse and rider pieces were used to mark the progress in the game on a board. The tray, decorated around the edges with the symbol of the Yomo-gawa group of poets, contains a packet of incense, a feather, silver chopsticks, and a ceramic container for burning incense.

Shikishiban surimono, 20,6x18,4 cm
 Signed: *Fusenkyo litsu hitsu*
 Poems by Shōriutei Shigeru, Seiseisha Fumigaki and Yomo Utagaki Magao
 Title: *Incense Horse Game (Keibakō)*
 From the series *A selection of Horses (Uma zukushi)*. A series of thirty *surimono* published for the horse year. The titles are included within a gourd-shaped cartouche. The gourd was the attribute of the mythical Chōkarō sennin from which he produced a magic horse that could, when required, carry him thousands of miles in a single day. Privately published by the Yomo-gawa group of poets 1822, year of the horse

Another impression is illustrated in Mirviss. *The Frank Lloyd Wright Collection*, no. 33, where the poems are translated by John Carpenter. A *surimono* by Hokkei illustrated in Ostier. *La voix silencieuse des choses*, no. 82, shows a group of similar tools and a complete board with two horse and rider pieces.

27
KATSUSHIKA HOKUSAI
 (1760-1849)

Two votive plaques (*ema*) are placed near a parcel wrapped with a square cloth (*furoshiki*), a short sword in a cloth satchel and a branch of flowering plum. The largest *ema* is decorated with coins forming a pagoda and the inscription *Hōnō daigan jōju*, states that a wish was full filled. The other *ema* is painted with a richly caparisoned horse.

Shikishiban surimono, 20,8x18,4 cm
 Signed: *Fusenkyo litsu hitsu*
 Poems by Manryūtei Kanai Totomi, Baikado Abura no Nerikata and Shiratei Manzō
 Title: *Ema*
 From the same series as last *A selection of Horses (Uma zukushi)*
 Privately published by the Yomo-gawa group of poets
 1822, year of the horse

The impression from the Chiba Museum is illustrated in Asano. *Cultivated Gift*, no. 225. The example in the Rijksmuseum, no. RP-P-1958-287, is illustrated in Forrer. *Surimono in the Rijksmuseum*, no. 248. Another impression is in the New York Public Library no. 113727.





28
KATSUSHIKA HOKUSAI
 (1760-1849)

Two kabuki actors. On the left Ichikawa Danjūrō VII (1791-1859) as Soga no Jūrō and on the right Segawa Kikunojō V (1802-1832) as Oiso no Tora.

Shikishiban surimono, 22x18,9 cm

Signed: *Hito-mane suru saru no hatsuharu Katsushika no oyaji litsu hitsu*
 (Painted by litsu, Old man of Katsushika, early spring in the year of the monkey, who imitates people)

Poems by Rokuzōtei Hōba, Bunchōsha Hanabito and Bunkyōsha Hazemaru
 From an untitled series of five *surimono* featuring Danjūrō VII with prominent actors in female role (*onnagata*) of his time.

Privately published

1824, year of the monkey

Another impression is illustrated with a detailed comment and translation of the poems in Carpenter. *Reading Surimono*, no. 173.

The complete set of five *surimono* from the Fitzwilliam Museum, University of Cambridge is illustrated in Asano. *Cultivated Gift*, no. 229-233.

29
TOTOYA HOKKEI
(1780-1850)

The horse Hasshun and the Chinese ruler King Mu, one of the most important figures of the Zhou dynasty, who reigned from 976 to 922 BC.

Shikishiban surimono, 21x18,7 cm

Signed *Hokkei*

Poems by Seinshōrō Hisamaru and Seiraikyo

Title: *Hasshun*

From the series *A Series of Famous Horses (Meiba banzuke)*

At least five designs in the series are known

Privately published by the Hyōtan-ren circle of poets

1822, year of the horse

Other impressions are illustrated in Uhlenbeck. *The poetic Image*, no. 23 and in Aitken. *Surimono Trésor de l'estampe japonaise*, p. 105. Another example is in the New York Public Library no. 114093.2.





30
 TOTOYA HOKKEI
 (1780-1850)

A New Year's still-life. A folding fan, with a mountainous landscape printed in gold, is placed near a red stool with a bowl of blooming adonis flower (*fukujusō*). Behind the stool is placed a wood bucket, for the New Year's water, with straw ropes, fern and bitter orange leaf hanging from the handle. These straw ropes were used around the time of New Year to keep evil spirits away.

Shikishiban surimono, 20,5x18,5 cm
 Signed: Ōju Hokkei hitsu
 Poem by Hyakusentei Hirotochi
 Privately published
 c. 1830

The impression from the Scheiwe Collection is illustrated in Hempel. *Ukiyo-e*, no. 345. The example from the Drosten and Kenadjian Collection is illustrated in Ohki. *The Private World of Surimono*, no. 149.

31
TOTOYA HOKKEI
(1780-1850)

A still-life of a large woodcutter's axe, a tobacco pouch and pipe case, a bundle of firewood and a plum blossom branch.
The objects are related to the kabuki play *Yama mata yama hana no yamagatsu* and to the actor Ichikawa Danjūrō VII who performed the role of the woodcutter Mita no Tsukō in various occasions.

