

SURIMONO

Poetic Images in Japanese Prints



LELLA & GIANNI MORRA

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Our new acquisitions this time fall entirely within the field of *surimono*, a genre of prints that has fascinated us since the beginning of our activities as dealers in Japanese art.

We present a selection of thirty *surimono* by eleven artists. Among them, Shunman occupies almost half of the catalog with thirteen works.

Painter, poet and printer, Kubo Shunman played an important role in the development of this genre of prints. In particular in *surimono* of still lifes he has reached high levels of elegance and compositional balance.

In recent decades, publications dedicated to *surimono* have deepened our understanding of the poetic content of the prints, the relationship between poetry and image and the historical and artistic context within which the groups of poets commissioned these works.

For those, wishing to further enhance their understanding in this field, or compare our selection to other impressions in museum collections or in specialist literature, we have provided the appropriate bibliographic references.

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SURIMONO

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New Acquisitions - June 2022



1
KUBO SHUNMAN
(1757–1820)

A seventeen strings *koto* and a lacquered box. The musical instrument is partly covered with a cloth case decorated with Japanese iris. The black box behind the *koto* is a container for the instrument's bridges some of which are scattered around. A fine *surimono* printed with delicate color shading and fine embossing. Similar still lifes with the *koto* have been designed also by Shigemasa, one of the teachers of Shunman, Hokusai and Shinsai.

Woodblock color print with blind printing and metallic pigments.

Shikishiban surimono, 20,5x18,4 cm.

Signed *Shunman sei*.

From the series *Tales of Ise (Ise Monogatari)*, this design refers to the Section 9 of this classical collection of 125 sections attributed to Ariwara no Narihira (825-80). At least nineteen designs in the series have been identified so far. Privately published by the Asakusagawa poetry club (also known as Tsubogawa for the jar shape emblem) in 1812.

Poem signed *Asakura-an Kyō Sanshō*.

Other impressions are illustrated and the poem translated in Ward 1979, p. 59, no. 17, Markus 1983, p. 72 and Lienert et al. 2011, no. 95. For a detailed comment on Shunman's *surimono* series inspired by classical literature see Kondo 1975, p. 256-26. Carpenter 2004, p. 95-101. Forrer 2013, p. 119. Kok 2017, p. 142-226 and p. 249-250 for a list of subjects in the series.



2
KUBO SHUNMAN
(1757–1820)

A wood box of marinated aubergines with a toothpick in a wrapper inserted on top. The box's label, with title *hatsuyumezuke*, is decorated with Mount Fuji, a hawk and three eggplants referring to the *hatsuyume*, the good auspice belief of the New Year First Dream. Behind the box there is a piece of unstretched fabric dyed with the *shibori* technique, while in the background two *shibori* scarves are wrapped with a paper band.

Woodblock color print with metallic pigments.
Shikishiban surimono, 21,2x18,9 cm.
 Signed *Shunman sei*.

From the same series as last, *Tales of Ise (Ise Monogatari)*, this design refers to the Section 9, part 2.

Privately published by the Asakusagawa poetry club in 1812.

Poems signed *Kosenrō Fujinari* and *Asakusa'an*. Other impressions are illustrated in Ward 1979, p. 59, no. 16, where the poem is translated and explained in relation to the image, in Narazaki 1990, no. 178 and Ohki 2020, no. 243.

3
KUBO SHUNMAN
(1757–1820)

Three *tachibana* oranges, a fruit often offered at the New Year celebrations, two textiles and a red lacquer sake cup. The textiles are probably a square wrapping textile (*fukusa*), decorated in silver with the emblem of the Asakusagawa poetry club, and a presentation cover, perhaps for a musical instrument, with a decorative knot and laces.

Woodblock color print with blind printing and metallic pigments.
Shikishiban surimono, 20,2x18,2 cm.
 Signed *Shunman sei*.

From the same series as last, *Tales of Ise (Ise Monogatari)*, this design refers to the Section 60. Privately published by the Asakusagawa poetry club in 1812.

