

Japanese Prints and Rare Books from a Distinguished Private Collection; and Other Works of Art

松の尾の神の菌々
田唐富州

福和内成
坂弘



Japanese Prints and Rare Books
from a Distinguished Private Collection;
and Other Works of Art



Detail, no.1:
Wisdom (Chi)
Utagawa Toyokuni I

Exhibition:

26th October – 6th
November 2022

4 Cromwell Place
London SW7 2JE

Conditions of sale

All works of art are guaranteed
genuine and as described.

Prices of the works described in
this catalogue and condition reports
are available on request.

VAT will be charged if applicable.
Shipping and insurance will be extra.

We have additional items in stock
and enquires are welcome.

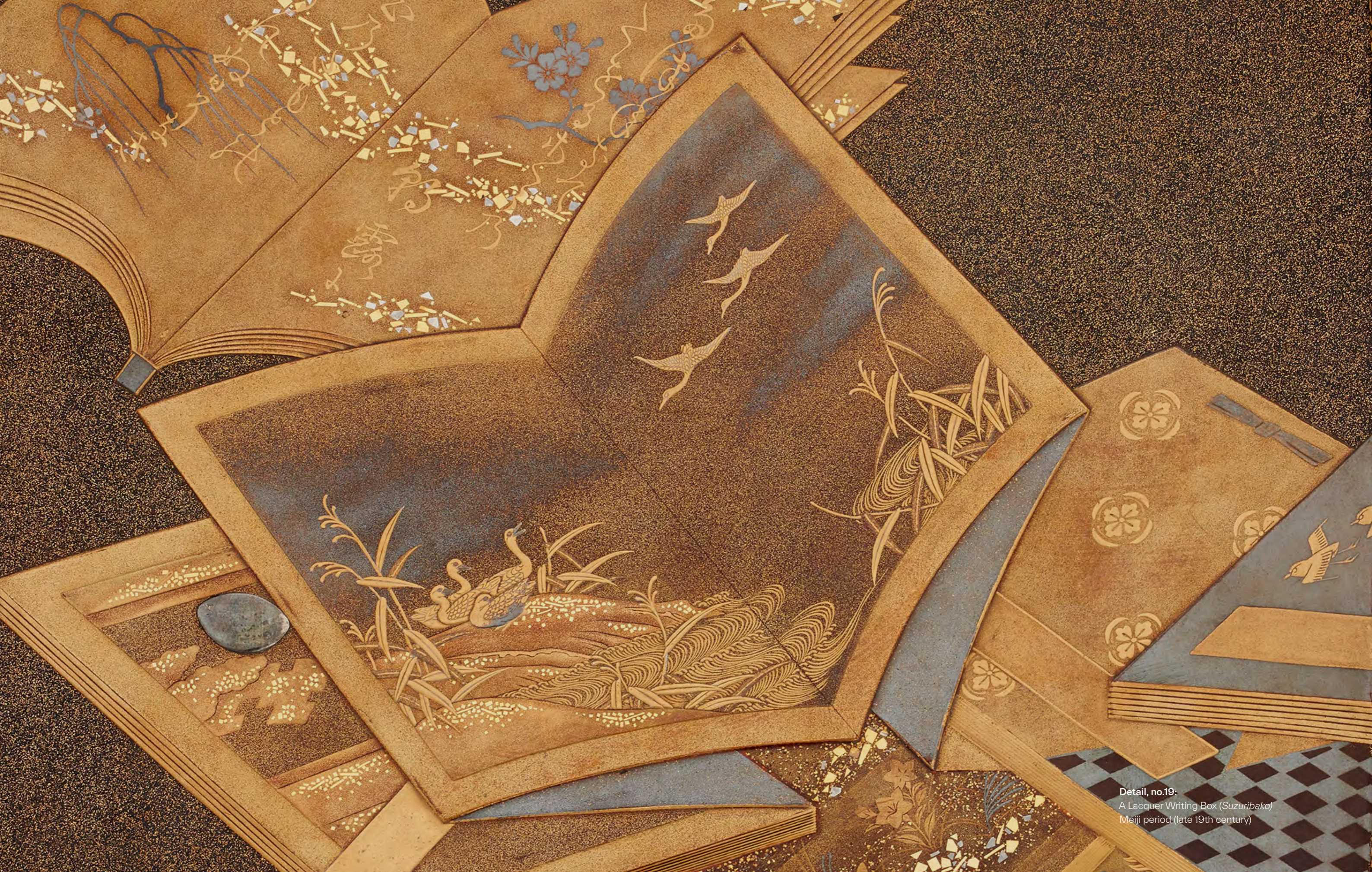
Designer:

Aaron Canning, Salzburg

Photography:

Matt Spour, London

© 2022 Anastasia von Seibold Limited



Detail, no.19:
A Lacquer Writing Box (Suzuribako)
Meiji period (late 19th century)

Contents



Detail, no.17:
Poem by Dainagon Kinto
Utagawa Kuniyoshi

- 10 Woodblock prints and illustrated books nos. 1 - 18
- 48 Lacquer, nos. 19 - 20
- 52 Folding screens, no. 21
- 55 Glossary

Wisdom (*Chi*)

Utagawa Toyokuni I
(1769 - 1825)

Woodblock print

Series: Fashionable Five Virtues (*Furyu jin-gi-rei-chi-shin*)

Signed: *Toyokuni ga*

Date: circa 1795

Censor's seal: *kiwame* (approved)

Publisher: Izumiya Ichibei (Kansendo)

Vertical *oban*: 38.7 × 25.4 cm. (15 ¼ × 10 in.)