Shikishiban surimono, 21x18,6 cm
Signed: *Hokkei*
Poems by Shikō and (Shibaen) Morizuna
Privately published
Probably 1824

Another impression is illustrated and the poems translated in Graybill.
The Artist's Touch, cat. 81, with detailed commentary by John Carpenter on pp. 124-5, (fig. 10).
Other examples are in the Museum of Fine Arts Boston, no. 11.20610 and in the New York Public Library, no. 114093.2.





32
 TOTOYA HOKKEI
 (1780-1850)

View of Mount Fuji across the bay.
 A delicately printed landscape *surimono* depicting a transport boat on the shore and the thatched roofs of a village with the fishermen's nets left to dry. In the distance across the bay stands Mount Fuji. A band of red clouds at the bottom suggest a calm atmosphere. Landscape *surimono* are rare. Hokkei is the artist who contributed most to this genre, creating fine views despite the limited square *shikishiban* format.

Shikishiban surimono, 20,6x18,5 cm
 Signed: *Hokkei*
 Poems by Wasuitei Mane, Yamato Watamori and Dondontei
 Privately published
 c. 1825
 Provenance: seal of Hayashi Tadamasa

The impression from the Schoff Collection, with one poem only, (by Seiseitei Nanao) is illustrated in Mirviss and Carpenter. *Jewels of Japanese Printmaking*, no. 42 and in McKee. *Japanese Poetry Prints*, no. 39.

33
TOTOYA HOKKEI
(1780-1850)

A beautiful peasant woman with long hair draws water from the sea at the beach. A boy behind her points at the rising sun. The symbol of the Akabane-ren poetry club, a bridge within a fan, is in top left corner of this print as well in a group of *surimono* by Hokkei of different subject. According to Matthi Forrer it is difficult to establish if they are an untitled series of *surimono* or constitute individual prints published for different years.

Shikishiban surimono, 21x18,7 cm

Signed: Hokkei

Poems by Seisendō Makuranagare and Hinanoya Haruko

Privately published by the Akabane-ren circle of poets

c. 1827

Another impression is in the Rijksmuseum no. RP-P-1958-365, illustrated in Forrer. *Surimono in the Rijksmuseum*, no. 338.

Another example is in the New York Public Library no. 114093.2.

Hokkei designed a very similar *surimono*, probably a few years earlier, omitting the sun and the boy, see the National Museum, Oslo, no. NG.K&H.A.17716.





34
TOTOYA HOKKEI
 (1780-1850)

View of Mount Fuji from Fujisawa on the coast of Sagami Bay. Two peddlers with baskets of *shōro* (truffles) on their backs stopped in front of a tea stall where a maid hands them a ledger with one hand and holds a tray with the other. Her apron and head scarf are decorated with a reverse swastika, the emblem of the Manji-ren.

Shikishiban surimono, 20,7x18 cm
 Signed: *Hokkei*
 Poems by Bunshitsu Moromichi and Shinsetsutei Satohito
 Title: *Fujisawa*
 From the series *A Record of a Journey to Enoshima (Enoshima kikō)*, a series of sixteen *surimono* including landscapes and still-life celebrating Enoshima, the famous island with temple and shrine associated with the goddess Benten
 Privately published by the Manji-ren circle of poets
 1833, year of the snake

Another impression is illustrated, described and the poems translated in Carpenter. *Reading Surimono*, no. 127.
 Another example is in the New York Public Library no. 114093.2.

35
TOTOYA HOKKEI
(1780-1850)

A sumo ring with a referee reading from his papers held up by his tournament fan. His assistant is holding up, instead of the expected name of sumo wrestlers, the notice with the words for two spring phenomena: *hatsu-gasumi* (spring mist) and *waka-midori* (fresh green). His jacket is decorated with the reverse swastika of the Manji-ren.

Shikishiban surimono, 21x18,5 cm

Signed: *Hokkei*

Poems by Teiteitei Somabito and Senzaitai Ma'tsuna

Title: *A round fan (Uchiwa)*.

From the series *Eighteen illustrations for a Ladder to the Ancient Language (Kogentei Jūhachiban tsuzuki)*.

The series is related to the *Kogentei*, a phonetic syllabary based on classical sources. All *surimono* in the series are associated to words that begin with the sound 'u'.

Privately published by the Manji-ren circle of poets

1831, year of the rabbit

Another impression is illustrated and the series discussed in Carpenter.

Reading Surimono, pp. 74-75 and p. 243, no. 120.

The example from the Becker Collection is illustrated, described in detail and the poems translated in McKee. *Colored in the Year's New Light*, no. 22. Another example is in the New York Public Library no. 114093.2.





36
 TOTOYA HOKKEI
 (1780-1850)

A *Bugaku* dancer wearing the mask of Ryō-ō (The Dragon King). *Bugaku* is a ritual dance that was imported to Japan from mainland Asia in the late 8th century. It was performed at Shintō shrines, Buddhist temples and the Imperial court. The Ryō-ō (The Dragon King) was a very popular character and the most frequently performed *Bugaku* dance. In Japanese tradition he is a water deity and he appeared in ceremonies performed to bring rain during periods of drought.

Shikishiban surimono, 21x18,3 cm
 Signed: *Hokkei*
 Poem by Ganjōtei Shirataka
 Privately published
 Probably 1832, year of the dragon

The impression in the Spencer Museum of Art, no. 0000.1422, is illustrated in Keyes. *Surimono*, no. 82. Other examples are in the Museum of Fine Art, Boston, no. 21.9273 and in the New York Public Library no. 114093.2.