One poem signed *Kokeirō Tsukuyumi* and one with signature partially erased. A previously unrecorded design. No other impressions are apparently known.





4
KUBO SHUNMAN
 (1757–1820)

A cat, with a red collar and a silver bell, resting with its front paws on a set of books kept in a case covered with an exotic textile from Indonesia (*sarasa*).

Woodblock color print with blind printing and metallic pigments.
Shikishiban surimono, 18,9x17,9 cm.

Unsigned.

From the series *The Chronicles of Kamakura* (*Kamakura shi*).

Title *Kanazawa Bunko* (Kanazawa Library).

Shōmyōji no kara neko (Foreign Cat of Shōmyōji).

Privately published in 1816.

Poems signed *Tōrien Otondo*, *Sekkan Hamato* and *Ippitsuan Keijo*.

The series includes at least fourteen designs.

Another impression is in the Metropolitan Museum of Art, New York, no. JP2038.

Another impression is illustrated and the poems translated in Ostier 1978, no. 12.



5
KUBO SHUNMAN
 (1757–1820)

Five butterflies and moths.

Woodblock color print.

Shikishiban surimono, 19,8x18 cm.

Signed *Shō Shunman sei*.

From the series *An Illustrated Collection of Butterflies (Gunchō Gafu)*.

Privately published by the Kasumi-ren poetry club, ca. 1810-1818.

Poems signed *Hōraitei Kora*, *Matsu Chōki* and *Sangyokutei Tomotoku*.

The series includes seven designs of groups of butterflies and moths and is considered one of the artist's finest set of *surimono*. See Carpenter 2004, p. 101-104 and Brooks 2017, p. 81-90.

Other impressions are in the Metropolitan Museum of Art, Museum of Fine Arts Boston and Harvard Art Museum.

Other impressions are illustrated in Polster 1980, p. 409. Schmidt and Kuwabara 1990, no. 85. Asano 1997, no. 206 and Ohki 2020, no. 47B where the three poems are translated.



6
KUBO SHUNMAN
 (1757–1820)

Seven butterflies and moths.

Woodblock color print.

Shikishiban surimono, 19,9x18 cm.

Signed *Shō Shunman sei*.

From the same series as last, *An Illustrated Collection of Butterflies (Gunchō Gafu)*.

Privately published by the Kasumi-ren poetry club, ca. 1810-1818.

Poems signed *Gurendō Nakakubo* and *Haikai Utaba*.

Other impressions are in the Metropolitan Museum of Art, Harvard Art Museum, Fitzwilliam Museum, Cambridge. Other impressions are illustrated in Asano 1997, no. 205. Aitken 2019, p. 227 where the two poems are translated and Ohki 2020, no. 236.



7
KUBO SHUNMAN
 (1757–1820)

Three votive plaques: a frame with three poems. A camellia branch with a bird. A court lady next to an itinerant monk at Kiyomizu-dera. The two paintings probably refer to episodes in the life of the poet and monk Saigyō Hōshi. The *surimono* is the fourth panel in a rare series of seven forming a continuous view of the upper gallery of an imaginary outdoor gallery of votive pictures (*emadō*).

Woodblock color print with blind printing and metallic pigments.

Shikishiban surimono, 20,3x18,2 cm.

Artist's seal *Shunman*.

From the series Seven Pictures for Hisakataya (*Hisakataya shichiban no uchi*).

Privately published by the Hisakataya poetry club, mid or late 1810's.

Poems signed *Suihōtei Komatsu*, *Kajitsutei Tokiwa* and *Hisakataya*.

Another impression is in the collection of the Harvard Art Museum no. 1933.4.1342.

The complete set of seven *surimono* is illustrated in the auction catalog of the Crawford Collection, Bonhams 2021, lot 845.

8
KUBO SHUNMAN
 (1757–1820)

Three votive plaques: the Six Immortal Poets. Flying geese and poems. A pagoda made of coins. This *surimono*, as the previous one, is part of a series showing the upper gallery of votive pictures in a temple or shrine. This is the seventh panel in the series.