A courtesan wearing a kimono decorated with irises stands beside a screen with a lantern and a kettle behind her. The print is from a set illustrating the 'The Fashionable Five Confucian Virtues', (*Furyu Jin-gi-rei-chi-shin*), this design illustrating 'wisdom', (*chi*). The 5 virtues are *Jin* (Benevolence), *Gi* (Justice), *Rei* (Decorum), *Chi* (Wisdom or Intelligence) and *Shin* (Good faith). Each virtue is represented by a courtesan in a different pose in a brothel.

OTHER IMPRESSIONS:

The British Museum, London, museum no. 1909,0618,0.86 ■ [VISIT](#)

The Museum of Fine Arts, Boston, accession no. 21.6937 ■ [VISIT](#)



The Jewel River of Plovers (*Chidori no Tamagawa*)

Chobunsai Eishi
(1756-1829)

Woodblock print

Series: Six Jewel Rivers (*Mu Tamagawa*)

Date: circa 1795

Censor's seal: *kiwame* (approved)

Publisher: Nishimuraya Yohachi (Eijudo)

Vertical *aiban*: 32.3 × 21.9 cm. (12 ¾ × 8 ⅝ in.)

Provenance: A Distinguished Private Collection

The term *tamagawa* (jewel river) is often used in classical Japanese poetry to describe a particularly beautiful river. By the Edo period six specific rivers had become identified as the *Mutamagawa* and were popularised by poets and artists.

The poem by Priest Noin (998-1050) reads:

Evening descends	<i>Yu sareba</i>
as winds from the sea	<i>shio-kaze koshite</i>
blow across Jewel River	<i>Michinoku no</i>
of Noda in Michinoku	<i>Noda no Tamagawa</i>
where flocks of plovers cry	<i>chidori naku nari</i>

Translation by John T. Carpenter

OTHER IMPRESSIONS:

Another impression of the same print is in the collection of The Portland Art Museum, accession no. 32.247 ■ [VISIT](#)



Anthology of 'Crazy Verses' (*kyōka*)
by Fifty Poets of the Tenmei Era
([*Tenmei shinsen gojunin isshu*]
azumaburi kyōka bunko)

Kitao Masanobu (Santo Kyoden) (1761-1816)

Woodblock-printed illustrated book
One volume, complete
Date: 1786 (Tenmei 6)
Publisher: Tsutaya Juzaburo (Koshodo)
Editor: Ishikawa Masamochi
Block carver: Seki Jiemon
Binding: *fukurotoji* (pouch binding), dark orange covers, brocade-covered
outer covers added by the collector E. Gillet
27.5 × 18.3 cm. (10 7/8 × 7 1/4 in.)

Comprising: title page; two-page preface signed *Yadoya Meshimori*
(Ishikawa Masamochi (1754-1830)); fifty single-page illustrations of poets
accompanied by *kyōka* poems; colophon signed *Kitao Denzo Masanobu*,
sealed *Santo* and *Masanobu no in*, and block carver and publisher details
stated as above, dated Tenmei 6 (1786)

Provenance:
A Distinguished Private Collection

Published: Hôtel Drouot, Paris, *Collection Louis Gonse (Troisième Vente)*,
auction catalogue, April 1926, Lot 435, p. 40





Image credit:
 Rekisentei Eiri (active circa 1781-1818),
 Portrait of Santo Kyoden, the Master
 of Kyobashi, circa 1795,
 The Art Institute of Chicago

This book was part of a fashion for portraying living poets of humorous 'crazy verse' (*kyōka*). Fifty male and female poets are shown, one per page and each accompanied by a single representative poem. Wittily parodying the conventionalised portraits of poets of classic verse (*waka*) from the past. On the left side of one double page is the female *kyōka* poet Tamago no Kakujo, dressed in a layered kimono and standing beside a folding screen with reed-blind panel inserts, holding her kitten on a lead. This is a visual parody of an incident in The Tale of Genji involving Genji's wife, the Third Princess and her small Chinese cat, which ran out through the blinds onto the veranda, chased by a larger cat, exposing her to Kashiwagi, a young noble with whom she then has an affair. On the right side of this double page is Hezutsu Tosaku, a poet from Edo seated with a kitten in his lap and gazing at the woman opposite. This too is an allusion to the relationship between Kashiwagi and the Third Princess, where Kashiwagi suffers remorse over the affair and acquires her cat as a surrogate.

Kitao Masanobu (1761-1816) was a painter, print artist and author. As an artist he used the name Kitao Masanobu, but as an author he would also use the name Santo Kyoden. A senior pupil of the founder of the Kitao school Kitao Shigemasa (1739-1820), Masanobu produced some single-sheet prints, and was one of the leading authors and illustrators of *kibyōshi*, *ehon* and *kyōka* anthologies.