37
TOTOYA HOKKEI
 (1780-1850)

The Japanese goddess Benten depicted as an elegant Chinese lady. She is leaning on a desk and watches the smoke coming out of a censer that magically forms Mount Hōrai, the legendary island of eternal life. Instead of the classical Japanese *biwa*, her usual musical instrument, she holds a Chinese lute with the top carved in the shape of a dragon's head.

Shikishiban surimono, 20,6x18,2 cm
 Signed: *Ōju Hokkei ga*
 Poems by Shio Hibimasu and Tatsuya
 Privately published by the Asakusa-ren circle of poets
 Dated on the cartouche in top right corner *Tempō Mizunoe Tatsu*
 1832, year of the dragon
 Provenance: seal of Hayashi Tadamasu

The impression from the Becker Collection is illustrated, described in detail with the poems translated in McKee. *Colored in the Year's New Light*, no. 97.
 Another example is in the New York Public Library no. 114093.2.





38
RYŪRYŪKYO SHINSAI
(1764-1820)

Still-life with a large water vase, decorated with a dragon, with a floating lacquer cup, a sake ewer, a presentation box with a set of cups and a flowering branch.

Shikishiban surimono, 20,4x18,4 cm

Signed: *Shinsai*

Poems by Gakuseidō, Kinshūrō Fushidaka and Jakusōan

Privately published

1820, year of the dragon

39
RYÜRYÜKYO SHINSAI
(1764-1820)

Two lucky charms. A purse (*kinchaku*) of yellow cloth and a scroll called *Gion mamori* with tassels and bells.

Shikishiban surimono, 20,4x18,7 cm
Signed: *Shinsai*
Poems by Tōyōan Kiyotake and Kazanrō
Privately published
1820, year of the dragon

Another impression is illustrated in Aitken. *Surimono Trésor de l'estampe japonaise*, p. 218 where the poems are translated.





40
TOTOYA HOKKEI
(1780-1850)

The Chinese warrior Liu Bang (247-195 B.C) (J: Ryuho) attacking a dragon amidst clouds. Liu Bang was a general who became the first emperor of the Han dynasty. According to legend he killed a white serpent (or dragon) which represented the Qin dynasty founded by Shi Huangdi, the first emperor of China.

Shikishiban surimono, 21,1x18,6 cm

Signed: *Nansō tōka Hokkei ga* (Drawn by Hokkei by lamplight in Southern Sō)

Poem by Seyōkan Umeyo

Title: *Ryūhō slays a white serpent* (*Ryūhō hakuja o kiru*)

Privately published

1832, year of the dragon

Another impression from the Chester Beatty Library, no. J 2133, is illustrated in Keyes. *The Art of Surimono*, no. 142. Another example is illustrated in Carpenter. *Reading Surimono*, no. 125 where is described in detail and the poem translated.

Another impression is in the New York Public Library no. 114093.2.

41
TOTOYA HOKKEI
(1780-1850)

A Chinese boy feeds a potion of salt to a small dragon emerging from a glass vase placed in a large metal brazier. Legend tells that captive dragons shed salt through their skin scales and therefore need to be fed. Behind the boy there is the large trunk of an old tree. On his right, a glass urn contains a miniature of the mythical Mount Hōrai. The print's title is in the cartouche in the top right corner in the shape of a Chinese ink stick while the poem is contained in a box reminiscent of the underwater palace of the Dragon King of the Sea.

Shikishiban surimono, 20,5x18 cm.
Signed: *Hokkei*, artist's seal *Aoigaoka*
Poem by Ganjōtei Shirataka
Title: *The Salt Dragon (Enryū zu)*
Privately published
1832, year of the dragon

The impression in Chester Beatty Library, no. J 2132, is illustrated and the poem translated in Keyes. *The Art of Surimono*, no. 141. Other impressions are in the New York Public Library no. 113752 and Museum of Fine Arts Boston, no. 113752. For a comparison with a *surimono* of the same subject, designed in 1806 by Kubo Shunman in a rather archaistic style, see Forrer. *Surimono in the Rijksmuseum*, no. 71.





42
TOTOYA HOKKEI
 (1780-1850)

A Chinese boy chasing a snake near a stream.
 The story tells of an episode in the childhood of Shun Shu'ao (J: Shukugō) who lived during the late Zhou dynasty (1046-256 BC) and served as a governor in his adult life. When he was a child he found a snake with two heads and killed it for the safeguard of other people. The moral of the story is that whoever does a good deed without showing off is rewarded by heaven.

Shikishiban surimono, 20,7x18,3 cm
 Signed: *Hokkei*
 Poems by Kōchōkoku Baishu and Chiyo Matsukage
 Title: *Shu'ao*
 From the series *The Ignorant Seekers (Mōgyū)* a set of at least sixteen *surimono* depicting characters from the Chinese text *Mengqiu* (J: Mōgyū) a famous book translated in Japanese with didactic stories for the education of children
 Privately published by the Hanazono poetry club
 c. 1821

No other impression of this *surimono* is known to us.
 A different *surimono* by Hokkei with an identical subject is illustrated in Polster. *Surimono: Prints by Elbow*, p. 141 (no.146) illus. p. 149.
 Like all *surimono* in the series, the paper's surface is treated with blind printing imitating the silk's texture.

