

Japanese Prints
Surimono
and
Paintings



LELLA & GIANNI MORRA

Catalogue 11

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Japanese Prints, Surimono and Paintings

LELLA & GIANNI MORRA
Fine Japanese Prints and Illustrated Books





1. Suzuki Harunobu (1725?-1770)

Two lovers.

From a series of erotic prints, ca. 1768.

Signed on the screen in the foreground *Harunobu ga*.

Format *chuban*, 19,4x25,3 cm.



2. Kitao Masanobu (1761-1816)

Two lovers and a the sleeping husband.

From a series of erotic prints, ca. 1785. Unsigned as all prints in the series.

Format *chuban*, 18x25,6 cm.



**3. Kitao Masanobu
(1761-1816)**

Two lovers near a *kotatsu*.
From the same series as last,
ca. 1785. Unsigned.
Format *chuban*, 19,2x25,1 cm.



**4. Katsukawa Shuncho
(active ca. 1780-1800)**

Two lovers.
From the series of erotic prints
Shikido shusse kagami (Mirror of
the Excellent Love Path)
ca. 1790-5. Unsigned as all prints
in the series.
Format *chuban*, 18,5x24,7 cm.



**5. Katsukawa Shuncho
(active ca. 1780-1800)**

Two lovers.
From an untitled series of erotic
prints published in 1797.
Unsigned as all prints in the
series. Format *oban*, 25,3x37,5
cm. Another impression is
illustrated in Kobayashi and
Shirakura, p. 203.



6. Kitagawa Utamaro (1753?-1806)

A courtesan and her lover seated on a bench in a summer evening.
From an untitled series of *abuna-e* (risky picture: mildly erotic picture), ca. 1800. Unsigned as all prints in the series. Format *oban*, 39x26,3 cm.



7. Katsushika Hokusai (1760-1849)

A lady and her young lover.
From the album *Tsuhi no hinagata* (Patterns of Loving Couples), ca. 1814. Unsigned as all prints in the series. Format *oban*, 24,8x36,1 cm. Another impression is illustrated in Lane 1997, no.1.



8. Katsushika Hokusai (1760-1849)

An inkstone in shape of a horse's hoof, a pot with brushes and a spray of plum blossom in a porcelain ewer. Arguably the finest design from the *surimono* series *Uma zukushi* (A Set of Horses) privately issued in 1822 by the Yomogawa poetry club.

Signed *Fusenkyo Iitsu hitsu*.

Format *shikishiban*, 21,3 x 18,9 cm.

Two other impressions are illustrated in Mirviss and Carpenter, no. 34 (with the poems translated) and Forrer 1998, no. 142.



9. Katsushika Hokusai (1760-1849)

A Chinese horseman in the snow.

From the celebrated series of ten large prints *Shiika sashinkyō* (A True Mirror of Chinese and Japanese Poems), published by Moriya Jihei, ca. 1833. Signed *zen Hokusai Iitsu hitsu*.

Format *nagaban*, 50,8x22,9 cm. Other impressions are illustrated in Calza 1999, plate V.43.6, Forrer 1991, plate 72.



10. Katsushika Hokusai (1760-1849)

Village scene by a river.

From the *kyōka* album *Otokodoka* (The Stamping Song of Men) published ca. 1797 by Tsutaya Juzaburo. Signed *Hokusai Sori ga*. Format *oban*, 24,9x37,8 cm.

Two other impressions are illustrated in Hillier 1980, plate 18, Calza 1999, plate II.9, Forrer 1991, plate 116. Unidentified collector's seal "M.c.Cabe".



11. Totoya Hokkei (1780-1850)

Ferry-boat under a full moon.

From the *kyōka* album *Mitsu no tomo-e* (The Three-comma Symbol) published in 1832. Signed *Hokkei*, artist's seal *Aoigaoka*. Format *oban*, 21,2x31,2 cm.

Provenance Henri Vever, collector seal. Another impression from the Pulverer Collection is illustrated in Hillier 1987, plate 160 and Asano 1997, no. 303.

12. Totoya Hokkei (1780-1850)

A woman making toothpicks.
From the *surimono* series *Yanagi bantsuzuki* (Series for the Yanagi) privately issued ca. 1830 by the Yanagi poetry club. Signed *Go Hokkei*. Format *shikishiban*, 21x18 cm. Two poems by Ryūkakutsu Sekimon and Ryūkaen Kotouta. At least five designs from the set are known.



13. Totoya Hokkei (1780-1850)

A *geisha* with *samisen* and storage box.
From the *surimono* series *Jinbutsu jubantsuzuki* (A Series of Ten People) privately issued, ca. 1820's. Signed *Hokkei*. Format *shikishiban*, 21,1x18,5 cm. The series, of which seven prints are known, shows single figures representing different states of life.



14. Totoya Hokkei (1780-1850)

Oni no nembutsu (the praying devil), an *oni* disguised as an itinerant monk about to write on his ledge. From the rare series *Kokin kyokasen* (A selection of Ancient and Modern *kyōka* verse), ca. early 1830's. Signed *Hokkei*, artist's seal *Aoigaoka*. Format *hosoban*, 34,6x15,7 cm. The verse by Akera Kanko (1740-1800) speaks of a devil chanting "Namida, Namida".