Woodblock color print with blind printing and metallic pigments.

Shikishiban surimono, 20,6x18,3 cm.

Artist's seal *Shunman*.

From the same series as last, Seven Pictures for Hisakataya (*Hisakataya shichiban no uchi*).

Privately published by the Hisakataya poetry club, mid or late 1810's. Poems signed *Sawanoya Katsumi*, *Mitsu no Shirabe* and *Hisakataya*.

Another impression in the Chester Beatty Library is illustrated and the poems translated in Keyes 1985, no. 322 and in Redfern 2017, p. 80, no. 78.

The complete set of seven *surimono* is illustrated in the auction catalog of the Crawford Collection, Bonhams 2021, lot 845.





9
KUBO SHUNMAN
(1757–1820)

Looking at *surimono* at New Year.

Three young women are sitting near a single-panel screen (*tsuitate*) painted with bamboo and the rising sun, symbol of New Year. They are gazing in wonder at a large folded *surimono* also decorated with a rising sun and a plum tree.

A pot with a flowering adonis plant (known in Japanese as *fukujusō*, or plant of good fortune and longevity), another ubiquitous symbol of New Year, is on the floor.

Woodblock color print with blind printing.

Kokonotsugiriban surimono, 13,8x21 cm.

Artist's seal *Shunman*.

Privately published, ca.1800-1810.

Poems signed *Genkō Sugawara* and *Shunman*.

Another impression is in the New York Public Library, no. 114456.



10
KUBO SHUNMAN
(1757–1820)

Objects for the New Year Ceremony: a silver sake warmer (*chōshi*), a red lacquer cup decorated with the *kotobuki* (congratulations) character, a large ceramic tiered box (*jūbako*) on a small wood table, and a pair of chopsticks inside a wrapper decorated with a pine twig. A fine still life lavished printed with silver and bronze pigments.

Woodblock color print with extensive use of metallic pigments.

Shikishiban surimono, 19,9x18 cm.

Signed *Shunman sei*.

From the series *The Origin of Court Ceremonies (Kuji kongen)*.

Title *Kugoyaku* (The medicine for the Emperor).

Privately published, ca. 1815-1820.

Poems signed *Narian Higitsura* and *Shōfūdai*.

Another impression is in the collection of the Metropolitan Museum of Art, no. JP2129.

Another impression is illustrated and the poems translated in Ostier 1978, no. 39.



11
KUBO SHUNMAN
(1757–1820)

Momotarō sailing to Onigashima.
The folk tale tells of Momotarō, the strong boy born from a peach, sailing to the Island of the Devils to seek his fortune.
He is shown on a Treasury Boat (*Takarabune*) with his animal retainers, a dog, a monkey and a pheasant dressed with armor and holding different offering. They are seated among various objects associated to the Seven Gods of Good Fortune (*Shichifukujin*).

Woodblock color print with blind printing and metallic pigments.
Shikishiban surimono, 20,7x18,7 cm.
Artist's seal *Shunman*.
Privately published, ca. 1810.
Poems signed *Asanoya Yomogi*, *Ikenoya Kameto* and *Wakanoya Nagafusa*.
No other impressions are apparently known.

12
KUBO SHUNMAN
(1757–1820)

A lobster, symbolizing longevity, a leaf shape fan and a bow and arrows.
Miniature bow and arrow (*hamayumi*) were often given as gifts to celebrate the first New Year of a male baby's life.

Woodblock color print with blind printing and metallic pigments.
Kokonotsugiriban surimono, 13,8x20,5 cm.
Artist's seal *Shunman*.
Privately published, ca. 1810. Poems signed *Son'anju* and *Shōgendō*.
Provenance: Collector's seal of Theodor Scheiwe on verso.
Another impression is in the collection of the Metropolitan Museum of Art, no. JP2221.





