



Oranda Jin



Japanese
painters' pottery
and paintings

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ORANDA JIN
Japanese paintings & painters' pottery
Jon & Senne de Jong
orandajin.com



Voor mijn lief, voor Marleen

Marleen, my wife, Senne's mother, started the ceramics branch of Oranda Jin.

During one of our visits to Japan, she told me she would like to have something to do herself, instead of following me hunting scrolls. This made her feel like a dog she said – what does that say about me? In line with our regular specialisation, she decided to look for pottery decorated or made by painters. The City Museum of Modern Art in our hometown, 's-Hertogenbosch, has a well-known collection of ceramics made by painters such as Picasso, Matisse, Dufy. This coincidence validated what we envisaged and gave us a sense of confidence.

In earlier years, Marleen had learned about the nun, poet and painter Rengetsu. Rengetsu's work was her first love. It introduced her to painters' pottery, but she was not aware of its rarity – in fact, the field did not exist yet. Until our first publication on the subject, no one seemed to have noticed this phenomenon, not even in Japan, and no one was, as yet, specialising in it. Starting from scratch would be a lonely business. Marleen would be the one-eyed queen in the land of the blind. Would be – she died five years later. On her deathbed I made her a kind of promise to see to it that she had not started this in vain, and that there would be a publication, combined with a show.

So here we are: six years later, a few brave collectors richer, and a stock collection that has grown into something worthy of an exhibition. Interestingly, we now had to find paintings to fit the pottery; so the perspective changed. We came across new areas, areas we had never bothered to explore before. But

looking at artists, most of them unknown in the West, from a reversed perspective, we found some of them amazingly good and interesting.

Most painters' ceramics were produced for the tea ceremony, for special occasions, or in commemoration of events and persons. This is why they are so rare.

Even though Tomioka Tessai must have decorated an enormous amount of *fuchin* (scroll weights) as mementoes, they are still hard to find. His tea sets have a recurring subject: a student preparing tea for his teacher. Chokunyu also has his subject, 'The hope of the duke', an angler in a boat under a weeping willow, which, in my opinion, points at commissions on a regular bases.

Powdered green tea, *matcha*, has been known in Japan since the 13th century. *Sencha*, leaf tea that has to be steeped, was imported from China at the end of the 16th century.

The tea ceremony was a privilege of the elite, and individual tea schools and tea masters each had their own preferences and focuses. Ceramic tea utensils were commissioned from established kilns in Kyoto, for instance those of the Rokubei and Dohachi families, but also from the Owari kilns near Nagoya. In some cases, painters worked for these kilns as decorators. Others, including Chokunyu and Tessai, were themselves deeply involved in the tea ceremony, and they made their own utensils. Rengetsu's distinctive tea ware was often hand shaped and inscribed with her own poetry. It was very popular, also among the commoners of Kyoto.

Jon de Jong, summer 2017

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painters' pottery
Jon & Senne de Jong
Kalverstraat 28,
5223 AD 's-Hertogenbosch,
The Netherlands
+31 73 621 89 51
orandajin@home.nl
www.orandajin.com

Please visit our web gallery.
We post updates every
first week of the month.

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Tessei 11.3

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NOTE Unless stated otherwise the poetry and other inscriptions were translated by Henri Kerlen.
Translations of Rengetsu's poetry by The Rengetsu Foundation Project. http://rengetsu.org/poetry_db/index.php

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For more information, more photo's (of signatures and mounting) see <http://www.orandajin.com/cat27>

Short introduction

In the art historical field, the history of Japanese potters and their produce somehow still seems a matter for the specialist, which is a shame, because Japan has a rich ceramic tradition: from the magnificent pots that were already made during the Jōmon period (14000–300 BCE) up until Japanese ceramic art today. And sometimes a very special group of these ceramics can be singled out, such as the ceramics that were especially decorated by the best Japanese painters. These will be shown in this catalogue.

Japanese ceramics can be divided into three main groups according to the type of clay they are made of: earthenware, stoneware and porcelain. Ceramics workshops are mostly located in those regions where the necessary raw materials are readily available. Porcelain is made of a specific kind of clay, called kaolin or china clay. A characteristic of this clay is that it can be fired at a high temperature – 1100° - 1300° C – without losing its shape. At such high temperatures, the very fine particles fuse. The firing technique is crucial to the process. Altogether, it takes three days to fire porcelain. On the first day, the kiln is filled with objects, on the second, the kiln is fired and on the third, the kiln is allowed to cool down again. Stoneware is also fired at a high temperature of about 1000° - 1300° C, which makes it a hard kind of ceramic. The main characteristic of earthenware is that it is soft and porous. It can only be fired at 600° - 800° C; at higher temperatures the clay burns and crumbles. Normally earthenware objects need to be glazed to make them waterproof. The production of earthenware and stoneware has a very long history in Japan. Porcelain, however, has only been produced since the second half of the sixteenth century, when the main raw material, kaolin, was discovered here.

Many of the art ceramics in this catalogue are described as *Arita*, *kyōyaki* and *Bizenyaki*. These names refer to the production sites of the different types of ceramics – the verb *yaku* means 'to bake' or 'to fire'. Perhaps the most famous production site is *Arita*,

on the island of Kyūshū, especially known in the West for the blue and white porcelain that was so popular in the Netherlands of the seventeenth and eighteenth century. *Kyōyaki* or *kyō* ware comes from the city of Kyoto and includes a wide variety of over glazed stoneware that dates back to the eighteenth century. *Bizen* ware belongs to the group of red and brown stoneware and developed from a type of pottery known as *sue* ware which was first produced at the end of the fifth century.

The import of tea and ceramics from China had a major influence on the production of ceramics in Japan. Tea was probably introduced in the country in the ninth century by a Buddhist monk called Eichū (743-816). The drinking of tea gradually developed into a complex ritual called *chanoyu* (lit. 'hot water for tea'), which is still widely practised today. Apart from the preparation and drinking of tea, the ritual includes art forms such as calligraphy, poetry and even flower arrangements. At first, *chanoyu* favoured Chinese utensils, including pottery. From Fukien province in China the rough and glazed stoneware called *jian* ware was imported for drinking tea.

In Japan, these types of ceramics are known as *tenmoku* after the Tianmu (Jap. Tenmoku) temple, where the pottery was first produced. In the fifteenth century more and more domestic wares were introduced into the tea ritual and in the same century the Zen-Buddhist concept of *wabi-sabi* changed the idea of beauty. As a result imperfections became an important characteristic of tea ceramics and ceramic production on the whole. The influence of *wabi-sabi* is still visible in ceramic production today.

The pottery in this catalogue mostly dates from the nineteenth and early twentieth century and shows a variety of painting styles and ceramic techniques. This can be seen as a result of a long artistic tradition that is still alive today, but also needs some help to be recognised and appreciated. Hopefully there will be many (new) enthusiasts who will enjoy these unique objects – with or without a cup of tea.

Suzanne Klüver

1. Taigadō

After the death of Ike no Taiga (1723-1776) the Taiga Society erected the Taigadō, a hall devoted to the memory of the master. In 1787 it installed Aoki Shukuya (c. 1735-1802) as Taigadō II, and after 1797 Yamaoka Geppō (1760-1839) as Taigadō III. They were required to maintain both Taiga's heritage and the newly built hall.



▲ Takahashi Dōhachi I (1740-1804) & Taigadō II (Shukuya), or III (Yamaoka Geppō [1760-1839]) (attributed to)
Aka-e of the Heart Sutra together with a landscape
Kyōyaki
C. 1800
Signed: *Taigadō, Dōhachi*
Seals illegible
Grey crackled kyōyaki, with an aka-e, red overglaze painting and calligraphy, Ø 12.8 x 9



◀ A bridge playing with the moon
Nanga
Signed: Yo Shukuya sha
Seals: Yo Shummei, Yo Shukuya
Sumi and a little colour on paper,
27.3 x 65.5

Aoki Shukuya (C. 1735-1802) lived in Kyoto. He was born in Ise, but claimed to have Korean ancestors. When he was about fourteen, Shukuya became a pupil of Taiga. He was considered his best pupil, and remained his closest follower. After he was installed at the Taigadō in 1787, however, he lived as a recluse for more than ten years, working in his own variant of Taiga's style and neglecting the master's heritage.



▲ Set of 5 tea cups: Bon odori, Bon festival dance
Kyōyaki
C. 1802
Signed: Nichōsai with kakihan
Sometsuke (Seikaiji) porcelain with a cobalt blue underglaze decoration, Ø 9.5 x 4.3 each
Authorised by Mizuchi Roseki (1872-1919), a haiku and waka poet from Osaka, a friend of Masaoka Shiki and an authority on Yosa Buson (1716-1783)

The outside decoration shows seven figures celebrating Obon, a festival held in August to honour the spirits of the dead.
The inside decoration shows three festival lanterns.



◀ Mother dressing up her son for hakamagi,
It is indisputable
that the boy has status now
among all who are present.

Haiga style
Signed: Nichōsai no hitsu
Seal: Nichō
Sumi and light colours on paper, 106.2 x 30.9

Hakamagi is the occasion a little boy wears a hakama, a formal divided skirt, for the first time.

3. Go Shun (1752-1811)

During the eighteenth century Go Shun and Maruyama Ōkyo (1733-1795) were the most influential painters of the Kansai area. In about 1772 Matsumura Go Shun became a pupil of Yosa Buson (1716-1784).

He learned his teacher's typical Nanga style, as well as *haiga*, a sketchy painting style related to *haikai* poetry. In 1782 he took the name Go Shun. He was the founder of the Shijō School.