15. Totoya Hokkei (1780-1850)

A seated woman is holding a large hat. From the *surimono* series *Hanazono bantsuzuki* (A Series for the Hanazono) privately issued by the Hanazono poetry club, ca. 1820. Signed *Hokkei*. Format *shikishiban* 20,9x18,4 cm. The series is composed of at least seventeen *surimono* depicting women in the early *ukiyo-e* style. Another impression is illustrated in Rappard-Boon, no.169.



16. Totoya Hokkei (1780-1850)

Ten shells.

From the *surimono* series of thirteen prints *Kai tsukushi* (A Set of Shells) privately issued in 1821 by the poetry club Fundurika. Signed *Hokkei sha*. Format *shikishiban*, cm 21,5x18,6 cm. Collectors' seals Hayashi Tadamasu and Henri Vever. This print is illustrated in the Sotheby's catalogue, Henri Vever Collection part II, no. 312. Two other impressions are illustrated in Asano 1997, no. 147-148.



17. Totoya Hokkei (1780-1850)

A man and his attendant are coming out from the shrine.

From the *surimono* "Ox series" privately issued in 1829 (Ox Year). Signed *Hokkei ga*. Format *shikishiban*, cm 21x18,7 cm. The set is untitled but with an ox shape cartouche on top right. Four prints are known in the series.





**18. Yashima Gakutei
(1786?-1868)**

The eight years old boy questioning Confucius.

From the *surimono* series *Uji shui monogatari* (Additional Tales by Uji Dainagon) privately issued by the Ichijo poetry club, ca. 1818-30. Signed *Gakutei*. Format *shikishiban* 21x18,3 cm. The series is composed of at least seven *surimono*. Two other impressions are illustrated in Rappard-Boon, no. 255 and Asano 1997, no. 105.



**19. Yashima Gakutei
(1786?-1868)**

Hojo Tokiyori reading in his studying room.

From the *surimono* series *Katsushika nijushisho* (Twenty-Four Generals for the Katsushika) privately issued by the Katsushika poetry club, ca. 1821. Signed *Gakutei*, artist's seal *Sadaoka*. Format *shikishiban* 21x18,8 cm. The series is composed of twenty-four *surimono*. Another impression is illustrated, and the complete series fully described in Carpenter 2008, p. 121, no. 6R.

20. Unidentified

A *geisha* with a *samisen* and a comedian holding a fan seated by a large *tsuitate* decorated with calligraphies.

Signature unread, the artist is probably from the Hokusai's school.

Surimono published ca. 1820's
Format *shikishiban* 19,5x17,3 cm.



21. Unidentified

Two lovers from the Genroku era.

Surimono published ca. 1810's, Artist's seal of *tsubo* shape, unread. Format 12,8x21,4 cm.
The two lovers are depicted in the style of the early *ukiyo-e* masters.



22. Utagawa Kunisada (1786-1865)

A *geisha* holding a large comb crouching near a black box and a lantern.

A *surimono egoyomi* (calendar print) with the long and short months printed in silver on the box's corner. From the series *Hyakunin bijo* (One Hundred Beauties) published in 1825. Unsigned. Format *koban*, 19x12,8 cm. Collector's seal Theodor Schewe Nachlass.

23. Utagawa Kunisada (1786-1865)

A standing courtesan.

From the same *surimono* series as last published in 1825. The long and short months printed in silver on the fan. Unsigned. Format *koban*, 19,2x13 cm. Collector's seal Theodor Schewe Nachlass.

24. Utagawa Kunisada (1786-1865)

A seated woman looking in two mirrors.

From the same *surimono* series as last published in 1825. Unsigned. Format *koban*, 18,7x12,6 cm. Collector's seal Theodor Schewe Nachlass.



25. Utagawa Kunisada (1786-1865)

Prince Genji and two ladies on a terrace under the moonlight.

Signed *Ichiyusai Toyokuni ga* and *toshidama* seal. Published by Yamamotoya Heikichi in 1847-8. Format *oban* triptych, 35,5x76,5 cm.



26. Utagawa Kunisada (1786-1865)

Prince Genji with ladies and children looking at a tray of toys.

Signed *Kochoro Toyokuni ga*. Published by Bunchodo in 1847-50. Format *oban* triptych, 36,4x 77 cm.



27. Keisai Eisen (1790-1848)

A high class courtesan (*oiran*) standing near a large bronze *hibachi*. In the inset a view of the Nihon dyke. From the series *Oiranda kagami* (Dutch mirror for *oiran*). Signed *Keisai Eisen ga.* Published by Shimizu ca. 1825. Format *oban*, 38,7x25,8 cm. Another impression is illustrated in Forrer and van Rappard-Boon, no.91



28. Keisai Eisen (1790-1848)

Two lovers.
From an untitled series of erotic prints, ca. 1820.
Unsigned. Format *oban*, 25,6x38,3 cm.