For further reading, see the Rietberg Museum, *Love, Fight, Feast: The Multifaceted World of Japanese Narrative Art*, exhibition catalogue, (Zurich, 2021), entry to no. 69 ■ [VISIT](#)



OTHER IMPRESSIONS:

Smithsonian, National Museum of Asian Art, Washington, (previously in The Gerhard Pulverer Collection), accession no. FSC-GR-780.331 ■ [VISIT](#)

The MET, New York, accession no. 2013.889 ■ [VISIT](#)

The Fitzwilliam Museum, Cambridge, accession no. P.545-1943 ■ [VISIT](#)

Harvard Art Museums/Arthur M. Sackler Museum, accession no. 1978.477.15 ■ [VISIT](#)

The Actors Segawa Kikunojo III and Ichikawa Yaozo III

Katsukawa Shuntei
(1770-1824)

Woodblock print, mica background
Signed: *Shuntei ga*
Date: 1799
Publisher: Enomotoya Kichibei
Vertical *oban*: 37 × 24.5 cm. (14 5/8 × 9 5/8 in.)

Provenance: A Distinguished Private Collection

Here the actor Segawa Kikunojo III performs as Kikusui, daughter of Kusunoki Fuden, alongside the actor Ichikawa Yaozo III in the role of Shirai Denzo, fencing master of the Ohashi school. This performance was from the drama *Onna Moji Fude no Michinoku*, staged at the Ichimura Theatre on 26th July 1799.



Picture Book of Flowers of Pleasure (*Tanoshimi Gusa*)

Attributed to Kubo Shunman
(1757-1820)

Woodblock-printed illustrated book
3 volumes, complete
Date: 1796 (Kansei 8)
Binding: *fukurotoji* (pouch binding)
22.5 × 15.4 cm. (8 7/8 × 6 in.) (each volume)

Comprising:

Volume one: one-page preface signed *Ichiyosei Shujin* (*haikai* poet Tani Sogai (1717-1809)), dated *Kansei hinoe tatsu natsu no hi* (a summer day in 1796); two single-page, and nine double-page illustrations

Volume two: two single-page, nine double-page illustrations

Volume three: four single-page, and nine double-page illustrations

No colophon, the inside back cover with announcements of publications by Yamazaki Kimbei

Provenance:

A Distinguished Private Collection

Published: Hôtel Drouot, Paris, *Collection Ch. Haviland, Estampes Japonaises. Livres Illustrés*, (Dix-huitième Vente), auction catalogue, 2-4 June 1927, Lot 562

Tanoshimi gusa is organised into three volumes according to the popular theme 'Snow, Moon and Flowers' (*Settsugekka*), with volume one representing 'Flowers', volume two 'Moon' and volume three 'Snow'. The scenes depicted in each volume are of temple and shrine visits and various activities relating to each of the three *Settsugekka* themes. For example, the first double-page illustration in volume one depicts the *Hanashizume no matsuri*, which was held at the Omiwa shrine in late spring, for good health. It was believed that the scattering of blossoms in the wind was linked to the spread of epidemics. Volume two includes a lively double-page illustration of a moon rabbit pounding *mochi* with the help of a frog, with further rabbits and frogs assisting in the production. Volume 3 includes an illustration of a group of men, women and children making snow sculptures. During the Edo period, as a winter amusement, children often made snow sculptures and the two most popular types were the snow rabbit (*yuki usagi*) and the snow Daruma (*yuki Daruma*), pictured here. A crouching man is making a *yuki usagi* on the veranda of a building watched in amusement by a young woman and excited child, whilst another man pulls a giant snowball with the help of two children. Another man is standing holding a brush and inkstone having just painted the finishing facial touches to a *yuki Daruma* behind him. He appears to be pointing out his work to the courtesan seated on the veranda.



OTHER IMPRESSIONS:

Very few copies of this book are recorded.

Another copy is in the collection of The National Museum of Asian Art, Smithsonian (Gerhard Pulverer Collection), accession no. FSC-GR-780.384.1-3. That copy has covers with red stylised chrysanthemum flowers, and a different announcement page in volume three which announces publications by Tsutaya Juzaburo ■ [VISIT](#)

Moths and Butterflies

Kubo Shunman
(1757-1820)

Woodblock print, *surimono*, embellished with embossing and metallic pigments
 Series: An Illustrated Collection of Butterflies for the Kasumi Group (*Kasumi-ren guncho gafu*)
 Signed: *Sho Shunman sei*
 Date: circa 1804-18
 Privately issued
Shikishiban: 19.3 × 17.1 cm. (7 5/8 × 6 3/4 in.)

Provenance: A Distinguished Private Collection

From the extremely rare and beautiful series titled An Illustrated Collection of Butterflies for the Kasumi Group (*Kasumi-ren guncho gafu*). The set comprising eight designs, each with the name of the Kasumi Group in a fan-shaped cartouche, above the series title. Each design with poems around the insects. The poems on this beautiful print are by Dento Fuso and associates.

Considered amongst the most exquisitely printed of all *surimono*, a complete set can be found in The MET, New York, accession nos. JP2357, JP2355, JP2356, JP2360, JP2354, JP2358, JP2359, JP2270 ■ [VISIT](#)

OTHER IMPRESSIONS:

Harvard Art Museums/Arthur M. Sackler Museum, accession no. 1933.4.1373 ■ [VISIT](#)



Moths and Butterflies

Kubo Shunman
(1757-1820)

Woodblock print, *surimono*, embellished with embossing and metallic pigments
 Series: An Illustrated Collection of Butterflies for the Kasumi Group
 (*Kasumi-ren guncho gafu*)
 Signed: Sho Shunman sei
 Date: circa 1804-18
 Privately issued
Shikishiban: 18.9 × 16.7 cm. (7 ½ × 6 ⅝ in.)

Provenance: A Distinguished Private Collection

Here the butterflies and moths are accompanied by poems by Aitei Hoju and an associate.