► Moon and forest in spring
Haru-rin kotsuki no zu
Shijō
Signed: *Go Shun*
Seal: *Go Shun noin*
Colours on silk, 113.4 x 38.6
Authorised by the Shijō painter Yokoyama Seiki (1792-1864).



◀ Chawan, tea bowl -
Spring bamboo, *Harutake*
Kyōyaki
C. 1800-1810
Signed: *Go Shun saku*
Wheel-turned kyōyaki with a fine cracked glaze and an underglaze decoration,
Ø 12.2 x 7



▲ Set of 5 decorated haku Nankin myōwan,
white china tea cups
Miscellaneous verses hurriedly written with a piece
of kindling.
- this snow comes from benevolent clouds.
- light settles upon the noble man.
- the tree with the peaches of immortality is in the old orchard.
- the full moon meets the clear stream.
- spread good things to all directions.

Nanking style
Box inscribed in 7th month of 1846
Signed: *Sūō sha*
White Nanking porcelain with coloured overglaze decorations, Ø 8.1 x 4



◀ Southern Chinese landscape
Rain is coming to the peaks of Wu
It is cold on the empty terrace
Wind is whipping the river of Chu
Many sails in the distance.

Nanga
Signed: *Sūō sha*
Seals: Kanboku Seifuku, Höchiku Jōsha, Shūsui (tp)
Colours on silk, 116 x 36.3
Authorised in 1909 by Kaioku's pupil Kobayashi Takusai (1831-1916).

4. Nukina Kaioku (1778-1863)

Kaioku (Sūō) was born as the 2nd son of a martial arts teacher in the service of the Hachisuka domain in Awa Province. He was allowed to pursue Confucian studies, poetry and calligraphy because of his weak constitution.

He decided to be a Confucian scholar, studying with several teachers, and also mastered many calligraphic styles.

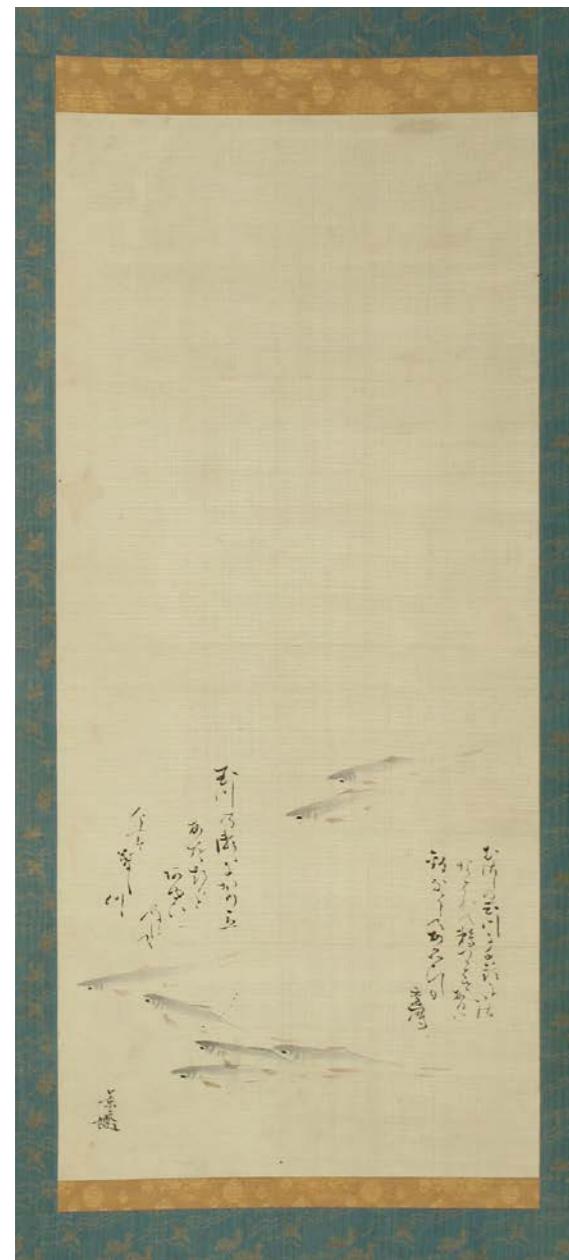
He is considered one of the greatest calligraphers of the late Edo period. In 1811 he settled in Kyoto, where in 1828 he established the Suseidō, his own school. In Nagasaki he studied Nanga painting under the Zen monk Hidaka Tetsuō (1791-1871). After the death of Rai San'yō (1780-1832), Kaioku became the most celebrated bunjin artist in Kyoto.

5. Matsumura Keibun (1779-1843)

Keibun was the younger brother of the painter and poet Matsumura Go Shun (# 3). Go Shun was, in fact, 27 years older than Keibun, and took care of his education. After Go Shun's death in 1811, Keibun inherited the studio on Shijō Street. Together with Okamoto Toyohiko (1773-1845), he carried on the Shijō School.

► With Kiyomizu Rokubei II (C.1797-1860)
Tabakubon, ash pot
Men pulling a boat
Kyōyaki
Signed: *Kakihan* [of Keibun] & *Kiyomizu*
Wheel-turned kyōyaki, with an underglaze decoration, Ø 12 x 10.2

Rokubei II was the son of Rokubei I (C.1733-1799), the second generation of this famous family of Kyoto potters.



◀ With Kamo no Suetaka (1752-1842)
Ayu sweetfish in the Tamagawa river,
Sweetfish enjoy themselves diving into the rapids of the Tamagawa river and so, completely wet, they spend the day.

Shijō
Signed: Keibun with kakihan & Suetaka
Colours on silk, 64 x 29

Young *ayu* are consumed at drinking parties from early June until August. They are caught with flares at night by trained cormorants. The Tamagawa river is located in Musashino near Edo.

Suetaka was a scholar, a poet and a priest of the Kamo shrine in Kyoto. He contributed many prefaces and other literary embellishments to newly published *ehon* and other books, and was closely associated with many of the poets and artists in Kyoto and Osaka during the early nineteenth century.



▲ With Eiraku Wazen, Zengoro XII (1823-1896)
Nanban kyūsu, 'Barbarian style' teapot
Though it seems I could scoop this up with a gourd its beauty is deep — the moon in a mountain well.
[Rengetsu Foundation Project # 533]

Kyōyaki
Signed: Rengetsu & Tsumei Eiraku
Lotus shaped kyōyaki; inside glazed and on the outside self-incised waka, Ø 8.5 (9.4) x 4.4 (6.2)
Box signed.

Eiraku Wazen (Zengoro XII) was the son of Eiraku Hozan (# 7.1). He worked primarily in Kyoto, and specialised in producing ceramics with textures similar to patterned cloth.

▲ Kashibachi, bowl
The warbler's lover
Is the warbler's lover hidden there?
I'd like to peek into the plum blossoms ringing this rustic hut.
[Rengetsu Foundation Project # 16]

Kyōyaki
Signed: Rengetsu
Handshaped glazed kyōyaki with self-incised waka, Ø 16.7 x 6.7
Authorised in August 1925 by Issui (1863-1945) at the Jinko-in.

Kyōyaki
Signed: Rengetsu
Lotus leaf modelled Kyōrakuyaki with self-incised waka, Ø 9.3 (11.3) x 11.1

▲ Kyūsu, teapot
in the style of an iron kettle
Visiting the silent bed I wake in ...
a mountain wind sweeping the dust from my heart.
[Rengetsu Foundation Project # 670]

Kyōyaki
Signed: Rengetsu
Handshaped glazed kyōyaki with self-incised waka, Ø 16.7 x 6.7
Authorised in August 1925 by Issui (1863-1945) at the Jinko-in.

6. Ōtagaki Rengetsu (1791-1875)

Rengetsu is one of those extraordinary figures in Japanese art history, one of a kind. She studied poetry and *sencha* with the outstanding scholar, poet and novelist Ueda Akinari (1734-1809). She married twice and had four children, three of whom died in their infancy and the fourth at the age of two. After she was widowed for the second time, she became a nun and pulled out her teeth to make quite sure she would not be attractive anymore. She made a living from her pottery and paintings, decorated with her own poetry. Rengetsu lived with Keibun (# 5) for a while and became close friends with Tessai (# 11), whom she even tried to adopt as a son. Tessai was her helper and companion during the last twenty-five years of her life. Her final decade she spent in a tea hut at the Jinko-in temple. She continued her artistic activities and immersed herself deeply in the study of Buddhism.



► Pines on the shores of Suminoe
Yearly refreshing their youth ... how long have they lived in the world?
Princess pines on the shores of Suminoe.
[Rengetsu Foundation Project # 818]

Waka
1871
Signed: *Rengetsu hachijūchisai* (81)
Sumi on paper, 51 x 16.2

7. Nakajima Raishō

(1796-1871)

Raishō was one of the four great masters of Kyoto at the end of the Edo period. He was born in Ōtsu and a pupil of the influential Watanabe Nangaku (1767-1813), and later of Maruyama Ōzui (1766-1829). An important painter, who attracted equally important students such as Konō Bairei (1844-1895) and Kawabata Gyokushō (1842-1913).



▲ With Eiraku Hozen XI (1795-1854)
Chawan, tea bowl - Yabakochi (small nanten)
Kyōyaki
Signed: Raishō ga
Seal: Kahin Shiriyu
Wheel-turned grey gohonde kyōyaki with an underglaze decoration, Ø 13 x 7

Eiraku Hozen XI (Nishimura Zengorō XI / Kahin Shiriyu / Konan Hozen) is classed as one of the foremost potters in the records of Kyoto wares, together with Aoki Mokubei (1767-1833) and Nin'ami Dōhachi (1783-1855).