29. Keisai Eisen (1790-1848)

A courtesan of the Tsuruya house is walking in front of *shoji* doors with shadows.
From the series *Tosei Kuruwa Fuzoku*
(Contemporary customs of the green houses)
published by Wakasaya Yoichi, ca. 1819.
Signed *Eisen ga*.
Format *oban*, 37,8x25,7 cm.



30. Keisai Eisen (1790-1848)

A high class courtesan (*oiran*) with an *obi* decorated with a cat. In the inset a view of Nihonbashi. From the series *Keisei Edo Hogaku*
(Quarters of Courtesans in Edo) published by Moritaya Hanzo, ca. 1825-30.
Signed *Keisai Eisen ga*.
Format *oban* 36,8x26,5 cm.





31. Keisai Eisen (1790-1848)

A courtesan seated under a lantern.
From the series *Kyoto meisanzukushi*
(Products of Kyoto). Signed *Eisen ga.*
Published by Wakasaya Yoichi, ca. 1825.
Format *oban* 38,3x26 cm.

32. Keisai Eisen (1790-1848)

A *geisha* seated with a *samisen* and a chandelier behind her, she is holding a plectrum and a book of songs is on front of her.
Surimono signed *Keisai*, artist's seal *Eisen*.
Privately published, ca. 1825.
Format *shikishiban*, 21,2x18,6 cm.





33. Utagawa Toyokuni II (Toyoshige) (1777-1835)

A *bijin* is going to open the umbrella in a snowy day.
From the series *Shinsei nishiki-de choko* published by Nishimuraya Yohachi, ca. 1825. Signed *Ichibetsusai Toyoshige ga, toshidama* seal. Format *oban*, 38,7x26 cm. Two other impressions are illustrated in Alber, no. 74 and GUDJ, no. 295.



34. Utagawa Kunimori I (active ca. 1818-1850)

A *bijin* looking at a print with the *Takarabune*, the boat with the seven lucky gods. From the series *Ume no haru* (Plum's spring) published by Maruya Jimpachi in 1846. Signed *Kunimori ga*, format *uchiwa-e*, 22,3x28,5 cm.



35. Utagawa Sadakage (active 1818-1844 ca.)

A woman of Ohara with an ox. This is the lower part of a rare *surimono* vertical diptych depicting a mitate of the Chinese story of Xu You and Chao Fu. Published in 1829 (Ox Year). Signed *Oju Sadakage ga*. Format *shikishiban*, 19,7x18,5 cm. An impression of a complete diptych is illustrated in Carpenter 2008, no. 218.

36. Utagawa Kuniyoshi (1797-1861)

Fujinoe, the wife of Izumi no Saburo Tadaira at the Takadachi castle battle (1189).

From the series *Honcho Suikoden goyu happyakunin no hitori* (Eight hundred heroes of our country's Suikoden, one by one) published by Kagaya Kichibei, ca. 1830.

Signed *Ichiyusai Kuniyoshi ga.*

Format *oban*, 38x26,3 cm. Other impressions are illustrated in Robinson 1982, p. 105, no.S4a.1 and Mueller et al., no. 100.



37. Utagawa Kuniyoshi (1797-1861)

Chitasei Goyo standing next to a quadrant and a celestial globe.

From the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (The One Hundred-Eight Heroes of the Popular Suikoden all told) published by Kagaya Kichibei, ca. 1830.

Signed *Ichiyusai Kuniyoshi ga.*

Format *oban*, 36,5x25,7 cm.

Provenance B.W. Robinson Collection.

This example is illustrated in Klompmakers no. 9 and in Christie's no. 507.



38. Utagawa Kuniyoshi (1797-1861)

The Chushingura, Act XI. The Forty-seven *ronin* assembled at sunrise in the snow at the Ryogoku Bridge. Signed *Ichiyusai Kuniyoshi ga*. Published by Kagaya Kichiemon, ca. 1827. Format *oban* triptych, 38,6x79,4 cm. Other two impressions are illustrated in Dailey, no. 3, Christie's no. 505. In this early triptych Kuniyoshi used the western technique of chiaroscuro to enhance the effect of the clouds.



39. Utagawa Kuniyoshi (1797-1861)

The *ronin* Muramatsu Sandayu Takanao holding his spear and drinking from a dipper. From the series *Seichu gishi shozo* (Portraits of the faithful samurai of true loyalty) published by Sumiyoshi-ya Masagoro in 1853. Signed *Kuniyoshi ga*. Format *oban*, 36,8x25,2 cm. Another impression is illustrated in Robinson 1982, p. 157, no. S78.7.



40. Utagawa Kuniyoshi (1797-1861)

The seizing of Moronao by the Forty-seven *ronin* while the fight goes on in the garden and palace.
Signed *Ichiyusai Kuniyoshi ga, kiri seal*. Published by Sanoya Kihei in 1852.
Format *oban* triptych, 36,5x75 cm. Unrecorded in Robinson 1982.



41. Utagawa Kuniyoshi (1797-1861)

The *ronin* Hayano Wasuke Tsunenari plunging his spear into a black chest. From the series *Seichu gishi den* (Stories of the true loyalty of the faithful samurai, sc. The Forty-seven *ronin*) published by Ebi-ya Rinnosuke in 1847-48.
Signed *Ichiyusai Kuniyoshi ga, kiri seal*.
Format *oban*, 36,1x25 cm. Robinson 1982, S54.35.