43
TOTOYA HOKKEI
(1780-1850)

A lady is seated with a box of poem cards nearby.
Her hairstyle and dress are those from the Genroku Period of the late
seventeenth century. The artist's signature, *Hokkei mo* (copied by *Hokkei*)
and the vertical panel in the upper right corner, indicate that this design
is copied from a painting by Hishikawa Moronobu (1618-1694),
the pioneer master of the *ukiyo-e* school. Hokkei must have had a special
admiration for his work producing a few *surimono* that imitate his style.

Shikishiban surimono, 20,8x18,2 cm
Signed: *Hokkei mo*, artist's seal *Fusenkyo*
Poem by Ganjōtei Shirataka
Title: *Picture by Ishikawa Moronobu (Hishikawa Moronobu zu)*
Privately published
c. 1830
Provenance: Mme F. Langweil, Paris

Another impression is in the Chester Beatty Library, no. J 2128,
illustrated with the translation of the poem in *Keys. The Art of*
Surimono, no. 136.
Other examples are in the Victoria and Albert Museum, no. E.3769-1916,
and New York Public Library, no. 114093.2.





44
YASHIMA GAKUTEI
 (1786-1868)

Portrait of Taira no Tadanori (1144-1184) seated in full armor. He was the brother of clan head Taira no Kiyomori, and one of his generals in the Genpei War against the Minamoto clan. Tadanori was also a well versed poet and in this *surimono* he is holding a *tanzaku* poem slip. He died in the Battle of Ichi-no-Tani (1184) and his body was identified by a signed poem that was fastened to his quiver.

Shikishiban surimono, 21,3x19 cm
 Signed: *Gakutei hitsu*
 Poem by Umenoya Wakaki
 Title: *Taira no Tadanori*
 From the series *Warriors as the Six famous Poets (Buke rokkasen)*
 Privately published by the Katsushika-ren and the Shippō-ren circles of poets
 c. 1827

Another impression is illustrated in Mirviss. *Jewels of Japanese Printmaking*, no. 77. The complete series of six *surimono* is illustrated in Ohki. *The Private World of Surimono*, no. 12-A-B-C-D-E and no. 105.

45
YASHIMA GAKUTEI
(1786-1868)

The two brothers, Soga no Jūrō Sukenari and Soga no Gorō Tokimune, in front of Kudo Suketsume's tent in Yoritomo's hunting camp. The Story of the Soga Brothers is about the revenge the brothers take after the murder of their father (1193).

Shikishiban surimono, 20,5x17,8 cm
Signed: *Gakutei*, artist's seal *Sadaoka*
Poems by Hana Shinemon and Harunoya Naritake
Title: *The Soga Brothers - Tale of Soga Brothers (Soga kyōdai - Soga monogatari)*
From the series *Twenty-four Japanese Examples of Filial Piety for the Honchō-ren (Honchō-ren - Honchō nijūshikō)*
Privately published by the Honchō-ren circle of poets
c. 1821

Another impression in the Rijksmuseum, no. RP-P-1958-450, is illustrated in Forrer. *Surimono in the Rijksmuseum*, no. 409





46
 RYŪRYŪKYO SHINSAI
 (1764-1820)

Two panels of a painted screen. On the right a view of Arashiyama, a famous place near Kyoto celebrated for its beauty in spring and autumn. On the left a woman from Ōhara with a bundle of firewood on her head with a child and an ox at her side.

Shikishiban surimono, 21,3x18,9 cm

Artist's seal: *Shinsai*

Poems by Bairintei Matsukage and Hisakataya

From an untitled series of six *surimono* forming a unique sequence.

Each print represents two panels of a folding screen painted on one side with a human figure and on the other with a landscape or floral subject.

The pink border of the screen is decorated with *koto* bridges, the symbol of the poetry club

Privately published by the Hisakataya-ren circle of poets

Printer's seal *Ryūsai*

c. 1825

The complete series is illustrated in Forrer. *Surimono in the Rijksmuseum*, no. 365-365f. Other examples are in the Metropolitan Museum of Art, no. JP1249 and in The Art Institute of Chicago, no. 1970.528.

47
TOTOYA HOKKEI
(1780-1850)

The bandit Kumasaka Chohan holding his halberd. He is said to have stood guard on top of a large pine tree inside Aonogahara forest in Mino Province. The legend tells of the young Yoshitsune, who was still called Ushiwakamaro at the time, was on the run to the feudal lord Fujihara no Hidehira when he was attacked by Kumasaka and his gang. However, after a fight Ushiwakamaro bravely defeated the bandit.

Shikishiban surimono, 20,9x17,9 cm
Signed: *Hokkei hitsu*
Poem by Benni Daitai
Title: *Robbery (Chūtō)*
From the series *The Five Commandments (Gokai)*
Privately published by the Biwa-ren circle of poets
1828

The complete series of five *surimono* from the Pulverer collection is illustrated and described in detail in Asano et al. *Heiteres Treiben in der vergänglichen Welt*, no. 2-59 / 2-63.





48
YASHIMA GAKUTEI
(1786-1868)

A book cart (*fuguruma*) loaded and surrounded by scrolls and books. One unrolled scroll is painted with the auspicious symbols of longevity and happiness (pine, plum tree and rising sun) as well as the date: *Bunsei tora haru* (Spring of Bunsei, year of the tiger).