Considered amongst the most exquisitely printed of all *surimono*, a complete set can be found in The MET, New York, accession nos. JP2357, JP2355, JP2356, JP2360, JP2354, JP2358, JP2359, JP2270 ■ [VISIT](#)

OTHER IMPRESSIONS:

Harvard Art Museums/Arthur M. Sackler Museum, accession no. 1933.4.1372 ■ [VISIT](#)



Picture Album Transmitting the Spirit: The Hokusai Drawing Style ([*Denshin Kaishu*] *Hokusai gashiki*)

**Katsushika Hokusai
(1760–1849)**

Woodblock-printed illustrated book

One volume, complete, 1st edition

Preface dated: 1818 (Bunsei 1)

**Binding: *fukurotoji* (pouch binding), original brown covers and title slip
26.7 × 18.1 cm. (10 ½ × 7 ⅛ in.)**

Comprising: three-page preface signed *Keizan Shoshi*, frontispiece, one single-page illustration, followed by nineteen double-page illustrations and two single-page illustrations (numbered 1–20), and one single-page illustration (numbered 21), no colophon.

Provenance: A Distinguished Private Collection

Ann Yonemura notes that "*Hokusai gashiki* (Hokusai's painting style) contains full-size, often double-page, illustrations that express the artist's mastery of composition, line, and pattern as well as the styles and subjects of established schools of artists, such as Kano and Maruyama-Shijo.... Many of Hokusai's illustrations express a mature and distinctive personal style that set him (and his followers) apart from other artists working at the time and promoted his reputation as an innovative and independent master. His sympathetic focus on the labour and hardships of the common people and the bonds among families striving to survive is characteristic of this volume and is a recurring theme in his later colour prints, books, and paintings."¹

The reader, on turning the pages of *Hokusai gashiki* is presented with a wonderful array of illustrations which transition somewhat randomly from mythological tales, sweeping landscapes, figural scenes of rural daily life, birds, fish and sea creatures, even an extreme close-up of a basket of flowers. One such mythological scene depicts Chinnan sennin, a sage possessed of supernatural powers, surrounded by other sages on a rocky shore, invoking the dragon from his alms bowl, as he is often depicted. A single-page illustration shows Minamoto Yorimitsu (948–1021) seated beneath The Earth Spider poised menacingly above in a giant web (see image detail, left). Another double-page shows a group of woodcutters enjoying a break from their work to smoke pipes, whilst travellers laden with luggage look on as they pass by.

1. See commentary to accession no. FSC-GR-780.223, *The World of the Japanese Book: The Gerhard Pulverer Collection* ■ [VISIT](#)



Image Detail



OTHER IMPRESSIONS:

A slightly later printing of *Hokusai gashiki* was issued with pink and grey colour blocks added to the illustrations, and with orange covers. The first edition, as here, has uncoloured illustrations. Copies of both editions are in The Gerhard Pulverer Collection, The National Museum of Asian Art, Smithsonian, accession nos. FSC-GR-780.223 (1st edition) and FSC-GR-780.224 (later edition) ■ [VISIT](#) ■ [VISIT](#)

Kiho's Picture Book (*Kiho gafu*)

Kawamura Kiho
(1778-1852)

Woodblock-printed illustrated book

One volume, complete

Publisher: Yoshida Shinbei (Bunchodo), Kyoto

Date: 1827 (Bunsei 10)

**Binding: *fukurotoji* (pouch binding), original pale blue covers
printed with waves in mica**

25.8 × 17.7 cm. (10 ⅞ × 7 in.)

Comprising: four-page preface signed *Ichiun Dojin* and sealed, dated Bunsei 7 (1824); single-page frontispiece signed *Soin* (Nakajima Soin (1779-1855) and sealed *Nakajima*; thirty double-page illustrations; a single-page postscript signed *Kiho* and sealed; eight pages of announcements of publications by Yoshida Shinbei (Bunchodo); colophon dated Bunsei 10 (1827) and with publisher details as above.

Provenance: A Distinguished Private Collection

Kiho gafu contains thirty double-page illustrations of various subjects including animals, birds, flowers, landscapes and figural scenes using brush lines in expressive calligraphic strokes. Each illustration is enhanced with the addition of a range of delicate colours and incorporates elements of Chinese literati painting and the naturalism of the Shijo-Maruyama school prevalent in Kyoto at the time. Kiho's work is appreciated for its characterful expressiveness and warm familiarity.

Kawamura Kiho was the pupil of Kawamura Bumpo (1779-1821), one of the leading Kyoto artists of the beginning of the 19th century. Though he was one year older than his teacher he also became his adopted son.

Kiho gafu is known with different dates in the prefaces, postscripts, and colophons, indicating that the book was re-issued over several years. The Arthur Tress Collection (now in the Kislak Center, University of Pennsylvania Libraries) contains three copies, illustrating these differences. One of these, accession no. 19719269, includes a date of Bunsei 7 (1824) in the preface, Bunsei 9 (1826) in the postscript, and Bunsei 10 (1827) in the colophon - which matches the present book offered here. As noted by the University of Pennsylvania Libraries, "the publication dates of the other two impressions in the collection are unknown, as they do not have colophon dates, but they cannot precede Bunsei 9 (1826) given the date of the postscript included in both impressions."¹

1. For further reading and detailed comparison see The Arthur Tress Collection of Japanese Illustrated Books, Kislak Center, University of Pennsylvania Libraries ■ [VISIT](#)



OTHER IMPRESSIONS:

The Arthur Tress Collection, Kislak Center, University of Pennsylvania Libraries, accession no. 19719269 ■ [VISIT](#)

The British Museum, accession no. 1979,0305,0.291 ■ [VISIT](#)

The Portland Art Museum, accession no. 67.17 ■ [VISIT](#)

Bartail Flatheads and Miniature Aubergines (*Kochi, Nasu*)

Utagawa Hiroshige
(1797-1858)

Woodblock print

Series: the untitled series of Large Fish

Signed: *Ichiryusai Hiroshige ga*

Date: circa 1832-33

Privately published, first edition with judge's names

Horizontal *oban*: 25.6 × 36.9 cm. (10 ¼ × 14 ½ in.)