42. Utagawa Kuniyoshi (1797-1861)

The *ronin* Okano Gin-emon Kanehide holding a lantern. From the same series as last published by Ebi-ya Rinnosuke in 1847-48.
Signed *Ichiyusai Kuniyoshi ga, kiri seal*.
Format *oban*, 36,1x25 cm.
Robinson 1982, S54.11.



43. Utagawa Kuniyoshi (1797-1861)

The *ronin* Takebayashi Sadashichi Takashige tying his waistband.

From the same series as last published by Ebi-ya Rinnosuke in 1847-48. Signed *Ichiyusai Kuniyoshi ga, kiri* seal. Format *oban*, 36,1x25 cm. Robinson 1982, S54.24.

44. Utagawa Kuniyoshi (1797-1861)

The *ronin* Onodera Toemon Hidetome resting his foot on an upturned *go* board to tie the lace of his sandal.

From the same series as last published by Ebi-ya Rinnosuke in 1847-48. Signed *Ichiyusai Kuniyoshi ga, kiri* seal. Format *oban*, 36,1x25 cm. Robinson 1982, S54.30.

45. Utagawa Kuniyoshi (1797-1861)

Tametomo and the two dogs Nokaze and Yamao. From the series *Tametomo nomare no jikketsu* (Ten famous excellencies of Tametomo).

Signed *Ichiyusai Kuniyoshi ga, kiri* seal. Published by Azitaya, ca. 1848-1851. Format *oban*, 35,7x23,7 cm. Robinson 1982, S64.2.





46. Utagawa Kuniyoshi (1797-1861)

The last stand of the Kusunoki clan at Shijonawate (1348).

The right side of a two triptychs composition. The left side was published four months later.

Signed *Ichiyusai Kuniyoshi ga, kiri* seal. Published by Soto in the fourth month of 1857.

Format *oban* triptych, 35,524,5 cm. The two triptychs are illustrated in Forrer and van Rappard-Boon, no. 91 and Schaap et al. no. 65.



47. Utagawa Kuniyoshi (1797-1861)

Four kabuki actors in the roles (from right to left) of Nagata no Tarô Nagmune, Onna Gyôja, Saitô Gokunitake and Kurôdo Yukinaga. Signed *Ichiyusai Kuniyoshi ga, kiri* seal. Published by Minato-ya Kohei in 1845-6.

Format *oban* triptych, 37,6x75,9 cm



48. Utagawa Kuniyoshi (1797-1861)

Yamamoto Kansuke and his mother in their hut, approached through the snow by Takeda Harunobu (Shingen).

From the series *Tokaido gojusan tsui* (Fifty-three parallels for the Tokaido Road). The print refers to the station Goyu.

Signed *Ichiyusai Kuniyoshi ga*, *kiri* seal.

Published by Ibayu Kyubei (Kinseido), ca. 1845-6.

Format *oban*, 37,5x25 cm.

Robinson 1982, S44, no.37.



49. Utagawa Hiroshige (1797-1858)

The dream of O-Matsu.

From the same series as last. The print refers to the station Kameyama.

Signed *Hiroshige ga*. Published by Ibayu Kyubei (Kinseido), ca. 1845-6.

Format *oban*, 37,5x25 cm.

Robinson 1982, S44, no.48.



50. Utagawa Hiroshige (1797-1858)

A snowy gorge.

The celebrated view of the Fuji river gorge under the snow, published by Sanoya Kihei , ca. 1843-4.

Signed *Hiroshige hitsu*, artist's seal *Ichiryusai*.

Format double *oban*, vertical diptych, 74,4x24,3 cm. Another impression is illustrated and fully described in Forrer 1997, no. 118



51. Utagawa Hiroshige (1797-1858)

A carp (*koi*).

From the second series of “Large Fish” published by Yamasho, ca. 1840-42.
Signed *Hiroshige hitsu*, *Ichiryusai* seal. Format *oban* 25,6x37,5 cm.



52. Utagawa Hiroshige (1797-1858)

Mitsuke. Two boatmen on the shore of the Tenryu river.

From the series *Tokaido gojusantsugi no uchi* (The Fifty-three stations of the Tokaido) published by Hoeido, ca. 1831-1834.

Signed *Hiroshige ga*. Format *oban*, 24,7x37 cm. Another impression is illustrated in *Ukiyo-e Taikei*, vol. 14.



53. Utagawa Hiroshige (1797-1858)

A view of Mount Fuji from the Tokaido road.
 From the series *Fuji sanjurokkei* (Thirty-six views of Mount Fuji) published by Tsutaya Kichizo in the fourth month 1858. Signed *Hiroshige ga.*
 Format *oban*, 36,5x24,6 cm.
 Another impression from the Newark Museum is illustrated in Nagata 1997, no. 265.