Shikishiban surimono, 21,2x18,6 cm
Signed: *Gakutei Harunobu*
Poems by Matsunokado Tomoō, Matsunoya Utaō and Matsuyamatei Okunari
From the series *Essays in Idleness (Tsurezuregusa)*
Privately published
1818, year of the tiger
Provenance: Galerie Janette Ostier, Paris

This impression is illustrated in Ostier. *Les objets tranquilles*, no. 16.

49
YASHIMA GAKUTEI
 (1786-1868)

Still-life with a Kutani porcelain bowl with three morning glories, their leaves and a silver scissor. Growing different types of morning glories was a popular pastime during the later part of the Edo Period and books were published illustrating different varieties of these flowers. Among Gakutei's still-life *surimono* this is one of the most attractive design.

Shikishiban surimono, 20,5x18,3 cm

Signed: *Gakutei*

Poems by Rokkyokuen Seki Aragaki, Bokukōen Sumiyoshi

Uramaru, Yōiuen Kamikomaru and Rokujuen

Privately published by the Kitaura group of poets of Bizen Province

c. 1820

Provenance: Collector's seal of Theodor Scheiwe on verso

Other impressions are in the Chester Beatty Library, no. J2170, illustrated in Keyes. *The Art of Surimono*, no. 27 where the poems are translated, in the Rijksmuseum, no. RP-P-1958-422, illustrated in Forrer. *Surimono in the Rijksmuseum*, no. 391 and in the Chiossone Museum, Genoa, illustrated in Failla. *Fiori d'oriente*, no. 102.





50
YASHIMA GAKUTEI
(1786-1868)

The Chinese philosopher Confucius (J: Kōshi) in conversation with a boy. Behind them a waterfall and the rising sun. This image refers to the story of the boy who asked Confucius what was further away, the city of Lo Yang, or the place where the sun sets. After the sage gave him the obvious answer, the boy found out that one can see the place where the sun sets, but not the city of Lo Yang.

Shikishiban surimono, 21,1x18,5 cm

Signed: *Gakutei*

Poems by Bunsō Kaori and Bumbunsha

Title: *Dispute from an eight year old boy and Confucius (Hassai no ko to Kōshi to mondō)*

From the series *Supplementary Tales from Uji (Uji shūi monogari)*

According to Asano at least seven designs in the series are known.

Privately published by the Katsushika-ren circle of poets

c. 1828

The impression from the Fitzwilliam Museum, is illustrated in Asano.

Cultivated Gift, no. 105. The example from the Rijksmuseum,

RP-P-1958-434, is illustrated in Forrer. *Surimono in the Rijksmuseum*,

no. 484. Two other examples are illustrated in Forrer. *The Baur Collection*,

no. G248, G249.

51
 YASHIMA GAKUTEI
 (1786-1868)

An Indian boy is standing with a smiling face near a large turtle. The turtle has a long flowing tail of weeds attached to its shell which, according to legend, grows after five hundred years. The story tells how the boy saved five turtles with the money given to him by his father and later learned how he was repaid by five mysterious men, the real identity of the five turtles.

Shikishiban surimono, 21,1x18,5 cm
 Signed: *Gakutei*
 Poems by Bunchinsha Kanio and Bumbunsha
 Title: *The child from India who freed the turtle (Kame o hanatsu tenjiku no ko)*.
 From the same series as last *Supplementary Tales from Uji (Uji shūi monogatari)*.
 Privately published by the Katsushika-ren circle of poets
 c. 1828.

Another impression is illustrated in Mirviss. *The Frank Lloyd Wright Collection of Surimono*, no. 85. Some impressions of this *surimono* were printed, with the title and poems for another design in the series (see no. 50 in this catalogue). An example with wrong title and poems is in the Chester Beatty Library, no. J 20-88, illustrated in Keyes. *The Art of Surimono*, no. 96.





52
YASHIMA GAKUTEI
(1786-1868)

The legendary scene of the Chinese nobleman Chōryō handing a shoe to an old man near the Yishui Bridge. The old man turns out to be Kōseikō, a mythical character who, after testing Chōryō's patience and perseverance, gave him the scroll of The Art of War of Taigong, an important ancient manuscript that expressed the essence of traditional Chinese military principles.

Shikishiban surimono, 21,1x18,8 cm

Signed: *Gakutei*

Poems by Benhyōen Fukuhira, Benyōdō Onimaru and Benbendai
From an untitled series of finely printed *surimono*.

Privately published, possibly by the Suzume-ren circle of poets

Production studio seal of Shūgyokudō

c. 1827

Another impression in the Museum für Ostasiatische Kunst Köln is illustrated in Forrer. *The Printed Image*, no. 303. The example in the Rijksmuseum, RP-P-2008-177, is on view in the Museum's website. Only one other design from the series is known, illustrated in Forrer. *Surimono in the Rijksmuseum*, no. 443.

53
TOTOYA HOKKEI
(1780-1850)

The Chinese painter Wu Daozi (J: Godoshi) sits on a stool in front of a painting stretched on frame. He holds two brushes in one hand while finishing a portrait of Zhong Kui, a legendary figure known in Japan as Shōki, the demon queller. In Japan the painting of Shōki in red color was believed to protect from smallpox.