13
KUBO SHUNMAN
(1757–1820)

A group of kabuki actors in the guise of both male bath attendants and female clients inside a public bath. On the right, a warden (possibly the actor Onoe Matsusuke II) is seated on the platform (*bandai*) near a brazier and a low table with folded towels, to his right is an attendant leaning on the platform, while a third hands a cup on a tray to an actor dressed in female cloth. Other *onnagata* actors are around him. Among them we possibly recognize standing near the *bandai* Iwai Hanshirō V, Ichikawa Ichizō I and, sitting on the far left, Segawa Kikunōjō V. Shunman drew only a few *surimono* of theatrical subject in a style close to that of the Utagawa school but further exaggerating the features of the actors.

Woodblock color print with blind printing and metallic pigments.

Chūban yoko-e surimono, 20,3x27,5 cm.

Artist's seal *Shunman*.

Privately published, ca. 1815.

Poems signed *Bairintei Shoin* and *Hisakataya*.

A rare *surimono*, the only other illustrated impression is in the auction catalog of the Crawford Collection, Bonhams 2021, lot 844.



14
UTAGAWA TOYOKUNI
(1769–1825)

Ichikawa Hakuen (Danjūrō V) as Soga no Gorō in a scene from the play *Yanone* (*The Arrow Sharpener*) one of the most popular of the Soga Brothers vendetta play. The elaborate costume of Danjūrō is decorated with butterflies printed with bronze pigments.

Woodblock color print with metallic pigments.

Chūban yoko-e surimono, 19,2x24,9 cm.

Signed *Toyokuni ga*.

Privately published, ca. 1800.

Poems signed *Chitose Sasamaru*, *Kataginu Tsunenari* and *Rokujuen*.

Another two impressions are in the New York Public Library, no. 113275 and Mead Art Museum at Amherst College no. 1990.90.



15
UTAGAWA KUNISADA (1786-1865)
 and
UTAGAWA KUNIYOSHI (1797-1861)

The kabuki actors Ichikawa Ebizō V (Ichikawa Danjūrō VII) and Nakamura Utaemon IV as two great sumo wrestlers, probably Hanaregoma Chōkichi and Nuregami Chōgorō. On the right the portrait of Ebizō in a round frame is signed by Kunisada, on the left the portrait of Utaemon is by Kuniyoshi.

Woodblock color print with extensive use of metal pigments.

Ōbōsho zenshiban surimono, 42,2x55,7 cm.

Signed *Ojō Toyokuni ga* and *Ichiyūsai Kuniyoshi ga*.

Title inside the black wrestling-umpire's fan *Azuma no o-sekitori yakusha* (Great wrestler-actors of the East). Privately published by the Uogashi and Shimba groups in 1850.

Other impressions are illustrated in Ward 1979, p. 12, no. 17. Asano 1997, no. 187 and in Robert Schaap et al. *Heroes & Ghosts Japanese prints by Kuniyoshi 1797-1861*. Leiden, 1998, p. 245.



16
UTAGAWA KUNISADA
(1786-1865)

The kabuki actor Matsumoto Kōshirō V as the bandit Ishikawa Goemon. Kōshirō is portrayed reflected in a large hand mirror, next to a white powder container decorated with his crest and a make-up brush.

Woodblock color print with extensive use of metal pigments.

Ōbōsho zenshiban surimono, 42,9,3x56,3 cm.

Signed *Kōchōro Kunisada ga* and seal *Kōchō*.

Privately published by the poets, ca. 1838.

Poems signed *Hanagasa Gaishi* with red seal *Bunkyō* and by other poets.

Hanagasa Bunkyō was a well known author and possibly the leader of the society that produced this rare *surimono*. No other impressions are apparently known.



17
UTAGAWA KUNISADA
(1786-1865)

Three kabuki actors walking in the snow. Ichikawa Danjūrō VII standing in the middle is holding the handle of an umbrella with Segawa Kikunojo V. They are turning to another actor, Iwai Kumesaburō II, whom they have just passed. Kumesaburō is still wearing under the winter coat the feather robe for the *Hagoromo* dance.