Provenance: A Distinguished Private Collection

The two poems read:¹

The east winds of spring
arrive, true to form, with shoals
of flathead fish
but by summer, to be sure,
you'll find no trace of either.

by Yoshigaki Toshiji

*Haru fukeru
Kaze no n ani ou
Kochi o koso
Natsu wa minahito
Messuru nari kere*

Flathead fish grow up
under wildly pounding waves,
so perhaps that is
why their heads now appear
completely squashed and flattened.

by Magaki Harutomo

*Araku utsu
Nami no shita yori
Umare dete
Kochi wa kashira no
Hishigetari kemu*

The first edition of this series comprised ten prints and was commissioned by an Edo poetry circle to commemorate a *kyōka* competition on the theme of seafood and was printed as a private edition in the form of a *kyōka* poetry album. Prints issued as part of this private edition included the names of the judges in the contest preceding the poems and do not bear publishers seals that were added to the commercial edition issued soon after for wider distribution. The current print offered here is a first edition with the judge's names Kuzubana and Noriho.

1. For the poem translation and further reading see H. George Mann, *Sixty Years with Japanese Prints*, (USA, 2021), cat. no. 118.9, p. 301



OTHER IMPRESSIONS:

First edition:

Museum of Applied Arts (MAK), Vienna, inventory no. BI 24666-8 ■ [VISIT](#)

Commercial edition:

The Museum of Fine Arts, Boston, accession no. 21.9607 ■ [VISIT](#)

Black Sea Bream, Small Sea Bream,
Asparagus Shoots and *Sansho* Pepper
(*Kurodai*, *Kodai*, *Sansho*)

Utagawa Hiroshige
(1797-1858)

Woodblock print

Series: the untitled series of Large Fish

Signed: *Ryusai Hiroshige ga*

Date: circa 1832-33

Censor's seal: *kiwame* (approved)

Publisher: Nishimuraya Yohachi (Eijudo)

Horizontal *oban*: 25.4 × 36.5 cm. (10 × 14 ⅜ in.)

Provenance:

A Distinguished Private Collection

The two poems read:¹

The shadow of a fisherman
Angling for small sea bream
On the night
Of a full autumn moon
Looks like an enlarged blackhead sea bream.
by Tomigaku Uchiyasu

*Mochi no yo ni
Sunadoru ama ga
Kodai tsuru
Kage to okiku
Miyuru kurodai*

When they are accompanied
By lovely small sea breams
Don't the blackhead sea breams
Recall charcoal sticks dressed
With sprigs of cherry blossoms?
by Kaoan Hoshi

*Utsukushiki
Kodai ni soeshi
Kurodai wa
Kuroki ni sashishi
Sakura to ya mimu*

Hayashi Tadamasu (1853-1906) was an important Japanese print dealer in Paris. He supplied much of Western Europe with *ukiyo-e* prints, selling also to Impressionist artists such as Monet and van Gogh.

1. Poem translations from H. George Mann, *Sixty Years with Japanese Prints*, (USA, 2021), cat. no. 118.6, p. 296-7



OTHER IMPRESSIONS:

The Museum of Fine Arts, Boston, accession no. 21.9606 ■ VISIT

Horse Mackerel, Freshwater Prawns,
and Seaweed (*Kuruma ebi, Aji, Yanagitade*)

Utagawa Hiroshige
(1797-1858)



Woodblock print
Series: the untitled series of Large Fish
Signed: *Ichiryusai Hiroshige ga*
Date: circa 1832-33
Publisher: Nishimuraya Yohachi (Eijudo) (no publisher's seal on this impression), mica on the fish and prawns
Horizontal oban: 24.3 × 36.2 cm. (9 5/8 × 14 1/4 in.)

Provenance: A Distinguished Private Collection

The poem reads:

If there is one place	<i>Chiisaku o</i>
known for catching and shipping	<i>Saimaki to iu</i>
mini tiger prawns	<i>Kuruma-ebi</i>
(what we call saimaki)	<i>Shibaura ni koso</i>
That is Shibaura	<i>Tsumite okurame</i>

by Toshinoshita Tomiharu

Shiba was the location of an important prawn industry and *saimaki* is the smallest type of tiger prawn.

1. For the poem translation and further reading see H. George Mann, *Sixty Years with Japanese Prints*, (USA, 2021), cat. no. 118.10, p. 302-3

OTHER IMPRESSIONS:

The Museum of Fine Arts, Boston, accession no. 11.17182 ■ [VISIT](#)
 The British Museum, London, museum no. 1902,0212,0.385 ■ [VISIT](#)

Album of Drawings by Bumpo,
Third Series (*Bumpo gafu* [*sampan*])

Kawamura Bumpo
(1779-1821)

Woodblock-printed illustrated book

One volume, complete

Dated: 1813 (Bunka 10)

Publishers: Kawachiya Kihei and Yoshidaya Shimbei

Engraver: Inouye Jihei

Binding: *fukurotoji* (pouch binding), dark green covers,
26 x 18 cm. (10 ¼ x 7 ½ in.)