At the age of 13 Hozen was adopted by Nishimura (Eiraku) Ryozen, the tenth-generation head of a family making *dōburo* (earthenware braziers) for the tea ceremony, and took the name Nishimura Zengorō XI. With Ryozen in Kyoto he learned to produce *sometsuke* (blue-and-white) and *kinrande* (gold-and-enamel) wares, but was also skilled in other techniques, and became a major influence on later Kyoto potters for his use of coloured glazes.

He passed the family headship on to his son, Wazen (# 6.1), in 1849 and travelled to Edo. Hozen spent his final years at a new kiln in Miidera, Shiga prefecture, producing what came to be known as Konan ware, and later, at another kiln, Nagarayama ware.



◀ Misogi
Shijō
Early autumn 1854
Signed: Raishō hitsu
Seal: Raishō
Colours on silk, 33.5 x 50.5
Box signed in 1854

Misogi is a Shinto purification ritual, often performed at sacred waterfalls, lakes and rivers.



◀ Snowstorm
Shijō
Signed: Bunrin
Seal: Bunrin Shion
Sumi on paper, 130.1 x 28.1

▼ With Kiyomizu Rokubei III (1822-1883)
Chawan, tea cup with reishi
Kyōyaki
Signed: Bunrin sha
Seal: Kiyo

Wheel-turned *kyōyaki* with stilt marks and an underglaze painting, Ø 12.8 x 5.8
Authorised by Rokubei's grandson, Rokubei V (# 19.3).

Red *reishi*, known as *ling zhi* in Chinese, is a mushroom used for medicinal purposes.

Rokubei III (Shōun) was the son of Rokubei II (# 5.1) and the younger brother of Shichibei I (1818-1891), who started his own kiln.

◀ Set of 5 plates, *sara* – Vegetables
Kyōyaki
1871
Signed: Bunrin sha, Bunrin saku & Bunrin sei
Seal: Gosho-Nai Dai-Hakurankai shoku rakutō tōkōzō oite
Brittle *kyōyaki* earthenware with underglaze paintings,
Ø 14.5

The set was made in 1871 on the occasion of the Great Exhibition at the Imperial Palace (*Gosho-Nai Dai-Hakurankai*) in Kyoto.

- *tsukushi*, horse tail
- *imo*, potato
- *tanpopo*, dandelion
- *kuwai*, arrow head
- unidentified



8. Shiokawa Bunrin

(1801-1877)

Shiokawa Bunrin became the creator of Nihonga, exploring the boundaries of the Maruyama-Shijō style, and was also searching for new interpretations of the Nanga style. In addition, he experimented with new painting methods. Through Kōno Bairei (1844-1895), his most important pupil, his influence reached well into the twentieth century.

9. Tanomura Chokunyū

(1814-1907)

Chokunyū was born in Ōita Takeda in Bungo province. At the age of nine, he became the pupil and adopted son of Tanomura Chikuden (1777-1835).

Apart from his painting activities, he also immersed himself in Chinese studies. He was, moreover, a pivotal figure in *sencha*-loving circles in Kyoto and Osaka. As the number of *sencha* aficionados increased, Chokunyū founded a *sencha* society in Osaka in order to preserve and consolidate the work of earlier *sencha* enthusiasts, such as Rai San'yō (1781-1832), Aoki Mokubei (1767-1833), and his own master Chikuden. It became known as the Seiwan Chakai (Blue Bay Tea Society). As its originator and promoter Chokunyū achieved tremendous fame. Early in the Meiji era he became involved in the founding of Kyoto's Prefectural Art School and in due course became its first director. He also helped to establish the Japanese Nanga Society.

With Tomioka Tessai (# 11), he was a leading figure in the *sencha* world of the Meiji era.



▲ With Yohei Seifu III (1851-1914)
Set of 5 tea cups, pine cones (2x), *reishi* (a fungus), *hishi* (a water chestnut), and shells and seaweed.

Kyōyaki
1903
Signed: *Kujūō Chokunyū dōjin sha*
Seal: *Seifu*
Kyōyaki with underglaze decorations,
Ø 7.7 x 4.8
Box signed by Seifu.

Seifu Yohei III was the son of the Maruyama-school painter Okada Ryohei, or Tokuhō (dates unknown). At the age of thirteen, he began to study painting with Tanomura Chokunyū and pottery with Seifu Yohei II. He took over the Seifu workshop in 1872 and after the death of his teacher in 1878 he adopted the name Seifu III. He was a founding member of the potters' associations of Awata and Kiyomizu Gojōzaka and of the Kyoto Ceramic Research Institute. Working in a Sino-Japanese style, he produced mainly for the domestic market and received many awards in Japan. In 1893 Seifu became the first ceramist to be admitted to the Teishitsu Gigei-in and in 1895 he was made a member of the Order of the Green Ribbon.

▲▲ Chawan, tea bowl - Bamboo Kyōyaki
Signed: *Chokunyū dōjin*
Seal: illegible
Wheel-turned *kyōyaki*, partly covered with cream craquelé slip with an underglazed black decoration,
Ø 13.7 x 8.7

Kyōyaki
1906
Signed: *Kyūjūsanō (93) Chokunyū dōjin*
Fine cracked *kyōyaki* with an underglaze decoration, Ø 12.6 x 6.9
Fukurokuju (Nankyokuřōjin, the Old Man from the Southern Polestar).

▼ Chawan, tea bowl - Fukurokuju 'Nankyokuřōjin (=Fukurokuju), the Old Man from the Southern Polestar: his head is elongated, his body shrunken; he is old as a mountain, and happiness and virtue are united in him.'

Kyōyaki
1906
Signed: *Kyūjūsanō (93) Chokunyū dōjin*
Fine cracked *kyōyaki* with an underglaze decoration, Ø 12.6 x 6.9
Fukurokuju (Nankyokuřōjin, the Old Man from the Southern Polestar).

▼ Horizontal landscape
Seen from a distance the maple forest is more beautiful than seen from nearby. The autumn sun plays upon the water. In the boat people turn their heads to see: the plain red becomes deep and clear.

Nanga
August 1894
Signed: *Chokunyū sanjin Denchi .. nen hachijūichi (81)*
Seals: *Naichi* and *Chikuō* (tp)
Colours on silk, 37.3 x 107



▲ Hanaire, flower vase - Reishi, Seizui ishō
A lucky star is an auspicious omen.
Attributed to Tesseki
Bizenyaki
Signed: *Tesseki sanjin saku*
Seal: *Tesseki sanjin*
Wheel-turned *bizenyaki*, with incised decoration, Ø 14 x 32.6

► Landscape
Nanga
Sixth month of 1860
Signed: *Tekkanshi Makane*
Seals: *Gen Makane noin*, *Kichibi danshi* & *Kazekasugatsukasu* (bt)
Sumi on paper, 129.6 x 30.2



10. Fujimoto Tesseki

(1817-1863)

The importance of Tesseki as a painter has been overshadowed by his political career and his romantic death as a martyr.

Tesseki was born into a samurai family from Okayama. From childhood he studied literature, poetry and calligraphy, Chinese as well as Japanese and the Chinese Sung style of painting, but also military tactics and martial arts. Around the age of 25 he went to Osaka and later to Kyoto. His military education, which he received in Kyoto, resulted in the rank of master swordsman. Like many young intellectuals at that time, he went on a journey and studied at the Kangien, a school for (Neo-)Confucian studies. He returned to Kyoto in 1851.

After Ii Naosuke (1815-1860), the head councillor of the shogunate had signed the treaty with the foreigners, and the imperial princess Kazu (1846-1877) had married the 14th shogun Tokugawa Iemochi (1846-1866) in a political alliance in 1862, Tesseki became a violent imperialist. He joined several raids and was killed at Nara in a fight in 1863.

11. Tomioka Tessai

(1837-1924)

Tomioka Tessai was born in Kyoto into a family selling robes and accessories for the Buddhist clergy. As a result of a childhood illness he became partly deaf. It was therefore considered improbable that he would ever become a successful shopkeeper.

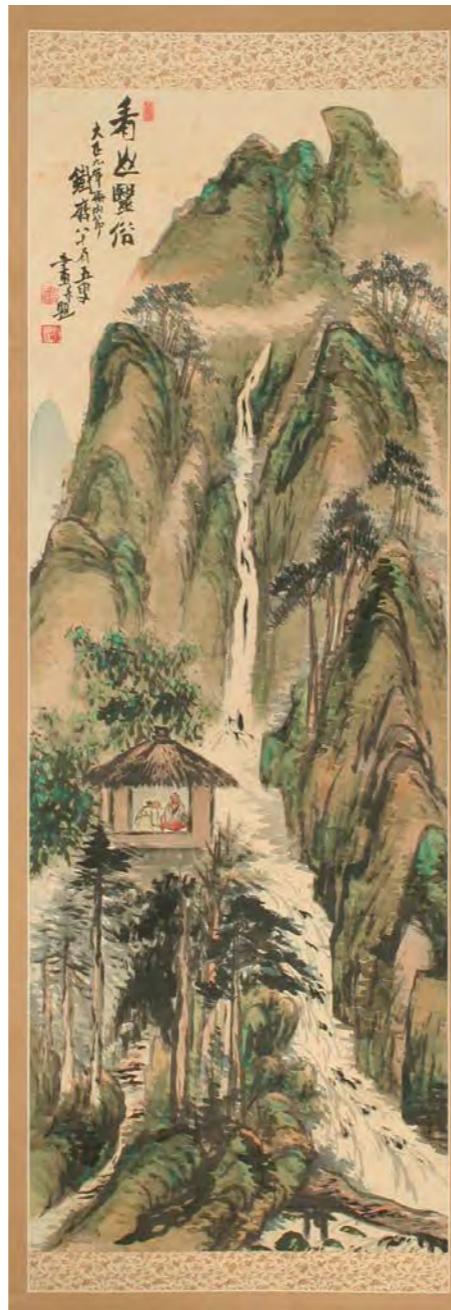
As a youth he met Ōtagaki Rengetsu and became her special protégé. She taught him *waka* and encouraged his artistic inclinations.