54. Utagawa Hiroshige (1797-1858)

The second block of the Miroku licensed quarter by the Abe river in Fuchu
 From the series of Tokaido views *Gojusan-tsugi meisho zue* (Famous views of the fifty-three stations) published by Tsutaya Kichizo in 1855. Signed *Hiroshige ga.* Format *oban*, 37,2x24,7 cm.
 Subject illustrated in Keyes 1990, no. 20.



55. Utagawa Hiroshige (1797-1858)

Travelling at night through the Hakone mountains.
 From the same series as last published by Tsutaya Kichizo in 1855. Signed *Hiroshige ga.*
 Formato *oban*, 37,2x24,7 cm. Keyes 1990, no.11.



56. Utagawa Hiroshige (1797-1858)

Distant view of Kamakura mountains from the rest house by the boundary tree at Hodogaya.

From the same series as last published by Tsutaya Kichizo in 1855.

Signed *Hiroshige ga.*

Formato *oban*, 37,2x24,7 cm.

Keyes 1990, no.5.



57. Utagawa Hiroshige (1797-1858)

View of Fuji river from Iwabuchi hill at Kambara.

From the same series as last published by Tsutaya Kichizo in 1855.

Signed *Hiroshige ga.*

Formato *oban*, 37,2x24,7 cm.

Keyes 1990, no.16.

58. Utagawa Hiroshige (1797-1858)

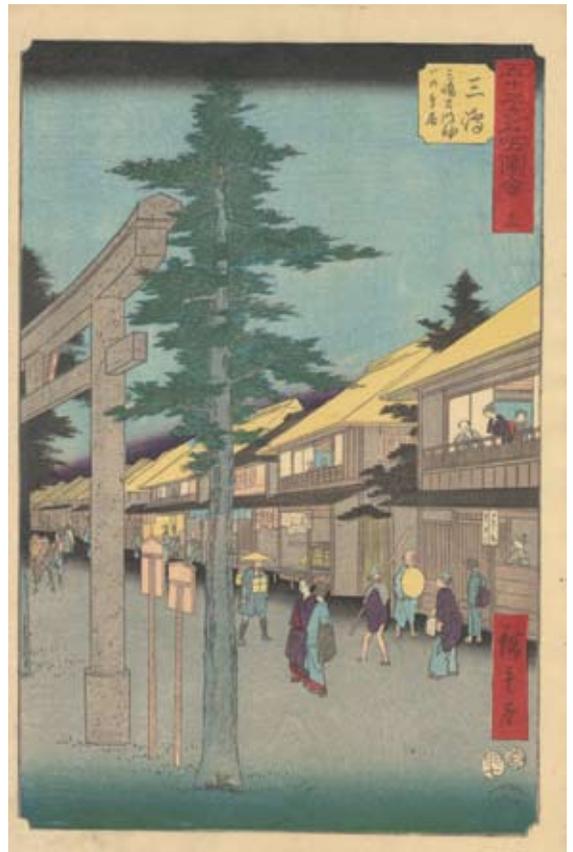
The First Entrance gate to the Daimyojin Shrine at Mishima.

From the same series as last published by Tsutaya Kichizo in 1855.

Signed *Hiroshige ga.*

Formato *oban*, 37,2x24,7 cm.

Keyes 1990, no. 12.



59. Utagawa Hiroshige (1797-1858)

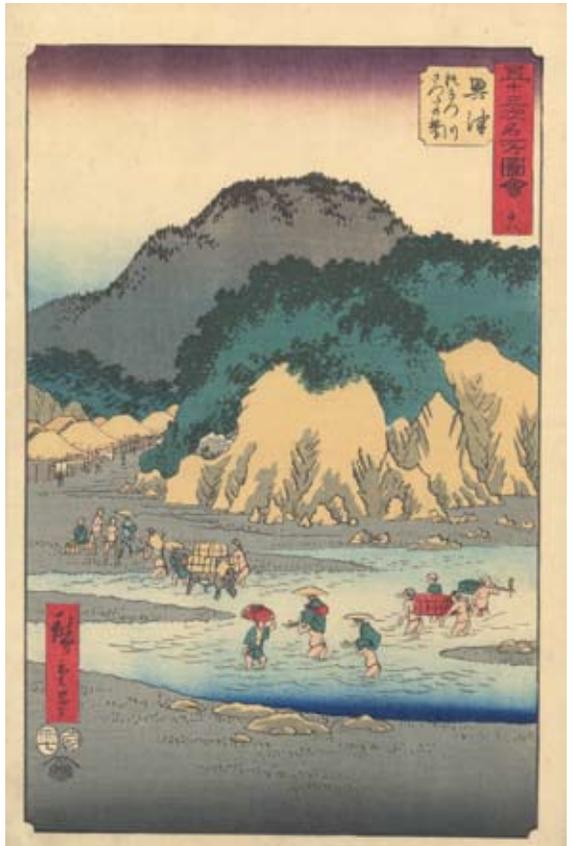
The Satta foothill from Okitsu river near Okitsu.

From the same series as last published by Tsutaya Kichizo in 1855.

Signed *Hiroshige ga.*

Formato *oban*, 37,2x24,7 cm.

Keyes 1990, no. 18.