Woodblock color print with metal pigments.
Shikishiban surimono, 20,9x18,6 cm.
Signed *Gototei Kunisada ga*, seal *Sada*.
Privately published ca. 1820.
Poems signed *Hōsuisha Kachō* and *Enyūtei Rinba*.
Another impression is illustrated in Jack Hillier.
Japanese Prints and Drawings from the Vever Collection. London 1976, no. 813.



18
UTAGAWA KUNIMARU
(1793-1829)

A woman with a pipe in hand is walking on the bank of a river watching a flowering cherry tree. Behind her a boy attendant is carrying a parcel and is holding a bamboo branch. In the background Mount Fuji among clouds.

Woodblock color print with extensive use of metal pigments.
Chūban yoko-e surimono, 19,8x27 cm. Signed *Ichiensai Kunimaru hitsu*. Privately published ca. 1820.
Poems signed *Shunkatei Kiyosumi*, *Ryūjukan Yoshifumi*, *Chikubirō Yamakage*, *Gesakukarin Masashige* and *Kyōkadō*.
Provenance: Marten Dorhout Collection.
This impression is illustrated in Uhlenbeck & Molenaar. *Mount Fuji Sacred Mountain of Japan*. Leiden, 2000, no. 94.
Two other impressions in a reduced *shikishiban* format and with substantial alterations are in the Minneapolis Museum of Art and Harvard Museum of Art.



19
UTAGAWA KUNIYASU
(1794–1832)

The kabuki actor Ichikawa Danjūrō VII seated in a room. In the background a folding screen, decorated with the moon and a plum tree, encloses a stack of *futon*. Danjuro is holding a pipe, beside him a sword, a tobacco pouch and a smoking set. The moon on the screen is lightly embossed while other details are printed with silver and bronze pigments.

Woodblock color print with blind printing and metallic pigments.

Shikishiban surimono, 20,3x18 cm.

Signed *Kuniyasu hitsu* and *toshidama* seal.

Privately published, 1820's.

Poem signed *Zankatei Hananaishi*.

Another impression in the Museum für Ostasiatische Kunst, Köln, is illustrated in Narazaki 1991, no. 51.



20
RYŪRYŪKYO SHINSAI
(1764-1820)

Still life with utensils for the incense game: a lacquer box, a metal container with tools used to cut the incense wood, two open envelopes of embossed paper and a ceramic ash pot decorated in blue.

Woodblock color print with blind printing and metallic pigments.
Kokonotsugiriban surimono, 13,8x18,5 cm. Signed *Shinsai*.
 From the series *An Array of Artisans*. Privately published, ca. 1810's.
 Poems signed *Kashūtei Kurimaro* and *Senshurō*.
 Another impression is in the Metropolitan Museum of Art, no. JP2341.



21
RYŪRYŪKYO SHINSAI
(1764-1820)

Still life with a writing box (*suzuribako*) decorated with pine twigs, and a flowering adonis plant, symbol of New Year.

Woodblock color print with blind printing and metallic pigments.
 Fan shape *surimono*, 12,1x24,2 cm.
 Signed *Shinsai ga* and seal.
 Privately published, ca. 1810's.
 Poems signed *Inaba Matsutoshi* and *Yomo Magao*.
 A rare *surimono* of unusual format, the only other illustrated impression is in the auction catalog, Boisgirard 1977, no. 531.



22
RYŪRYŪKYO SHINSAI
 (1764-1820)

A two-panel painted screen. On the right is depicted a large silver full moon and a plum branch covered with snow. On the left a courtier seen from the back is looking at the sea from the beach, behind him a page is holding the courtier's sword.

Woodblock color print with blind printing and metal pigments.

Shikishiban surimono, 20,7x18,4 cm.

Artist's seal *Shinsai*.

Printer's seal *Ryūsai*.

From an untitled series of six *surimono* representing folding screens.