In the final years of the Tokugawa era, Tessai was involved in the imperialist movement. For fear of being arrested he left Kyoto in 1861 and travelled to Nagasaki.

He settled in Kyoto in 1882 where he worked as a priest at several Shinto shrines, however he saw painting as his chief occupation. Between 1894 and 1904 he was a teacher at the Kyoto Prefectural Art School founded by Tanomura Chokunyu (# 9). In 1917 he was appointed Artist to the Imperial Household. Tessai is often seen as the last great exponent of the Nanga school.

► *Kanzan izoku, Healing mountains*Nanga
1921

Signed: *Tessai Hachijūgo sō gaheidai*
Seals: *Tomioka Hyakuren, Tessai ökina*, unread (tp)
Colours on silk, 135.7 x 48.7
Authorised in January 1957 by the Nihonga painter Wada Sanzō (1883-1967).



► *Shubin (Tokkuri) - Sake bottle,
Kei haku un sui, Hanging in a drunken white cloud*
Signed: *Tessai Gaishi*
Crackled earthenware with an underglaze inscription and with a metal (?) rim and handle, Ø 4,5 x 12

► *Tsubo, pot - Toku, virtue, Kakikumandō, Hall full of beautiful chrysanthemums*
Kyōyaki
Signed: *Tessai Gaishi & Sahō*
Seal: Unread
Wheel-turned kyōyaki, with a raw craquelé glaze and an underglaze calligraphy, Ø 15,5 (17) x 26

► *Chawan, tea bowl - Momo, Peaches*
Kyōyaki
Signed: *Tessai Gaishū*
Glazed kyōyaki with an underglaze painting, Ø 12,2 x 6,7
Authorised by the famous Nihonga painter Yasuda Yukihiko (1884-1978).

► *Autumn landscape*

In the mountains we looked for herbs,
and we watched the fish in the water
During times of study,
I came here to feed myself with mist
With my study companions I roamed about for days
And for decades I studied with a good outcome.

Nanga
Summer 1906
Signed: *Haizan Hidarite, Yoshitsuge wa in,*
Kōzan seifū sankan meigetsu (bt)
Sumi and pink on satin, 172,3 x 54
Authorised in 1917 by Haizan's son Yoshitsugu Kozan (c.1879-1958).



► *Hanaire – flower vase, Ume hana, Plum blossom,
Subtlety [in painting] can be attained
by representing the world from one's innate nature.*

Aritayaki
On an autumn day in 1914
Signed: *Haizan*
Seal: *Tsuna Tokusei* (especially made)
Tsunayaki sometsuke, porcelain with a cobalt blue underglaze decoration from Arita, Ø 14,5 x 36,3

13. Suzuki Shōnen (1848-1918)

Shōnen's life-style is reflected in his paintings: bold and full of self-confidence.

He was the son and pupil of the Kyoto Shijō painter Suzuki Hyakunen (1825-1891), and was a skilful artist from an early age, working in a spontaneous and bold manner. In 1881 Shōnen started teaching, succeeding Konō Bairei (1844-1895) at the Kyoto Art Academy, and he taught for many years at various institutions. In his later years Shōnen was an extremely influential person in Kyoto art circles, with many important patrons.



► *Yabai sōbin*, Vase with wild plum on a table with bunjin attributes Shijō
Signed: *Shōnen Ōjin*
Seals: *Suzuki Seiken, Hösei kakuseijin, Mizutake (bt)*
Sumi and some colours on paper,
138.1 x 52.3



▲ With Shiohara Bunrin (# 8) and Shichibei Kiyomizu (1818-1891)
Haisen, sake rinsing bowl - Mount Fuji and sailing boats over Miho no Matsubara from across Suruga Bay
Kyōyaki
1871
Signed: *Hyakusen sha, Bunrin and kakihan and Shichibei*
Seal: *Gosho-Nai Dai-Hakurankai*
Kyōyaki sometsuke, porcelain with a cobalt blue underglaze decoration, Ø 16 (14.4) x 7.2 (6.5)

A rare *gassaku haisen* for which Shōnen (who made the decoration of Mount Fuji on the inside of the bowl) and Bunrin (who made the painting of the sails on Suruga Bay with the beach of Miho no Matsubara) collaborated with Kiyomizu Shichibei. It was made in 1871 on the occasion of the Great Exhibition at the Imperial Palace (Gosho-Nai Dai-Hakurankai) in Kyoto (# 8.3).

Shichibei was the eldest son of Kiyomizu Rokubei II (# 5.1). He started his kiln at the gate of Nambokori and Gojo Bridge East before his younger brother Rokubei III (# 8.2) inherited the family business.



► *Natsu chawan*, summer tea bowl – The summit of Mt Fuji, Ancient and from long ago.
Kyōyaki
Signed: *Chikka sanjin*
Seal: *Daigaō roinen*
Kyōyaki with an underglaze decoration, calligraphy and five stilt marks, Ø 14.2 x 5.6

▼ With Heian Hakuun (dates unknown)
Akaraku chawan, red raku tea bowl - Mt Fuji
Wind brings forth scent
over the pale red slope of Mt Fuji
And as the sky clears it rises above the clouds.

Kyōyaki
Autumn of 1922
Signed: *Chikka nen rokujūyūhachi* (aged 68)
Seal: *Hakuun*
Handshaped glazed *akaraku* (red raku) from the Obaku Sōdōyaki kiln, Ø 15.1 x 7.8
Box signed by both potter and painter, and sealed *chakin*.

▲ With Takahashi Dōhachi VI (1881-1941) and Yamada Kokō (1852-1935)
Chawan, tea bowl - Mt Fuji, *Chishū setsu*, A thousand years of snow
(in commemoration of the 150th anniversary of the death of Ike Taiga).

Kyōyaki
May 5, 1925
Signed: *Chikka sanjin sha and Senshū yuki Kokō dai*
Seals: *Dōhachi* and *Arina ō hyakugojūnen* (150 years)
Kyōyaki with a white underglaze painting and calligraphy, Ø 12 x 6.5
Box signed by both potter and painter, and *chakin* with seal.

Kokō was a calligrapher who lived in Kyoto. He studied calligraphy with Chō-Sanshū (1833-1895).

Dōhachi VI, Kachūtei, was born in Kyoto as the second son of Dōhachi IV (1845-1897). He studied with both his father and his brother Dōhachi V, but also at the Kyoto Municipal Ceramics Laboratory. He inherited the family headship after his brother's death in 1915 and became Dōhachi VI. At the enthronement ceremony of Emperor Shōwa in 1928 he produced a large flower vase. Dōhachi VI was known for his blue-and-white porcelain and for his *sencha* ware.



◀ *Shōtei seiin*,
A cabin hidden under quiet pines
Nanga
Spring of 1918
Signed: *Sha oite su Karōjō Chikka sanjin toku*
Seals: unread
Colours on silk, 133 x 42.6
Box signed.

15. Irie Shikai (1862-1940)

Shikai was born in Tsukushi, Fukuoka prefecture. He was a pupil of Yoshitsugu Haizan (# 12), but his style is often compared to that of Tanomura Chikuden (1777-1835).

Irie Shikai is generally considered to have belonged to the group of painters that is now often referred to as 'New Nanga'. A better-known representative is his contemporary Fukuda Kodōjin (1865-1944).

The New Nanga painters did not submit paintings to the well-known government exhibitions, but went their own individual ways.



► Forest
Nihonga
1926
Signed: *Shikai shū*
Seal: *Shikai, Toku nize gankai*
Sumi on paper, 143.2 x 47.7
Box signed.



▼ *Koboshi, Landscape*
Bowl in the shape of the full moon -
Jōtoku, Youth for ever
Bizenyaki
Signed: *Shikai sha*
Nishiyama Bizenyaki with underglaze
painting, Ø 17 x 11
Bitchū, Nishiyamakama (ware) Bizenyaki
from the Nishiyama kiln.
Box signed.

▼ *Ichirinzashi*, one-flower vase -
Gojō, always happy
Bizenyaki
Signed: *Shikai sei*
Seal: *Kō*
Bizenyaki with an underglaze decoration
and calligraphy, 8.6 (7.1) x 13.8
Box signed.

▼ *Bishū Seizandō kawara*, Bizen tile,
*The pleasure of a beautiful spot with a few
pines surrounded by great rocks.*
Seizandō Bizenyaki
Signed: *Shikai*
Bizenyaki with cobalt blue underglaze
painting, 23.7 x 10
Box signed.

This tray 'tile' can be used for all sorts of purposes: for burning incense, as a brush rest, to put on small snacks etc.



▲ *With Takahashi Dōhachi VI* (# 14.3)
Rock garden: *Kimigayo* - Japan's National Anthem
Kyōyaki
1915
Signed: *Sekisen*
Seal: *Dōhachi*
Kyōyaki with an underglaze decoration, Ø 18.6 x 9
Box signed by painter and potter.

Made to commemorate the inauguration of the emperor Taishō on November 14-15, 1915.



◀ Pine shoot and bracken
Nihonga
Signed: *Sekisen*
Seal: *Sensei*
Sumi on brown paper,
84.5 x 30.8

16. Hattori Sekisen (1864-1920)

Sekisen was born in Nagoya, son of the painter Hattori Unsen (born 1831). He also studied with Okamura Sekiran (1834-1895) and Kishi Chikudō (1826-1897).