Shikishiban surimono, 20,9x18,4 cm

Signed: *Aoigaoka Hokkei*

Poems by Ryūjūen Chiyonari, Ryūshūen Mizuki, Ryūjūen Karaki
from Mino, Kurose and Tatsunoya from Biyo

Title: *Wu Daozi*

From the series *Four Friends of the Writing Table in the Year of the Water Goat (Mizunoto hitsuji Bunbō shiyu)*

The title of the series refers to the scholar's writing utensils: brush, ink, paper and ink stone.

1823, year of the goat

Other impressions are illustrated in Polster. *Surimono: Prints by Elbow*, no. 150 and Schmidt and Kuwabara. *Surimono. Kostbare Japanische Farbholzschnitte*, no. 27.





54
YASHIMA GAKUTEI
(1786-1868)

The court lady Kogō no Tsubone is depicted leaning toward a *koto* placed over the trail of her elaborate dress. During the late Heian period she was the favorite consort of Emperor Takakura and she was famous for her beauty and musical talent.

Shikishiban surimono, 20,7x18,2 cm

Signed: *Gakutei*

Poems by Bunkyoōsha Hazemaru and Bunkaisha Nazuki

Title: *Lady Tsubone (Kogō no Tsubone)*

From the series *Framed Paintings of Women for the Katsushika Club (Katsushika-ren gakumen fujin awase)*.

The series consists of at least thirteen designs.

Privately issued by the Katsushika-ren circle of poets

c. 1822

Another impression is illustrated, the subject described in detail and the poems translated by John Carpenter, in Mirviss. *The Frank Lloyd Wright Collection*, no. 6.

55
YASHIMA GAKUTEI
(1786-1868)

The legendary empress Jingū Kōgō standing in armor holding a bow and, in her right hand, the magical jewels of Ryujin, God of the sea. According to legend, she raised an army and set out on a military campaign into the Korean peninsula.

Shikishiban surimono, 20,9x18,4 cm

Signed: *Gakutei*

Poems by Bunseisha Harushige and Buntoen Edatomo

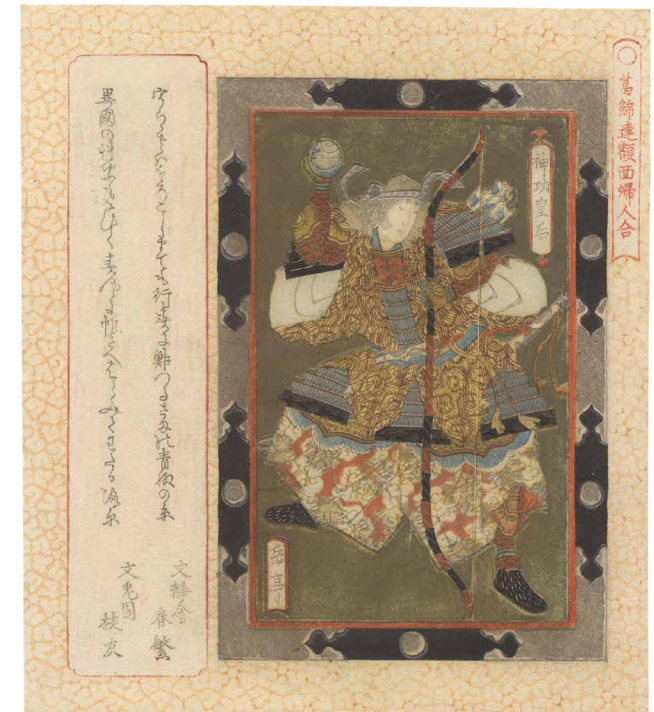
Title: *Jingū Kōgō*

From the same series as last *Framed Paintings of Women for the Katsushika Club (Katsushika-ren gakumen fujin awase)*.

Privately published by the Katsushika-ren circle of poets

c. 1822

Another impression is illustrated in Aitken. *Surimono Trésor de l'estampe japonaise*, p. 56.



56
YASHIMA GAKUTEI
(1786-1868)

The Chinese court lady Yang Kuei-fei (719-756) (J: Yōkihi) standing on a balcony overlooking a garden of blossoming cherries. She was the favorite concubine of the Chinese Emperor Hsüan Tsung (685-762). The cherry tree (*Yōkihisakura*) named after her, is said to have originated in the city of Nara.

Shikishiban surimono, 21,5x18,9 cm

Signed: *Gakutei*

Poems by Shunryūsha Shūgyo and Hakumōsha Manmori

Title: *The Yōkihi Cherry (Yōkihisakura)*.

From *A series of Cherries for the Katsushika (Katsushika sakura tsukushi)*

a set of at least five known *surimono* depicting historical figures

associated with various kind of cherries

Privately published by the Katsushika-ren circle of poets

c. 1821-22

Another impression in the Rijksmuseum, no. RP-P-1958-402, is illustrated in Forrer. *Surimono in the Rijksmuseum*, no. 413





57
 TOTOYA HOKKEI
 (1780-1850)

A lady, probably a *geisha*, is cutting her fingernails. In her right hand she holds scissors while her left hand is immersed in a cup of water to soften her fingers. The woman's kimono is decorated with flowers, bundles of wood and the symbol of the Shippo-ren poetry circle. On the left a vase contains the *nanakusa* (the seven herbs collected on the seventh day of the first month of the year believed to prevent diseases).