Privately published by the Hisakataya poetry group, ca. 1825.

Poems signed *Shōzandō Shigemi* and *Seikatei Kamendo*.

Other impressions are illustrated, among others, in Keyes 1985, no. 287 and McKee 2006, no. 20 where the poems are translated.

The complete series in the Rijksmuseum, Amsterdam, is illustrated and described in detail in Forrer 2013, no. 365.



23
RYŪRYŪKYO SHINSAI
(1764-1820)

A woman has opened the sliding door to a little girl who is going to light the way for a visitor who has just arrived at the garden gate. The subject of this *surimono* alludes to the court lady of the Heian period mother of Fujiwara no Michitsune represented here in Edo period dress.

Woodblock color print with blind printing and metal pigments.

Shikishiban surimono, 20,6x18,5 cm.

Signed *Shinsai*.

From the series *Three Beautiful Women (San Bijin)*. The series includes three designs of women from the literature and history attired in the fashion of Edo beauties.

Privately published, ca. 1820.

Poems signed *Shōjutei Michitomo* and *Shakuyakutei*.

Provenance: Seal of Hayashi Tadamasa on recto, Galerie Huguette Bères.

Another impression is in the collection of the Museum of Fine Arts Boston, no. 11.21004. The impression in the Frank Lloyd Wright Collection is illustrated in Mirviss 1995, no. 44, where the two poems are translated and the subject described in detail. All three *surimono* in the series are illustrated in Polster, p. 375-7.

**RYŪRYŪKYO SHINSAI
(1764-1820)**

A girl covering the eyes of another who was looking at some picture books. In the room a vase with an adonis plant and a screen.

Woodblock color print with blind printing and metal pigments.

Shikishiban surimono, 20,6x18,5 cm.

Signed *Shinsai*.

From the series *Three Monkeys (San'en)*.

See *No Evil (Mizaru)*.

Privately published, ca. 1820.

Poems signed *Eikinsha Kohagi* (a female poet) and *Shakuyakutei*.

Another impression is in the British Museum no. 1907,0531,0.583.

The impression in the Harvard Art Museum no. 1933.4.1307, is illustrated in Polster, p. 373.



25

**TOTOYA HOKKEI
(1780-1850)**

Props for kabuki plays of the Ichikawa family: a bull's eye patterned umbrella (*janome*), a black delivery box decorated with the *mimasu* crest, a folding fan (*ōgi*), two swords inside their fabric cases decorated with peonies and a kimono with a design of gourds, paulownia leaves and cherry blossoms. A similar kimono was used by Ichikawa Danjūrō VII in one scene of the play *Yakko Yakko Edo Hanayari* staged in 1819 and 1820. The gourd was an emblem of the Ichikawa family since the time when Danjūrō II was given a gourd formerly used by the famous *haiku* poet Matsuo Bashō to store rice.

Woodblock color print with blind printing and metal pigments.

Shikishiban surimono, 21,1x18 cm.

Signed *ōju Hokkei sha*.

From the series *Rakkyo zuka bantsuzuki* (?)

Privately published by the Gogawa poetry group, ca. 1820.

Poem signed *Suraen Tenma*.

No other impressions of this *surimono* or other designs in the same series have been located.





26
TOTOYA HOKKEI
(1780-1850)

A Japanese lute (*biwa*) and a pair of castanets.
 The *biwa*, in a brocade satchel decorated with a dragon, is leaning against a box with a reversed swastika motif, symbol of the group of poets who commissioned the surimono series.

Woodblock color print with metal pigments.

Shikishiban surimono, 20,9x17,8 cm.

Signed *Hokkei*.

From the series *Souvenirs of Enoshima, a Set of Sixteen (Enoshima kikō, jūrokuban tsuzuki)*.

Privately published by the Manji poetry group, 1833, a Snake Year.

Poems signed *Tominoya Mitsukuni, Chōfutei Mitsumori* and *Shimputei Mitsuba*.

Another impressions is in the collection of the Museum of Fine Arts Boston, no. 11.19848.