**17. Tanaka Hakuin
(1866-1934)**

Hakuin was born in Suruga Province (present-day Shizuoka prefecture). In 1883, when he was 17 years old, he went to Kyoto and became a pupil of Tanomura Chokunyū (# 9). Hakuin was a good landscape painter. His views in the Nanga style are similar to those of Tanomura Chikuden (1777-1835) and Chokunyū. He was his master's star pupil. Later, Hakuin established private painting schools in Kyoto and in the city of Hofu, Yamaguchi prefecture. He was also an expert on Tanomura school paintings.

► With Sakaura Shinbei XII (1881-1960)
Kashibachi, bowl – Bamboo Hagiyaki
Winter of 1919
Signed: *Hakuin Gen sha*
Fine crackled gohonde *Hagi-yaki* from Yamaguchi prefecture with an underglaze decoration of bamboo,
Ø 27 (24) x 6 (8)

Shinbei is regarded as the modern father of *Hagi-yaki*. He took his name in 1897. In 1948 he became chairman of the Hagi-shō Bijutsu Tōgei Kyōkai (the Hagi Art Ceramics Association). In 1957 he was officially recognised as a representative of important Intangible Cultural Property.

▲ With Heian Hakuun (# 14.1)
Momokata kashibachi, peach-shaped bowl
'Pines are aged and cranes are old'
Kyōyaki
Signed: *Hakuin Shujin sha*
Seal: *Hakuun*
Fine crackled *kyōyaki* with an underglaze decoration,
Ø 19 x 8.7
Box signed by Hakuun.



► Landscape,
Reading and writing in the shade.
Nanga
Signed: *Hakuin Shujin*
Seals: *Seiroku, Hakujuishi (bt)*
Sumi on silk, 116.2 x 41.6
Box signed.



▲ With Suzuki Hyōsaku (1874-1941)
Suzurifuta, inkstone tray decorated with sheaves of rice.
Neo-Rimpa
1920-1940
Signed: *Sekka*
Seal: *Sekka*
Gold on silk, mounted inside a lacquered tray,
34.1 x 26 x 5.1
Box signed by *Hyōsaku*
Compare nr. 64 in Donald E. Wood & Yuko Ikeda (eds),
Kamisaka Sekka: *Rimpa Master-Pioneer of Modern Design*,
Kyoto 2003.

Hyōsaku was a leading lacquer worker in Kyoto.

**18. Kamisaka Sekka
(1866-1942)**

One of the leading designers of the Meiji, Taishō and early Shōwa periods in Kyoto.

Sekka was both a late master of the Rimpa style, and a pioneer of modern design in Japan. He was born in Kyoto and began his artistic training at the age of sixteen.

In 1901 he went on a trip to Europe (notably Glasgow). Exposure to the European tradition of industrial design caused his own sense of design to blossom. His knowledge of Rimpa painting and his explorations in the field of design went hand in hand. He worked at the prestigious Kyoto City Municipal Museum and at the Kyoto Municipal School of Fine Arts and Crafts.

He exhibited at, and was judge for, the Kyoto Art Association, the San Francisco Great Exhibition, and the regular Domestic Industrial Design exhibitions. He received numerous imperial commissions and was decorated several times by the Japanese and French governments for his work. He is considered the father of modern Japanese design.

▲ With Takahashi Dōhachi VI (1881-1941)
Kashibachi, fruit bowl - *Setsuchiku*,
Snow and bamboo
Kyōyaki Kenzan style
1920s
Signed: *Sekka hitsu with kakihan*
Seal: *Dōhachi*
Crackled *kyōyaki* with an underglaze design
of bamboo, covered with 'snow flakes' from
slip and perforations to outline bamboo leafs,
Ø 19 x 9.5
Box signed by *Dōhachi*.

19. Takeuchi Seihō (1864-1942)

Seihō was one of the last important painters in the Maruyama-Shijō style. He was an extremely skillful painter, which earned him fame and a lot of pupils. He entered Bairei's studio at the age of 16 and already the following year he won his first prize at an exhibition, which is rare for such a young artist.

He eagerly studied all different styles. In 1900 he went to Europe for six months to get acquainted with western painting. On his return he changed the first character 'sei' of his name into a character meaning 'west'. His two trips to China in 1920 and 1921 meant a further enrichment of his painting. His flexibility in styles and the flamboyantly virtuous way he handled his brush meant in the eyes of some critics that his craftsmanship was an obstacle to his artistic abilities.



◀ Chawan, tea bowl - Momiji,
Maple leaves, 'Kōshū', Autumn is over
Hakoneyaki
C. 1925
Signed: Seihō sha
Seal: Hakoneyaki
Fine crackled Hakoneyaki with an
underglaze decoration, Ø 13.5 x 7.4
Box signed.

► Chawan, tea bowl - Momiji,
Maple leaves, 'Kōshū', Autumn is over
Hakoneyaki
C. 1925
Signed: Seihō sha
Seal: Hakoneyaki
Raw crackled Hakoneyaki with an
underglaze decoration, Ø 12.7 x 7.7
Box signed.

▲ With Kyomizu Rokubei V
(1875-1959)
Kashibachi, cake bowl - Kakitsubata, Iris
Kyōyaki
1919-1920
Signed: Seihō
Seal: Kiyo
Gohone kyōyaki with dripping slip
and an underglaze decoration,
Ø 22,3 x 9,1
Box signed.

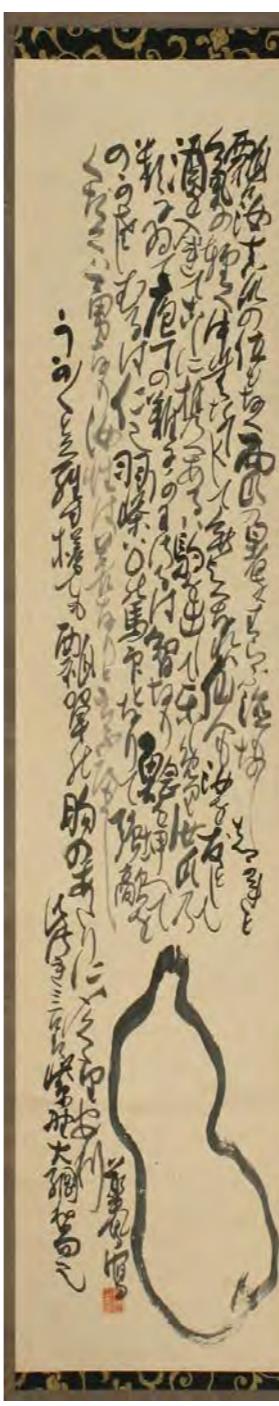


◀ Itachi - Weasel
Nihonga
Signed: Seihō
Seal: Sekishun kyōshū
Colours on silk, 25.4 x 39
Authorised by Seihō's mistress
Mutobe Kihō (born 1879).

► With Rokubei IV (1847-1920)
Egohon chawan, gohondé tea
bowl - Hanamushiro,
Carpet of flowers
Floating vegetation
blown together by the wind
one carpet of flowers.
(Yosa Buson, 1716-1783)

Kyōyaki
Signed: Buson ku Heian Kahō sha
Seal: Kiyo
Gohone kyōyaki with an
underglaze painting, Ø 15 x 6
Authorised by Rokubei V (#19.3).

Rokubei IV (Shōrin) was the first son of Rokubei III (Shōun). He studied painting with Shiokawa Bunrin (# 8). After his father's death he inherited the family title in 1883. He was a close friend of Tomioka Tessai (# 11) and of Kōnō Bairei (1844-1895). Rokubei IV was a great promoter of *kyōyaki* and already in 1884 he established the Ceramics Commercial and Industrial Association.



► Hisago, gourd - A eulogy
'Although you are not a
watermelon, you can retain sake
because you are hollow; because
you are soft, you can be cut with a
kitchen knife, and you can catch
fish, which cannot escape. Even
though you do not have a special
purpose, you are perfect at the
very heart of your being.'

Nihonga
C. 1932
Sign: Kahō sha
Seal: Kenshō noin
Sumi on paper, 117.2 x 29.7

20. Nakajima Kahō (1866-1939)

Kahō was born in Kyoto, son of the painter Nakajima Kayō (died 1877), who studied with Yokoyama Kazan (1784-1837). He studied painting under Mori Kansai (1814-1892) and calligraphy with his brother-in-law Tomioka Tessai (# 11). Tessai was married to Kahō's sister Tatsu. Kahō also studied *haiga* works by Kikaku, Buson and Gekkei, and made his own interpretations. He participated in numerous exhibitions, including the World Exhibition in Chicago in 1893.



▲ Hanamushiro - Carpet of flowers (after Buson)
Floating vegetation
blown together by the wind
one carpet of flowers.

Nihonga
Signed: Buson ku Kahō sha
Seal: Kenshō
Sumi on paper, 17 x 53.5

21. Yamamoto Shunkyo

(1871-1933)

Shunkyo was born in Shiga prefecture. He studied painting with Nomura Bunkyo (1854-1911), but after Bunkyo moved to Tokyo in 1885, Shunkyo became a pupil of Mori Kansai (1814-1894). Together with Tsuji Kakō (1870-1931) he worked at Takashimaya department store where they created designs for export textiles. He studied photography and *yōga* (western-style oil painting). After 1900 he became one of the most successful Nihonga artists in Kyoto and his *juku* (private school) was as popular as that of Takeuchi Seihō (# 19). After his return to Shiga, his house and studio near Lake Biwa were located next-door to the Zenzeyaki kiln, which he helped revive.



▼ With Iwasa Kenzō (dates unknown)

Kashibachi, cake bowl - Flowering reeds in deep places with a very round moon.
Zezeyaki
Signed: Shunkyo heidai
Seal: Zeze
Wheel turned glazed gohonde Zezeyaki, earthenware from Ōtsu, with gohonde and an underglaze decoration, Ø 18 x 5.7
Box signed by Kenzō and authorised by Kiyohide, son of Shunkyo.