60. Utagawa Hiroshige (1797-1858)

The famous murmuring pines at Hamamatsu.
From the same series as last published by Tsutaya
Kichizo in 1855.

Signed *Hiroshige ga.*

Formato *oban*, 37,2x24,7 cm.

Keyes 1990, no. 30.



61. Utagawa Hiroshige (1797-1858)

Satta pass near Yui.

From the same series as last published by Tsutaya
Kichizo in 1855.

Signed *Hiroshige ga.*

Formato *oban*, 37,2x24,7 cm.

Keyes 1990, no. 17.

62. Utagawa Hiroshige (1797-1858)

Mount Fuji and Mount Ashitaka from Hara.
From the same series as last published by Tsutaya
Kichizo in 1855.
Signed *Hiroshige ga.*
Formato *oban*, 37,2x24,7 cm.
Keyes 1990, no. 14.



63. Utagawa Hiroshige (1797-1858)

The Fuji marsh and Ukishima plain near Yoshiwara.
From the same series as last published by Tsutaya
Kichizo in 1855.
Signed *Hiroshige ga.*
Formato *oban*, 37,2x24,7 cm.
Keyes 1990, no. 15.





64. Utagawa Hiroshige (1797-1858)

Snow at Yamanaka village.

From the same series as last published by Tsutaya Kichizo in 1855.

Signed *Hiroshige ga.*

Formato *oban*, 37,2x24,7 cm.

Keyes 1990, no. 38.



65. Ichiryusai Hiroshige II (1828-1869)

Winter view of Lake Suwa in Shinano Province.

From the series *Shokoku meisho hyakkei* (One Hundred Views of Famous Places in the Provinces) published by Uoei in 1860.

Signed *Hiroshige ga.*

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



66. Hasegawa Konobu I (1848-1940)

View of the Matsushima Green Houses Quarter.
 From the series of views of Osaka *Naniwa Shinkei* (True Views of Naniwa).
 Signed *Hasegawa Konobu ga*, ca. 1867. Format 16,1x36,4 cm.

67. Hasegawa Sadanobu (1809-1879)

A mirror box cover with the portrait of the kabuki actor Nakamura Tomijūrō II (1786-1855) in a female role. The painting is done on paper pasted on a round plate of *kiri* wood and signed on the right *Hasegawa Sananobu ga*, with a red artist's seal. On top there is a small copper pull and the reverse is padded with silk. Diameter 24,5 cm. Late 1830's - early 1840's.

The actor's previous stage name was Matsue III, which he gave up to ascend to the illustrious Tomijūrō name in the first month of 1833. He was a celebrated *onnagata* known as the "Grand Courtesan of Osaka (Naniwa no tayū, also read as "Master of Osaka"). His ostentatious lifestyle brought him into conflict with the *bakufu*'s sumptuary edicts and he was banned from Osaka in 1843. He thereafter performed elsewhere in Kamigata, including Sakai, Kyoto, Ise, and Nagoya, where he continued to thrive and receive acclaim for his acting skill. For this kind of mirror covers see Ujlaki 2006.





68. Fukada Chokujo (1861-1947)

A fisherman on a boat under the rain.

Painting on silk signed *Chokujo*, artist's seal.

Late 19th, early 20th century.

The scroll 184x49,5 cm. The painting 103x35 cm.

Green damask silk mounting.

The artist is a painter from the Kyoto area.

69. Hasegawa Gyokuho (1822 - 1879)

The fox disguised as a priest.

Painting on paper signed *Gyokuho*, two artist's seals.

Ca. 1860-70's.

The scroll 190x44 cm. The painting 124x31 cm.

Mounting of dark blue damask silk mounting decorated with pampas grasses. Original wood box.

Hasegawa Gyokuho was a Kyoto painter pupil of Matsumara Keibun (1779-1843), one of the leading artists of the Shijō school. The subject of this painting is taken from the *kyogen* drama *Konkai* (The Cry of the Fox) and it has been used also by Yoshitoshi in one of his views of the moon (see no.72 in this catalogue).





70. Tsukioka Yoshitoshi (1839-1892)

Kitsune Owari restaurant at Sanjukkenbori.

A woman with *samisen*.

From the series *Tokyo ryori sukuburo beppin* (Tokyo restaurants with some fancy dishes).

Published by Yorozumago Marjuin in 1871.

This series was designed by Yoshitoshi with the collaboration of several of his pupils.

Signed *Ikkaisai Yoshitoshi hitsu*, and by

Yoshitoshi's pupil *Toshimaro*.

Format *oban*, 36,4x24,8 cm.



71. Tsukioka Yoshitoshi (1839-1892)

Owariya restaurant at Kanugarihama.

A woman with *samisen*.

From the same series as last published by Yorozumago Marjuin in 1871.

Signed *Ikkaisai Yoshitoshi hitsu*, and by

Yoshitoshi's pupil *Toshihide*.

Format *oban*, 36,4x24,8 cm.

72. Tsukioka Yoshitoshi (1839-1892)

The cry of the fox.

From the series *Tsuki hyakushi* (One Hundred aspects of the Moon) published by Akiyama Buemon in January 1886.