Provenance: A Distinguished Private Collection

Comprising: three-page preface signed by Rai Sanyo (1780-1832); eighteen double-page illustrations and thirty-two single-page illustrations; single-page colophon signed *Bumpo*, dated Bunka 10 (1813, also stating the publishers and engravers; followed by four single-pages of publisher advertisements of Yoshida Shimbei.

Kawamura Bumpo was a painter and print artist working in Kyoto. He studied under the Chinese-influenced painter Kishi Ganku (1749-1839) and thereby became familiar with the style of the Maruyama-Shijo painters. He taught painting to the important Confucian scholar Rai Sanyo (1780-1831), who wrote the preface for this book.



Album of Rapid Drawings, Second Volume (*Soseki gafu nihen*)

Fukuchi Hakuei
(active *circa* 1799-1828)

Woodblock-printed illustrated book
Volume two of two volumes, 2nd edition
Date: 1852 (Kaei 5)
Publisher: Buneido
Binding: *fukurotoji* (pouch binding), blue covers with pattern, brocade
outer cover 17.5 x 11.5 cm. (6 7/8 x 4 1/2 in.)

Provenance:
A Distinguished Private Collection

Comprising: title page; two-page preface dated Kaei 5 (1852); forty-nine single-page illustrations in colour; postscript signed *Keichuro Hakuei ga*; single-page publisher announcements.

This charming book contains forty-nine illustrations of birds, animals, sea creatures, vegetables, fruit and plants, all executed in broad brush strokes and delicate colours throughout. The first edition of this book was published as one volume in 1808 (Bunka 5) with the title 頓智早席畫譜 (*Tonchi soseki gafu*), and with uncoloured illustrations.

Siegfried Bing (1838-1905) was a respected dealer of Japanese art, as well as a recognised scholar, researcher, and pioneer of the Art Nouveau movement in France. He spent a year in Japan in around 1881 and developed a passion for East Asian art, playing an important role in spreading knowledge about Japan and Japanese art in the West, at a time when Western collectors were becoming interested in Japanese art. He rose to the top of European art circles alongside his friend and commercial rival Hayashi Tadamasa (1851-1906) who was also based in Paris and worked as a dealer of Japanese art. In 1890 Bing arranged the first comprehensive exhibition of *ukiyo-e* in Europe titled *Exposition de la Gravure Japonaise* at the École Nationale des Beaux-arts, Paris. The exhibition included more than seven hundred prints and four hundred books.



OTHER IMPRESSIONS:

The National Institute of Japanese Literature, Tokyo, houses a first edition fully illustrated online, ID no. 100288871 ■ [VISIT](#)

Another copy of the second edition is in the collection of Kyushu National Library ■ [VISIT](#)

Poem by Sangi Takamura

Uttagawa Kuniyoshi
(1797-1861)

Woodblock print
Series: One Hundred Poems by One Hundred Poets (*Hyakunin isshu no uchi*)
Signed: *Ichiyusai Kuniyoshi ga*
Date: circa 1840-42
Publisher: Ehiko
Vertical *oban*: 38.5 × 25.7 cm. (15 1/8 × 10 1/8 in.)

Provenance: A Distinguished Private Collection

The original *Hyakunin isshu* (one Hundred Poems by One Hundred Poets) was a collection of tanka poems, each written by a different author during the seventh to twelfth centuries and compiled by the renowned scholar and poet Fujiwara no Teika (1162-1241). During the early to mid-nineteenth century there was a boom in popularity of the *Hyakunin isshu*, of which Kuniyoshi's series played a part. The series was not completed, with only fifty-eight designs having been identified. Each print features a rectangular cartouche with the series and print title in one rectangle, beside the classical poem in cursive script.

The poem on this print was composed by the courtier Sangi Ono no Takamura (802-852), a leading poet of his time. The scene chosen to illustrate the poem does not depict the poet himself but instead alludes to the poem's composition just as the poet was setting out by boat for Oki Island, where he was exiled in 837 for refusing to join a diplomatic mission to China.

The poem reads:

O, tell her, at least,	<i>Wada no hara</i>
that I have rowed out, heading toward	<i>yasoshima kakete</i>
the innumerable isles	<i>kogiidenu to</i>
of the ocean's wide plain,	<i>hito ni wa tsugeyo</i>
you fishing boats of the sea-folk!	<i>ama no tsuribune</i>

OTHER IMPRESSIONS:

The Museum of Fine Arts, Boston, accession no. 11.16036 ■ [VISIT](#)
The British Museum, London, accession no. 2008,3037,10611 ■ [VISIT](#)

1. Poem translation from Joshua S. Mostow (*Pictures of the Heart: The Hyakunin isshu in Word and Image*, (Honolulu, 1996)



Poem by Onakatomi no Yoshinobu Ason

Utagawa Kuniyoshi
(1797-1861)

Woodblock print

Series: One Hundred Poems by One Hundred Poets (*Hyakunin isshu no uchi*)

Signed: *Ichiyusai Kuniyoshi ga*

Date: circa 1840-42

Publisher: Ehiko

Vertical *oban*: 36.8 × 25 cm. (14 ½ × 9 ⅞ in.)