Shikishiban surimono, 21,1x18 cm

Signed *Go Hokkei*

Poems by Fukukinsha Ayatari and Fukufukutei Kanenari

Title: *Sōshin*

From the series *Twenty-Four Paragons of Filial Piety for the Seven Treasures Circle (Shippōren nijūshiko)*.

The subject is associated with the episode of Zeng Can (J: *Sōshin*).

The story tells of when he was gathering wood in the forest but suddenly returned home as he felt his mother bite her fingers willing his return home. The series mainly includes images of women depicted in various occupations and only a few still-life.

Privately published by the Shippō-ren circle of poets
 c. 1825

The only other published impression is illustrated in Richard Kruml. *Surimono* 23, no. 102. Another example is in the New York Public Library no. 114093.2.

58
TOTOYA HOKKEI
(1780-1850)

Pouch and iris blossoms. The pouch, probably used for keeping writing paper, has a metal clasp in the shape of an hourglass, resembling the number five (*go*) emblem of the Go-gawa poetry group. The lozenge pattern on the pouch and the iris flowers allude to a scene from the *Ise Monogatari* (*Tales of Ise*) set at *Yatsunashi* (*Eight Bridges*), where a passage of wooden planks on the marsh was surrounded by blooming irises.

Shikishiban surimono, 20,8x19,4 cm

Signed *Hokkei*

Poem by Ise no Hamaogi

Title: *The Irises of Yatsunashi in Mikaka* (*Mikawa yatsunashi kakitsubata*)

From the series *Famous Products of the Various Provinces* (*Shokoku meibutsu*)

Privately published by the Go-gawa group of poets

c. 1815

The impression from the Schoff Collection is illustrated and the poem translated in Mirviss and Carpenter. *Jewels of Japanese Printmaking*, no. 32 and in McKee. *Japanese Poetry Prints*, no. 22. Other examples are in the New York Public Library no. 114093.2 and The Museum of Fine Arts, Boston, no. 11.19820.





59
TOTOYA HOKKEI
 (1780-1850)

A portrait of courtesan Yoshino (1606-1643) from the Shimabara licensed quarters of Kyoto. She was famous for her beauty and talents. In this *surimono* she is depicted barefoot and wearing an elaborate dress with the *obi* tied in the front.

Shikishiban surimono, 20,9x18 cm

Signed: *Hokkei*

Poem by Ryōjoen Umeyasu of Hino, Gōshū

Title: *Yoshino*

From the *Series of Three Prints of Courtesans (Yūkun samban tsuzuki)*, a set of three *surimono* possibly forming a triptych. This print would be the left panel.

Privately published

c. 1830

Another impression is illustrated in Mirviss. *The Frank Lloyd Wright Collection*, no. 132. The example from the Becker Collection is illustrated in McKee. *Colored in the Year's New Light*, no. 126 where the subject is described in detail and the poem is translated. Another example is in the New York Public Library no. 114093.2.

60
TOTOYA HOKKEI
(1780-1850)

A portrait of a courtesan named Takao, probably Takao II from Yoshiwara in Edo. Like the other two portraits in the series she is portrayed barefoot and wearing an elaborate dress and hairstyle from the middle of 18th century.

Shikishiban surimono, 21x18 cm

Signed: *Hokkei*

Poem by Shun'yūtei Umeaki

Title: *Takao*

From the same series as last *Series of Three Prints of Courtesans (Yūkun samban tsuzuki)*, a set of three *surimono* possibly forming a triptych.

This print would be the right panel.

Privately published

c. 1830

Other impressions are illustrated in Mirviss. *The Frank Lloyd Wright Collection*, no. 134 and in Carpenter. *Reading Surimono*, no. 119, (with different poem by Kakyoen Umekado).

Another example is in the New York Public Library no. 114093.3.





61
 TOTOYA HOKKEI
 (1780-1850)

Props related to the kabuki play *Sukeroku* and the actor Ichikawa Danjūrō VII: a bull's eye patterned umbrella, a gold lacquer inro with an ascending carp and a red delivery box for holding bowls of noddles.

Shikishiban surimono, 21,1x18,6 cm

Signed: Ōju Hokkei ga

Poems by Michizumi and Ryokuchikuen Fumimasu

From the series *Plays of the Ichikawa Family, A Series of Three (Sanshō ie no Gei, Sanban tsuzuki)*.

This series of three still-life is distinguished by the parallel lines on the upper margin printed in gold which refer to the *mimasu* (three concentric measures for rice) symbol of the Ichikawa family.

Privately printed by the Go-gawa group of poets

c. 1820

Another impression is illustrated in Mirviss. *The Frank Lloyd Wright Collection*, no. 104 and discussed in detail on pp. 47-49.

Another example is in the New York Public Library no. 114093.2.

62
YASHIMA GAKUTEI
(1786-1868)

A lady and her maidservant strolling past the Sannō temple in Ueno.

Shikishiban surimono, 20,9x19,3 cm

Signed: *Gakutei*

Poems by Kanshōdō Sumiyoshi and Bunrokuen Asayuki

From the series *Famous Places in Edo Compared to the Twelve Signs of the Zodiac for the Ichiyōren* (*Ichiyōren Edo meisho mitate jūnishi*).

This print is associated with the zodiacal sign of the Dragon.