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

Format oban, 36,3x24,5 cm.

Block carver Enkatsu. Another impression is illustrated and fully described in Stevenson 1992, no. 13.



73. Tsukioka Yoshitoshi (1839-1892)

A sleeping beauty (Looking sleepy: the appearance of a harlot of the Meiji Era).

From the series *Fuzoku sanjuniso* (Thirty-two aspect of customs and manners) published by Tsunashima Kamekichi in 1888.

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

Format *oban*, 37,4x25,6 cm.

Another impression is illustrated and fully described in Stevenson 1986, no.30.





74. Tsukioka Yoshitoshi (1839-1892)

Kintoki and Yamauba.

Kintaro prepares to smash with his axe a hard rice cake while his mother Yamauba looks on him.

Signed *Yoshitoshi*, artist's seal *Yoshitoshi-no-in*. Published by Akiyama Buemon in 1891.

Format *oban* triptych, 36x72 cm. Another impression is illustrated in Segi 1985, no. 105.



75. Tsukioka Yoshitoshi (1839-1892)

The evil woman Omatsu kills her husband Shirosaburo.

From the series of diptychs *Shinsen Azuma Nishiki-e* (New Selection of Edo Colour Prints) published by Tsunashima Kamekichi in 1886.

First edition. Signed *Yoshitoshi*, artist's seal *Taiso*. Format *oban* diptych, 37x50 cm. Another impression is illustrated in Schaap 1992, no. 55.17.

76. Tsukioka Yoshitoshi (1839-1892)

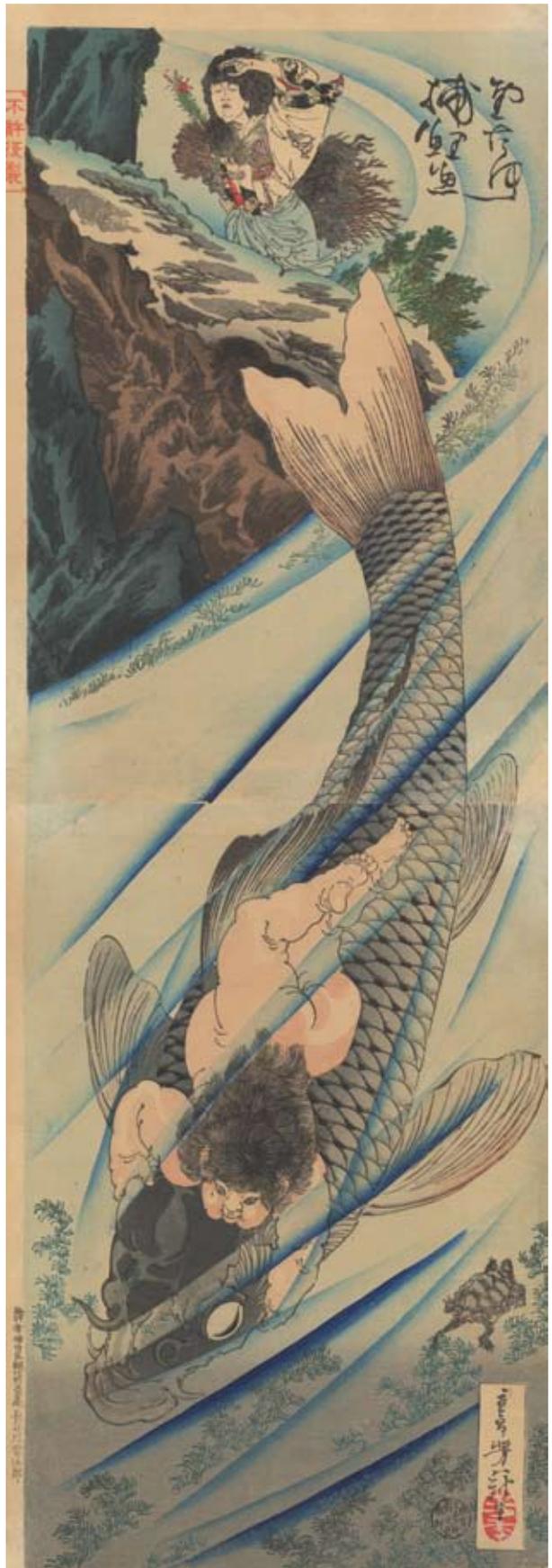
Kintaro and the carp.

Signed *Ojo Yoshitoshi hitsu*, artist's seal
Yoshitoshi.

Published by Hasegawa Tsunejiro in 1887.

Format *oban* vertical diptych, 72,3x25,3 cm.

Another impression is illustrated in Segi 1985,
p. 72.





77. Yoshikuni (Biho) (active ca. 1900's)

Crows in flight in the snow.

Signed *Yoshikuni*, artist's seal *Yoshikuni*.

Published ca. 1890-1900. Format *shikishiban*, 24x25,2 cm. This design is reminiscent of Zeshin's "Crows in flight at sunrise" published in 1888.

The snow is simulated with hand-applied white *gofun*.



78. Ohara Koson (1877-1945)

Crow on a snowy bough.