Provenance: A Distinguished Private Collection

As in *Poem by Sangi Takamura* (no. 15 in the present catalogue), Kuniyoshi does not depict the courtier-poet Onakatomi no Yoshinobu no Ason (921-991) directly, but instead alludes to his poem through three low-ranking palace guards seated around a watch fire at night, one tending to the fire in a hanging brazier with tongs. The flames from the fire illuminate the branches of a tree beside them.

The poem reads:

Like the fire the guardsman kindles
guarding the imperial gates:
at night burning,
in the day exhausted,
over and over, so I long for her.

*Mi-kakimori
eji no taku hi no
yoru wa moe
hiru wa kietsutsu
mono o koso omoe*

OTHER IMPRESSIONS:

The British Museum, London, museum no. 2008,3037:10629 ■ [VISIT](#)

The Museum of Fine Arts, Boston, accession no. 11.36555 ■ [VISIT](#)



Poem by Dainagon Kinto

Utagawa Kuniyoshi
(1797-1861)

Woodblock print

Series: One Hundred Poems by One Hundred Poets (*Hyakunin isshu no uchi*)

Signed: *Ichiyusai Kuniyoshi ga*

Date: circa 1840-42

Publisher: Ehiko

Vertical *oban*: 36.6 × 24.9 cm. (14 3/8 × 9 3/4 in.)

Provenance: A Distinguished Private Collection

Here the poet Fujiwara no Kinto (966- 1041) accompanied by a page and five attendants, contemplates a waterfall with an overhanging pine tree.

The poem reads:

Although the sound of
the waterfull has ceased,
and that long ago,
its name, indeed, has carried on
and is still heard!¹

*Taki no oto wa
taete hisashiku
narinuredo
na koso nagarete
nao kikoekere*

OTHER IMPRESSIONS:

The Museum of Fine Arts, Boston, accession no. 11.16028 ■ [VISIT](#)

The British Museum, London, museum no. 2008,3037,10631 ■ [VISIT](#)

1. Poem translation from Joshua S. Mostow



Mitsumata Wakarenofuchi

Utagawa Hiroshige
(1797-1858)

Woodblock print

Series: One Hundred Famous Views of Edo (*Meisho Edo hyakkei*)

Signed: *Hiroshige ga*

Publisher: Uoya Eikichi

Sealed: *aratame* (certified), date seal Snake 2 (1857, 2nd month)

Vertical *oban*: 36.5 × 24.6 cm. (14 3/8 × 9 3/4 in.)

Boats loaded with rice bags and barrels of sake glide past on the widest point of the Sumida River, where there is a small island (*nakasu*), forming a fork between the Sumida and Hakozaiki Rivers. This area also was a dividing pool between fresh water and tidewater. Mount Fuji sits on the horizon surrounded by drifting clouds.

The area of reeds in the middle foreground was reclaimed to build a new pleasure quarter in the early 1770s. Landfill of the shallow water began in 1771, creating Nakazu Shinchi (New Nakasu) which according to contemporary records bustled with 93 tea houses. However, the pleasure quarter was demolished in 1789 and was returned to the original shallow water as Hiroshige depicted it here.

OTHER IMPRESSIONS:

A similar impression is in the collection of the Harvard Art Museums/Arthur M. Sackler Museum, object no. 1933.4.135 ■ [VISIT](#)





19

A Lacquer Writing Box
(*Suzuribako*) Meiji period
(late 19th century)



The rectangular writing box with flush-fitting cover is luxuriously decorated with scattered *e-hon* (illustrated books); some lying open, some closed; the interior of the box similarly decorated with scattered books.

The box is decorated overall in gold, silver and black *hiramaki-e*, also with *hirame* and *kirikane* embellishments against a dense *nashiji* ground, the edges of the cover in *gyobu-nashiji*; the interior fitted with a removable tray, rectangular inkstone and silvered-copper water-dropper (*suiteki*) incised with chrysanthemums, with two writing brushes, paper knife and paper pricker.

3.8 × 22.2 × 24.1 cm. (1½ × 8¾ × 9½ in.)

Provenance: St. John's University Collection, New York



A Somada Lacquer Tiered Incense Box (*Jukogo*) Meiji Period (Late 19th Century)

The cover of the box depicts the hermit Lin Pu and a crane beside a blossoming plum tree, bamboo and rocks. The sides and edges with finely inlaid geometric patterns.

The box with two tiers and flush-fitting cover intricately decorated overall with inlays of cut shell and gold and silver foils. The interiors with dense *nashiji*, the rims silver and inner rims in *fundame*.

6.3 × 6.3 × 5.1 cm. (2 ½ × 2 ½ × 2 ½ in.)

Provenance: The Ankarcrona Collection

Published: Eskenazi Ltd., *Japanese Inro and Lacquer-ware from a Private Swedish Collection*, (London, 1996), no. 69, p.70-71.