The woodblocks for this series of *surimono* were later adapted and

reused for an illustrated book titled *Murasakigusa*

Privately published by the Ichiyō-ren, circle of poets, a subgroup of the

Katsushika-ren

c. 1827

The impression from the Becker Collection is illustrated, described in detail and the poems translated in McKee. *Colored in the Year's New Light*, no. 103. Another example is in the Victoria and Albert Museum, no. E.3754-191.





63
TOTOYA HOKKEI
(1780-1850)

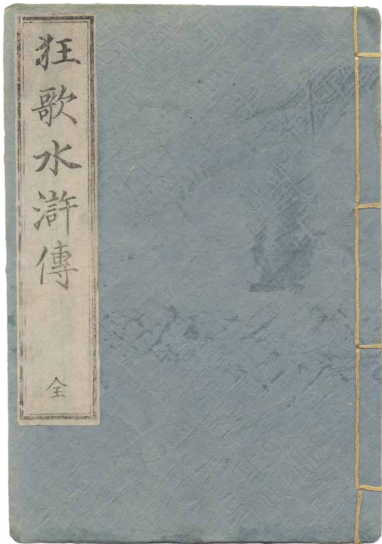
Kyōka gojūnin isshu
One volume, complete, 26,5x18,5 cm

Edited by Rokujuen Meshimori
Compiled by Nanboku Rokkyokuen
1819

A large-format book with a gallery of fifty portraits of amateur *kyōka* poets. Each portrait is accompanied by a poem in strong calligraphy and a short biographical note. Including also thirty-six small size portraits on six pages. Edited by Rokujuen Meshimori (Ishikawa Masamochi 1753-1830) founder of the Go-gawa poetry group. Colophon dated Bunsei 2 (1819).

Collation as in Forrer et al. *Hokusai and his school*, no. 71 and in Kerlen. *Catalogue of Pre-Meiji Japanese Books*, no. 983





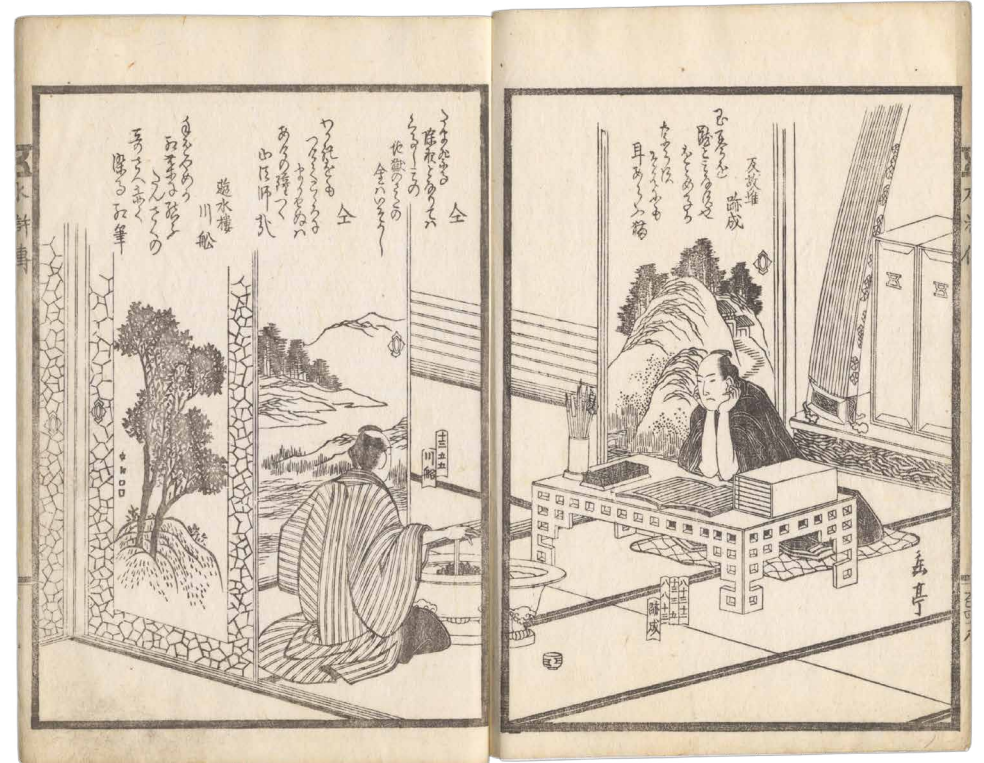
64
YASHIMA GAKUTEI
(1786-1868)

Kyōka Suikoden
One volume, complete, 22,2x15,5 cm

Edited by Jingairō taijin (Jingairō Kyōmi 1786-1834), Edosono taijin,
Fukunoya taijin (Fukunoya Uchinari)
1822

An illustrated book with portraits of poets of the Go-gawa group associated with the 108 heroes of Suikoden, the famous Chinese novel. This copy probably includes parts of an edition in two volumes. Two-page preface dated Bunsei 5 (1822) signed Fukunoya Uchinari followed by sixty-two single-page portraits, sheets numbered from no. 13 to 21 and from no. 34 to no. 55. The last portrait is of Ichikawa Sanshō (Ichikawa Danjūrō VII) followed by the colophon with editors' names, engraving completed in Bunsei *jingo* (1822). Additional several pages of text with seven double page illustrations of poets at leisure, two of landscape and two more single page illustrations. Each signed *Gakutei*.

For another copy see Kerlen. *Catalogue of Pre-Meiji Japanese Books* no. 996.



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