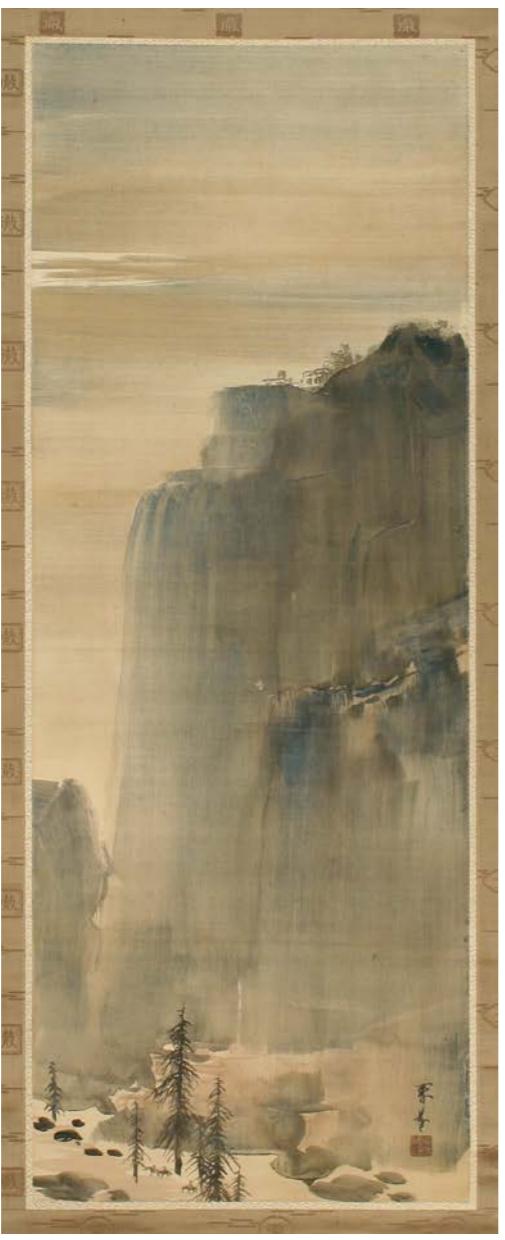
Iwasa Kenzō was the potter who initiated Zezeyaki in Ōtsu, on Lake Biwa. At the beginning of 1919 Kenzō reestablished the Kagero-en kiln. In reviving Zeze tea ceramics in the traditional style, Kenzō had the support of local artists, such as Yamamoto Shunkyo and the potters Itō Tozan I (1846-1920) and Tozan II (1871-1937).

▼ With Kiyomizu Rokubei V (# 19.3)

Kashibachi - cake bowl - *Mangetsu*, Full moon
Kyōyaki
Signed: Shunkyo
Seal: Kiyō
Gohonde kyōyaki with a white and dark brown underglaze decoration, Ø 24 x 8.5
Box signed by both painter and potter.

▼ Kyūsu, Teapot - *Shuchiku*, Red bamboo

Kyōyaki
Signed: Shunkyo with *Kakihan* (in gold)
Seal unread
Red and gold decorated glazed kyōyaki, (10 x 7.5 x 7.5 x 7.5)
This teapot belonged to the household equipment of Shunkyo's studio.



► Winter landscape - *Kanzan kōjō*,
Old castle in the cold mountains
Nihonga
Signed: Shunkyo
Seal: *marjin ganjō bu gensui*
Colours and gold on silk, 109 x 42
Box signed.



▲ With Sawamura Tōsai I (died 1941)

Chawan, tea bowl - *Tsukushi*, Field horsetail Kyōyaki
Signed: Shūseki sai
Seal: Tōsai
Wheel-turned kyōyaki with an underglaze decoration, Ø 12 x 6.8
Box signed by Shūseki with the inscription:

*I have not reached the age of one hundred yet,
but I would like to live until the age of ninety-nine or,
even better, one hundred.*

Tōsai I started the Sawamura kiln at Gojō near Kiyomizudera around 1919. After his death in 1941, the kiln was passed on to the second generation.



► *Natsutake hototogisu*
Summer mountains with Cuckoo
Nihonga
Signed: Shūseki
Seals: Muho, Shūseki
Sumi and light red on paper, 44.3 x 64.2
Box signed.

23. Yamamoto Sekisō

(1872-1944)

Sekisō, a Nanga painter from Handa in Owari province, was the son and pupil of Yamamoto Baisō (1846-1921).

With Kodama Katei (1841-1913) and Yoshitsugu Haizan (# 12), Baisō was considered one of the three Nanga masters of his time. Sekisō 'decorated' a lot of *Inuyamayaki*, often in cooperation with the famous Owari potter Matsumoto Shigenobu (1864-1950).

▼ *Hanaire*, flower vase - Cabin in foliage

'A cool breeze all day.'

Mid-autumn 1922

Signed: *Sha Sekisō senshi*Seal: *Sekisō*

Sometsuke, porcelain with a cobalt blue underglaze decoration, Ø 20 x 30.3
Box decorated and inscribed by Jazan (dates unknown) in the autumn of 1962.

With Yoshino Kichikai
(dates unknown)

Matchawan, tea bowl for green tea - *Kiku*, Chrysanthemum

*Inuyamayaki*Signed: *Sekisō sanjin*

Crackled *gohonde Inuyamayaki* with an underglaze painting, Ø 16 x 6

Box signed by *Kichikai*, who was a potter at the *Kōryōen* kiln, Inuyama.

► Fisherman in a boat in a landscape

*When I arrive at the ferry,
the ripe has not yet disappeared.
The trees are beautiful and lush
in the fresh early morning breeze.
The ridge reaches to the heavens
where it ends in a slender rock.
The narrow mountain path
is steep and winding.*

Nanga

1912

Signed: *Oite Bisei kakushi Sekisō sanjin*
Seal: *Sekisō, Sanchū* (tp)
Sumi with touches of colour on satin and surrounded by many of the artist's *impu* (seal prints), 186.5 x 38.2

**24. Yamada Kōun**

(1878-1956)

Kōun, a pupil of Kikuchi Höbun (1862-1918) was born in Kyoto. He exhibited in 1918 at the Bunten and in 1926 at the Teiten.

From 1915 through 1918 Kōun and his teacher Höbun were in The Hague in the Netherlands to work on the Japanese room at the Peace Palace.

◀ *Kaki ni kotori* - White eye and kaki
NihongaSigned: *Kōun saku*Seals: *Seizan Shin ..*

Colours on paper, 42 x 47.1

Box signed.



► With Kiyomizu Rokubei V (# 19.3)

Kashibachi, bowl for sweets – *Asagao*, Morning glory

Kyōyaki

Signed: *Kōun*

Crackled *kyōyaki*, with an underglaze painting and overglaze gold accents, Ø 21 x 6.5

Box signed by both potter and painter.

**25. Tomita Keisen
(1879-1936)**

After an artistic search involving a number of painting styles, Keisen found his own independent manner with a mixture of styles and became one of the leaders of the Kyoto Nihonga painters. Born in Fukuoka in a family of noodle makers, Keisen began his painting studies at the age of twelve. He started with the Kanō style of painting, some years later he moved to the Nanga style with a former student of Hine Taizan (1813-1869). Unhappy with the traditional approaches he went to Kyoto and in 1898 became a pupil of Tsuji Kakō (1870-1931). In September 1904 he returned to Fukuoka where he studied the work the Zen monk Sengai Gibon (1750-1837).

In 1905 he started to study Heian Buddhist painting and travelled to Taiwan and China. In 1911 he met one of the disciples of haiku poet Masaoka Shiki (1867-1902) and became interested in haiga painting.

Invited by Yokoyama Taikan (1868-1958), Keisen was one of the very few Kyoto-based members of the Nihon Bijutsuin, the Japan Art Institute.



◀ With Hōzan (dates unknown)
Yunomi, tea cup - Shiga, deer
Sometsuke
Signed: Kei
Seal: Hōzan
Kyōyaki sometsuke (Seikaji),
porcelain with a cobalt blue
underglaze decoration, Ø 7 x 8
Box signed.



► Wood vendors at the upper
course of the Shiromizugawa in
Yamagata prefecture
Nihonga
Seal: Keisen
Sumi on silk, 25.5 x 34.8
Authorised by Tomita Höshi
(dates unknown).



◀ With Miura Chikusen I (1854-1915)
Kashibachi, cake bowl
Sometsuke landscape –
'Fishing for a long time in a clear river'
Signed: Hanzan Itsushi sha
Seal: Chikusen
Sometsuke kyōyaki porcelain with a
cobalt blue underglaze decoration,
Ø 18.7 x 9.5
Box signed by Hanzan.

Chikusen I lived and worked in Kyoto. In 1867, when he was 13 year old, he began his training with Takahashi Dōhachi III (1811-1879). In 1883 he became independent, and opened his kiln at Gojozaka in Kyoto. He would, for instance, apply colouring, insert precious stones and coral, or add three-dimensional elements. Chikusen also wrote poetry, was often found in the company of bunjin and painted with Chokunū (# 9). He passed won the business to his son Chikusen II (1882-1920).

▲ Kashibachi, cake bowl -
Yurine, kaki and reishi,
'Everything feels comfortable'
Signed: Hanzan sensō sha
Fine crackled kyōyaki with an aka-
red overglaze painting, 16.5 x 7.6

▼ With Heian Hakuun (# 14.2)
Kashibachi, cake bowl - Ran, Orchids,
'A fragrant mist permeates the hall'
Signed: Hanzan sensō sha
Seal: Hakuun
Crackled gohonde kyōyaki with an
underglaze decoration, Ø 20 x 8.3



◀ Bōtan – Peony
Nihonga
Signed: Hanzan Itsushi sha
Seals: Hanzan Itsushi, Shinkō
seichō (bt)
Sumi and gold on paper,
135.6 x 33.7
Box signed.