Signed *Shoson*, artist's seal

Shoson. Published by Watanabe Shozaburo, ca. 1926.

Format *otanzaku*, 38x17,1 cm.

Subject illustrated in Newland et al. no. S5.5.



79. Ohara Koson (1877-1945)

Deer in mountains.

Signed *Koson*, artist's seal *Koson*. Published by Daikokuya, ca. 1910. Format *otanzaku*, 36,5x19,2 cm.

Subject illustrated in Newland et al. no. K 41.9.



80. Ohara Koson (1877-1945)

Mandarin ducks in snow.

Signed *Shoson*, artist's seal *Shoson*. Published by Watanabe Shozaburo, ca. 1926-30. Format *oban*, 38,5x26 cm. First edition.

A later impression is illustrated in Newland et al. no. 148.

81. Ohara Koson (1877-1945)

Hérons wading under the rain.

Signed *Koson*, artist's seal *Koson*. Published by Kokkeido, ca. 1900. Format *otanzaku*, 35,7x18,8 cm.

Another impression is illustrated in Newland et al. no. 10.

82. Ito Sozan (1884-?)

Two parrots.

Signed *Sozan*, artist's seal. Published by Watanabe Shozaburo, ca. 1930. Format *otanzaku*, 38x16,8 cm.





83. Kobayashi Kiyochika (1847-1915)

A *bijin* from the Enpo period.

From the series of triptychs *Hana moyo* (Flower Patterns) published by Akiyama Buemon , ca. 1897.
Signed *Kiyochika*, artist's seal. Format *oban* triptych, 35,3x71,5 cm.



84. Kobayashi Kiyochika (1847-1915)

A *bijin* from the An'ei period.

From the same series as last published by Akiyama Buemon , ca. 1897.
Signed *Kiyochika*, artist's seal. Format *oban* triptych, 35,3x71,5 cm.

85. Yamamoto Shoun (1870-1965)

A young girl holding a basket of fruits.
From the series *Ima Sugata* (Beauties of Today)
published by Matsuki Heikichi in 1907.
Signed *Shoun*, artist's seal.
Format *oban*, cm 36.8x25.3. Another impression is
illustrated in Ota 1993, no. 30.



86. Mizuno Toshikata (1866-1908)

A girl fixing a flower in the hair.
A *kuchi-e* published in 1902 as frontispiece in
the *Bungei kurabu* vol. 14 no. 6. Artist's seal
Toshikata. Format 22,4x30 cm. Subject illustrated
in Merritt and Yamada no. 6.17 and cover.



87. Tomioka Eisen (1864-1905)

A woman holding an umbrella under the snow.
A *kuchi-e* published in 1905 as supplement to the
Bungei kurabu vol. 11 n. 3. Signed *Mosai*, artist's
seal *Eisen*. Format 22,5x29,5 cm.
Subject illustrated in Yamada 2005, p. 313.



88. Charles W. Bartlett (1860-1940)

Kyoto 1916. Also called The Bridge.

Pilgrims, peasants and *geisha* crossing a bridge in Kyoto. From the “2nd series Japan” published by Watanabe Shozaburo in 1916. Signed in red pencil *Charles W. Bartlett*, signed, titled and dated in block, *CWB, Kyoto 1916*. Format *oban*, 25x38 cm.

Another impression is illustrated and fully described in Miles and Saville, no. 31.



89. Miki Suizan (1887-1957)

Willow trees along the village's street under the snow.

Painting on silk mounted on cardboard.

Signed Suizan, artist's seal.

First half of 20th century.

Format *shikishiban*, 27,2x24 cm.



90. Yamamura Toyonari (Koka) (1885-1942)

Iris.

A fan shape painting on gold ground silk. Signed *Koka*, artist's seal, ca. 1930-40. The artist used the name *Koka* especially on paintings and *Toyonari* for his woodblock prints. Format, 16,5x47 cm.



91. Hirano Hakuho (1879-1957)

A standing beauty holding an umbrella while plums' petals are falling.

Painting on silk signed *Hakuho*, artist's seal, ca. 1920-40. Format 56,5x30,5 cm. plus mount.

The artist is well known for his few woodblock prints of *bijin* published by Watatanbe Shozaburo.



92. Domoto Insho (1891-1975)

The New Year's toilette.

A young woman holding up a hand-mirror adjusting the back of her traditional coiffure; part of New Year's decorations is visible on the left.

Signed *Insho* and artist's seal *Insho*.

First edition, with mica background, published by Baba Nobuhiko in Kyoto.

With the original wrapper and attached label giving the date Showa 6 (1931). Impression no. 60 of 250. Format *dai oban*, 51x36 cm.

For two later impressions, without mica and dated 1935 on the margin see Newland and Shinji no.234, Brown et al. no. 65.



93. Hashiguchi Goyo (1880-1921)

Woman at a hot-spring inn.

Dated 1920, signed *Goyo ga*, artist's seal.

Privately published by the artist's family. Format 44,5x26,5 cm.

Another impression with yellow mica background similar to this example is illustrated in Stephens 1993, no. 134.

For an impression with silver mica background see Newland and Shinji no. 22.

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