This ancient and idyllic scene is rendered with an intricate use of *aogai* (lit. blue-green shell). Finely cut and shaped, these tiny pieces of shell were inlaid into a polished black lacquer ground to form highly precise geometric and pictorial designs. The marbled turban (*yakogai* - lit. night-shining shell) was selected for its varying blue, green, pink and violet colour. When turned in the light, the various elements of the design on the cover of the box change colour. The use of shell in this manner was employed particularly by craftsmen of the Somada school. The founder of the school, Somada Kiyosuke is alleged to have studied the technique from Chinese artisans residing in the port of Nagasaki in the early eighteenth century.¹

Sten Ankarcrona (1861-1936) started collecting Japanese works of art as a young officer in the Swedish navy. On his first visit to Japan in the late 1880s he became fascinated by the intricacies of Japanese lacquer, making numerous purchases, and continued to add to his collection after his return to Europe. In 1923, by then an admiral, he went back to Japan at the request of the King of Sweden, at which time he made numerous more purchases. The collection was then further added to by the admiral's descendants throughout the 20th and early 21st centuries.

1. Beatrix von Ragué, *A History of Japanese Lacquerwork*, (Toronto, 1976), p. 197.



Pine Trees
(*Matsu no ki*)

Uenaka Chokusai
(1885-1977)



Pair of six-panel folding screens (*byōbu*)
Signed and sealed: *Chokusai*
Sumi ink and silver leaf on paper
Date: *circa* 1910s
172 × 378 cm. (67 ¾ × 148 ⅞ in.) (unfolded)

The trunks and over-hanging branches of Japanese pine trees fill the full height of this pair of screens. Rendered by brush entirely in varying intensities of black *sumi* ink onto silver leaf applied to paper, the trees are both naturalistic and powerfully contemplative. The treatment of these trees is in the tradition of ink wash painting which originated in China during the Tang dynasty (618-907), which promoted virtuoso brushwork, as well as communication of the 'essence', or 'spirit' of the subject, over realistic imitation. The rendering of the pine trees on these screens is reminiscent of the 18th century screen paintings of Maruyama Okyo (1733-1795) and other artists of the Maruyama-Shijo School.

Uenaka Chokusai was born in Nara and studied painting under Fukada Chokujyo (1861-1947), Hashimoto Gaho (1835-1908) and Yamamoto Shunkyo (1891-1933). He also became a disciple of Nichiren Buddhism under Tanaka Chigaku (1861-1939).

OTHER WORKS IN PUBLIC COLLECTIONS:

The National Museum of Modern Art, Tokyo, object no. J00188 ■ [VISIT](#)

The National Museum of Modern Art, Kyoto, object no. J00774 ■ [VISIT](#)



Detail, no.16:
Poem by Onakatomi no Yoshinobu Ason
Utagawa Kuniyoshi



Glossary

A

Aratame: 'certified'. Censorship seal on prints.

B

Byobu: lit. 'wall wind', or 'protection from wind'.

Folding screens constructed of paper or silk attached to a wood frame which is often lacquered. The paper surface often embellished with gold or silver leaf, which is then painted with the desired subject.

C

Chutzaku: paper format for prints, approximately 38 × 13 cm. (15 × 5 in.).

F

Fukurotoji: lit. 'pouch-binding' or bound pocket books. The most common type of book-binding in Japan, where sheets of paper are inscribed or printed on one side, folded, assembled with covers and then stitched along the spine. Each double-page forms a pouch or *fukuro*, which is open at the top and bottom.

Fundame: lacquer technique; fine metal dust sprinkled onto wet lacquer to give a smooth, matt metallic appearance.

G

Ga: picture, drawn by... Used in artists' signatures.

Ginpun: silver powder used in lacquer.

H

Hiramaki-e: lacquer technique; low-relief lacquer decoration.

Hirame: flat gold flakes applied to lacquer surface.

Hitsu: 'drawn by...'. Used in artists' signatures.

I

Inro: small medicine box, usually lacquered.

K

Kacho-e: lit. 'bird and flower pictures'.

Kanzashi: long ornamental hairpins.

Keuchi: lacquer technique in which details are applied in *hiramaki-e* over *hiramaki-e* or *takamaki-e*.

Kinji: shiny gold lacquer ground.

Kinpun: gold powder used in lacquer.

Kiri: paulownia tree.

Kirikane: small squares of cut gold foil inlaid into lacquer.

Kiwame: 'approved'. Censorship seal on prints.

Kyoka: a comic form of poetry.

M

Mica: a powdered mineral used as decoration on woodblock prints. When applied to wet ink with gelatin to thicken and allowed to dry, it sparkles and reflects light.

N

Nashiji: irregularly-shaped flakes of gold suspended in clear or yellowish lacquer.

O

Oban: paper format for prints, approximately 38.1 × 26 cm. (15 × 10 ¼ in.).

Ojime: bead for tightening the cord of an *inro*.

S

Saku: 'made by...'. Used in artists' signatures.

Shakudo: alloy of copper and gold with a blue-black colour.

Shibuichi: alloy of copper and silver with a grey-green colour.

Shikishiban: square paper format used mostly for *surimono*, approximately 20 × 17 cm. (7 ⅞ × 6 ⅝ in.).

Surimono: a privately commissioned print for distribution at New Year or on special occasions. Usually carefully and sumptuously printed.

Suzuribako: box for storing writing implements.

T

Takamaki-e: lacquer technique in which lacquer is built up in high-relief.

Tebako: a formal lacquer box for accessories.

Togidashi: lacquer technique where the design is revealed by polishing away additional layers of lacquer.

U

Uchikomi: inlay into lacquer of pure gold nuggets.

Y

Yoshiwara: licensed pleasure quarters in Edo, established by the shogunate.



ANASTASIA VON SEIBOLD
JAPANESE ART 日本美術

avsjapaneseart.com
4 Cromwell Place London SW7 2JE
United Kingdom