27. Ikai Shōkoku (1881-1939)

Shōkoku was born in Kyoto. He studied under Taniguchi Kōkyō (1864-1915) and graduated from the Kyoto Municipal School of Fine arts and Crafts in 1900.

Upon his graduation, Shōkoku was immediately accepted as a professor at the Kyoto University of Art. Like Kōkyō he concentrated on *rekishi-ga*, historical scenes.

He was a member of the Kyoto Bijutsu Kyōkai and displayed at the Bunten National Exhibition from 1909. He died at the height of his career at the age of 58.



► With Daimaru Hoppō (1879-1959)
Teppatsu, begging bowl - Rural cottage at dawn
Kyōyaki
Signed: Shōkoku ga and kakihan
Seal: Hoppō
Kyōyaki sometsuke (Seikaijī) - porcelain with a cobalt blue underglaze decoration, Ø 18 x 10
Box signed by both painter and potter.

▼ With Daimaru Hoppō
Teppatsu, begging bowl - Warabi kago, basket with bracken and butterfly
Kyōyaki
Signed: Shōkoku ga and kakakan
Seal: Hoppō
Kyōyaki sometsuke (Seikaijī) - porcelain with a cobalt blue underglaze decoration, Ø 18 x 10
Box signed by both painter and potter, with sealed chakin.

Hoppō (Hokuhō) was born in Kaga in Ishigawa province. The Kutani ceramist Ōkura Seishichi (1835-1918) taught him to decorate porcelain. In 1899 he went to Kyoto and China. From 1906-1909 Hoppō taught the technique of porcelain at the Hunan sheng Zhitao Xuetang, the Academy of Ceramics in Hunan province. Back in Kyoto he concentrated on tea ceramics. He was considered one of the best porcelain artists in Kyoto, a winner of many prizes at world exhibitions. He also worked for the imperial court.



► *Katana takumi* - Swordsman
Nihonga
Signed: Shōkoku sanshin ga kore
Seal: Shōkoku noin
Colours on silk, 122.2 x 36.3
Box signed.



► Unrin'in Hōzan XII
Kashibachi, cake bowl -
Bashō, banana plant
Awatayaki
1920
Signed: Kosō
Seal: Hōzan
Awatayaki sometsuke (Seikaijī)
porcelain with a cobalt blue underglaze decoration,
Ø 17.3 x 8.5
Box signed by Hōzan.

▼ With Unrin'in Hōzan XII
(1849-1937)
Kashibachi, cake bowl -
Take, Bamboo
Awatayaki
Signed: Kosō
Seal: Hōzan
Awatayaki sometsuke (Seikaijī)
porcelain with a cobalt blue underglaze decoration,
Ø 17 x 8.2
Box signed by Hōzan.



◀ Hiking
Nihonga
Signed: Kosō
Seals unread
Colours on silk, 32.1 x 23.8

28. Hirano Kosō (1881-1935)

Kosō was born in Takeda Ōita prefecture. He worked in Kyoto where he studied Nanga painting with Tachika Chikuson (1864-1922), a pupil of Tanomura Chokunyū (# 9). He died in Nagano.

29. Hashimoto Kansetsu

(1883-1945)

Kansetsu was born in Kobe into a family with an artistic background. His father was a painter, poet and scholar of the Chinese classics, his mother an amateur painter, and his grandfather a famous haiku poet. After receiving his first training from his father, Kansetsu began his studies with Takeuchi Seihō (# 19) in 1903. At that time, Seihō had just returned from Europe. Kansetsu and Seihō never got along very well and in 1923 they finally broke up. In 1913 Kansetsu travelled to China, a country he revisited more than 30 times. In 1921 and 1927 he went to Europe. Kansetsu was a member of the Art Committee of the imperial household and the Imperial Art Academy, and a constant exhibiter at the Bunten.



► With Takahashi Seizan (dates unknown)

Kashizara, cake dish - Daimonji

Kyōyaki Oribe

Signed: Kansetsu

Seal: Seizan

Glazed gohonde Oribe style kyōyaki with an underglaze painting, 19.8 x 23 x 4.4

Box signed by Seizan.

Daimonji refers to the Daimonji Okuribi festival when, halfway up the mountains near Kyoto pine branches are laid out in the shape of a huge character *dai* (large). Setting alight the *dai* character marks the beginning the Obon festivities in Kyoto (see # 2.1).

► With Kiyomizu Rokubei V (# 19.3)

Sensukei kashibachi, fan-shaped dish – Banzai, congratulations

Kyōyaki

1928

Signed: Kansetsu

Seal: Rokubei

Fine crackled glazed kyōyaki with an *aka-e* red overglaze calligraphy and golden edges, 26.5 x 20 x 6.8

Box signed by both painter and potter.



► Landscape with fisherman

Nihonga

Signed: Kansetsu sanjin

Seals: Kansetsu, Inkyō hōgen (tp)

Sumi on paper, 13.4 x 30.5



▲ With Katō Shunji (1892-1979) and a poem by Raisuijin (dates unknown)

Kashibachi, cake bowl - Tanpopo, dandelion

'So dear to me, these faces of people in the mist.'

Seto Tenmoku

Signed: Sekirei ga, Raisuijin

Seal: Aoigama

Seto Tenmoku earthenware with an underglaze decoration, Ø 20.1 x 8.3.

Box signed by Shunji, Raisuijin and Sekirei.

Katō Shunji (1892-1979), like Sekirei, was born in Aichi.

Setayaki is pottery from Seto, also in Aichi prefecture. Seto Tenmoku bowls are named after a temple on Mount Tenmoku where, during the Song dynasty monks of the Zen sect used this technique for tea bowls.



► View of Mount Fuji

Nihonga

Signed: Sekirei

Seals: Okada sen'in, Sekirei

Sumi and red on paper, 196.6 x 50.6

31. Hirai Baisen (1889-1969)

Baisen graduated from the Kyoto Municipal School of Arts and Crafts in 1906. Unlike his fellow students, he continued his studies independently and one year after his graduation he already exhibited at the Bunten. In 1913 he travelled to China, after which he started to paint "continental scenes". As an artist Baisen was successful and well-to-do. In the late 1920s, however, he received some unfavourable reviews and critical comments from his colleagues, and after 1931 he only rarely participated in exhibitions. He did not exhibit at all after the World War II.

► *Shū kishū* –
Sailing back in a sudden shower
Nihonga
Signed: *Baisen*
Seal: *Baisen*
Sumi and some colours on paper,
134.7 x 28.2
Box signed.



▼ With Kuze Kyūhō IV (1925-1987)
Chawan, tea bowl - Plum, *Ninsei*, Pure virtue,
Kyōyaki
Signed: *Baisen ga*
Seal: *Kyūhō*
Wheel-turned kyōyaki with an underglaze decoration, Ø 12 x 7.8
Box signed by both potter and painter.

Kyūhō was the 4th generation from a family of potters in Osaka.



▲ With Fuyōgyo (dates unknown)
Sara, plate - *Kōshin*,
In the middle of the river
Kyōyaki
C. 1930
Signed: *Inshō*
Seal: *Fuyōgyo*
Fine crackled kyōyaki,
with an underglaze decoration,
Ø 20 x 5.6
Box signed.

The image of a fishing scholar is known as *taikōbō*, 'the hope of the duke'. The duke in question was Lu Shang, a misunderstood strategist who had fled the world and spent his days fishing. Once his strategic talents were recognised he became an important figure at the Shang dynasty court. *Taikōbō* is now used as a general term for images of literati fishing.

► Reclining stag startled
Nihonga
Signed: *Inshō*
Sumi on silk, 27.6 x 24

**32. Dōmoto Inshō (1891-1975)**

Fukuda Heihachirō (1892-1974) and Inshō were considered Kyoto's top Nihonga painters of their generation. Inshō was the more controversial of the two and moved to abstract painting later, being the first of the Nihonga artists to do so.

Inshō was born in Kyoto. He was educated as a designer and drew patterns for textiles. However, between 1918 and 1924 he also studied Nihonga painting at the Municipal College of Painting. After he had won a prize for a large Buddhist painting at the Teiten exhibition in 1925, he received commissions from several Buddhist temples. During his lifetime he executed some 600 of these temple commissions.

Inshō was equally at home in traditional Japanese styles and western abstract painting. In 1952 he went to Europe as one of the first Nihonga painters to travel abroad after the war. His abstract works shook Japan, but they favoured his career in the western world with exhibitions in Paris, Turin and New York. He designed and built his own Dōmoto Art Museum in Kyoto in 1966.

33. Aoki Daijō (1891-1979)

Daijō was born in Osaka and graduated from the Kyoto Municipal Painting College. In 1912 he studied western painting at the Kansai Art Institute. He moved to the film industry in 1923 when he set up the New Shinkansha Movie Research Institute. After dissolving the Shinkansha in 1935, he returned to painting, concentrating on Japanese techniques. In 1937 he established the Dainichi Art Institute. He was a realistic painter, known for his still lifes. He visited Europe and China and had many solo exhibitions.



▲ With Shūrin
Ezara, picture dish - Kaki fruit
Kyōyaki
Signed: *Daijō & AO*
Seal: *Shūrin*
Fine crackled gohonde kyōyaki
with an overglaze painting,
Ø 16.4 x 2.3



◀ *Daikon and dried kaki*
Modern Nihonga
January 1931
Signed: *Daijō*
Seal unread
Colours on paper, 33 x 38.8
Box signed.