Other impressions are illustrated in Ostier 1978, no. 103. Mirviss 1995, no. 137 and Aitken 2020, p. 100 where the poems are translated.

27

TOTOYA HOKKEI
(1780-1850)

Two fishes and a scroll painting. A sea bream (*tai*) and a tilefish (*amadai*), presented on a large ceramic platter near a partially unrolled scroll painting depicting Ebisu, the fisherman from the Seven Gods of Good Fortune, patron deity of merchants.

Woodblock color print with blind printing and metal pigments.

Shikishiban surimono, 20,6x18 cm

Signed *Hokkei* on the scroll.

From the series *Eighteen illustrations for Staircase of Ancient World (Kogentei Jūhachiban tsuzuki)*, with title *Urikai (Buying and selling)*

Privately published by the Manji-ren of the Katsushika group in 1831, Year of Rabbit.

All eighteen *surimono* in the series are known.

Poems signed *Kenchōtei Fusako* and *Shinratei*.

Other impressions are illustrated in Schmidt and Kuwabara 1990, cat. no. 40, Mirviss 2000, no. 53

and Aitken 2019, p. 124 where the poems are translated.



28

YASHIMA GAKUTEI
(ca. 1786-ca.1855)

A noble man and a court lady from the Heian period composing poems on a veranda.

The couple is depicted between two clouds printed in gold. Behind them lines of mist in silver and a plum tree.

Woodblock color print with blind printing and extensive metallic pigments.

Shikishiban surimono, 20,2x18,2 cm.

Signed *Gakutei*.

From the series *Ten images for the Honchō group (Honchōren jūban tsugi)*.

All ten prints in the series are known.

Privately published by the Honchō poetry group, ca. 1820-1825. Poems signed *Ayanoya Itome* and *Takinoya Kiyome*.

Provenance: seal of Hayashi Tadamasu on recto.

Other impressions are illustrated in Keyes 1984, no. 31 and in Aitken 2019, p. 46 where the two poems are translated. Gakutei designed a very similar composition for another *surimono* (illustrated in Keyes 1985, no. 33).



29

KEISAI EISEN
(1790-1848)

Objects for the tea ceremony: a whisk (*chasen*) and a tea spoon (*chasaku*) are placed on a folded red cloth (*fukusa*). In the background a ceramic vase, decorated in blue with a landscape, with an adonis plant and a miniature flowering plum tree.

Woodblock color print with blind printing and metallic pigments.

Shikishiban surimono, 20,6x18,3 cm.

Signed *Keisai ga*.

From the series Famous Places and Products of Yamashiro Province (*Yamashiro meisho meibutsu*).

Privately published late 1810's.

Printer Gosaidō.

Poems signed *Itsutsu no Mizuyoshi* and *Sanshōtei Tomozuru*.

The series includes at least eleven *surimono* of various subjects freely associated with the theme of Famous Products (*meibutsu*) of the Yamashiro area around Kyoto. Other impressions are illustrated in Keyes 1984 no. 10 and Ostier 1989, no. 117, where the poems are translated.



30

HOTEI GOSEI
(active ca.1804-1844)

A metal teapot (*tetsubin*) shaped as an eggplant and a semi transparent cup on a red cloth. The eggplant is associated with the New Year First Dream (*hatsuyume*) (see no. 2) and is adapted, as a decorative shape, in various kinds of Japanese objects. Iron *tetsubin* like the one depicted in this *surimono* were not uncommon.

Woodblock color print with blind printing and metallic pigments.

Kokonotsugiriban surimono, 13,8x18,4 cm.

Signed *Gosei hitsu*, artist's seals *Go-Sei*.

Privately published, ca. 1810.

Poem signed *Kōshurin Atotsugi*.

Provenance: seal of Albert Maroni on recto, unidentified collector's seal on verso.

Another impression is illustrated in Schmidt and Kuwabara 1990, cat. no. 13.



ABBREVIATIONS

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