◀ *Natsubi, A summer's day*
Modern Nihonga
Signed: *Hasei*
Seal: *Haseishi*
Colours on silk, 140.5 x 26

34. Yokoyama Hasei (1899-1974)

Yokoyama Hasei was born in Seto, Aichi prefecture. After he dropped out of Seto Pottery School in 1928, he entered the National Ceramics Laboratory in Kyoto and started to paint. Although self-taught, he was elected for the Teiten in 1934 and participated in shows at art galleries. In 1948, he established Aoki Company, an organisation involved in painting research. He developed a very individual style in landscape painting.

▼ With Katō Bakutai (1861-1943)
Shinō chawan - Reclining deer
Shinō-style Setoyaki
Signed: *Hasei and Bakutai*
Crackled Setoyaki with an underglaze painting, Ø 11.5 x 7.4
Box signed by both potter and painter.

The Seto potter Katō Bakutai was known for his superior tea pottery, mainly tea bowls. Shinō pottery, a kind of Mino ware has been appreciated for a long time. It originated in Gifu prefecture.



**35. Yokoyama Shunkei
(1900-1979)**

Yokoyama Shunkei was born in Gifu prefecture. He lived in Kyoto, where he studied Nanga painting with Tachibana Chikuson (1864-1922) and later with Hashimoto Kansetsu (# 29) and Domoto Inshō (# 32).

He won many prizes, including awards at the governmental exhibitions.



▲ With Sōkitsu

Kashibachi, cake bowl – Bamboo

The phoenix couple is taking a bath in the Yaochi pond.
Their suit of feathers is cleansed by deep green drops.

The trees with the peaches of immortality grow on the banks of the Yaochi pond in the mountains of Kunlun.

Akarakuyaki

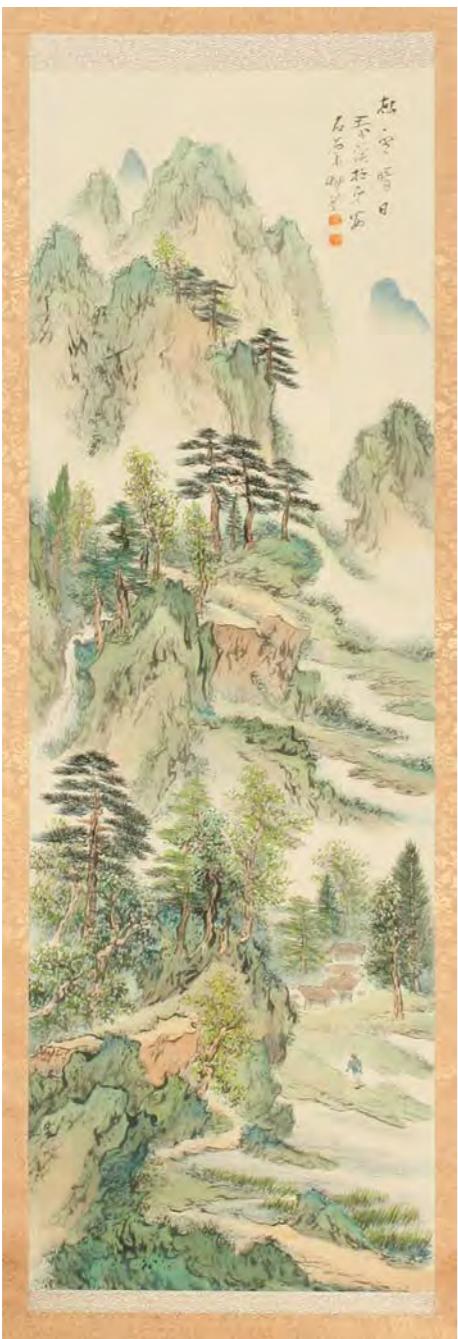
Second month of 1934

Signed: *Shunkei ga* and *Sōkitsu*

Seal: *Akaraku*

Akaraku, brittle red *rakuyaki* with an underglaze decoration,
Ø 16.5 x 8.6

Box signed by both potter and painter.



◀ Landscape - *Shōun seijitsu*,

Pines and clouds on a clear day

Nihonga

Signed: *Shunkei sōdō*

Seals unread

Colours on silk, 107 x 35.6

Box signed.



◀ With Hara Shōyū (Tairaku) (born 1944).

Natsu chawan, summer tea bowl - *Kihō*, Pleased with rules

Kyōyaki

May 16, 1976

Signed with *Kakihan (Mumon)*

Seal: *Tairaku*

Wheel-turned *kyōyaki* decorated with *kindei*, calligraphy in gold,
Ø 15.6 x 4.8

Box signed by both potter and painter with sealed *chakin*.

▶ With Nagasawa Eishin IV (born 1938)

Chawan, tea bowl - *Kyōshin*, Lack of prejudice

Signed: *Eishin* and *kakihan* of *Taisitsu*

Izushiyaki, white *seikaiji*, porcelain from *Izushi*, *Hyōgo* prefecture,
with an underglaze calligraphy, Ø 13.5 x 7

Box signed by Mumon.

The ceramics of Nagasawa Kyodai Seito, Nagasawa IV, are highly regarded and can be found on permanent display at the National Museum of Modern Art in Tokyo.

Izushiyaki is white porcelain from *Hyōgo* made out of *Kakitani* stone. This type of porcelain was for centuries imported from Korea. However, during the 17th century kaolin was discovered in the *Izushi* area, resulting in an influx of craftsmen from Arita who helped to start up production. The first kiln was in *Hosomi* village, *Hyōgo*.



◀ 'Respect the Buddha,
love people'

Rinzai Zenga

Seals: *Byōshin tōshu*,

Tentendō dōsha,

Hohoe (tp)

Sumi on paper,

26.8 x 23.8

37. Katō Eizō (1906-1972)

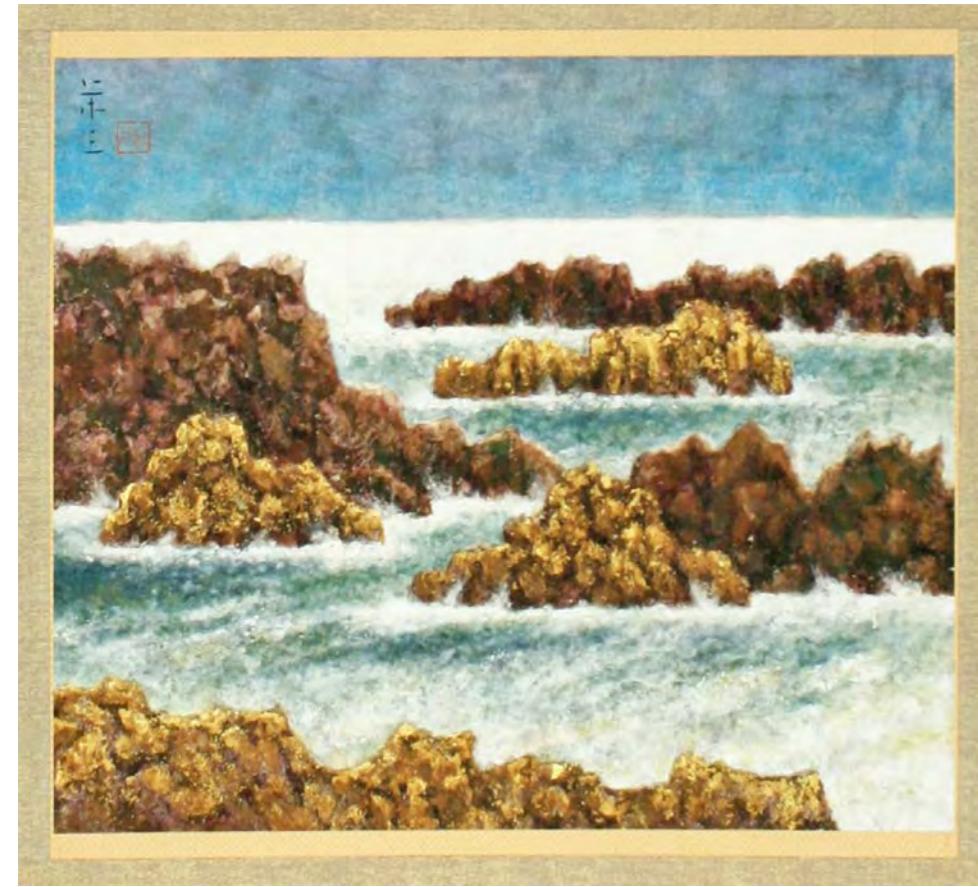
Eizō was born in Gifu's Mizo-no-chō, son of a lacquerware merchant. He graduated from Gifu Commercial High School in 1923. In 1926, he went to the Tokyo School of Fine Arts and studied Nihonga for five years. After his graduation, he participated in several exhibitions. Many of his works were destroyed in the Gifu air raids of July 9 1945. In 1991, the Eizō & Tōichi Katō Memorial Art Museum was opened in Gifu. Katō Tōichi (1916-1996) was Eizō's younger brother.

► 'Glory'

Produced at the kiln of the Ginza Matsuya department store *Gakuzara*, a framed dish to commemorate the 8th Asian Racing Conference in Tokyo, March 1969.
Signed: *Ka Katō*
Uki-botan, 'three-dimensional' sometsuke, porcelain in a brown velvet and wooden frame, Ø 26.2 x 2.5
(frame 34.6 x 4.8).

Ginza Matsuya, founded in 1869, is one of the leading department stores in Tokyo. The Asian Racing Conferences are organised by members of the Asian Racing Federation (ARF), the main regional body for thoroughbred [horse] racing in Asia, Australasia, the Arabian Peninsula and South Africa.

▲ Kingfisher and reeds -
Natsu migiwa,
On a summer's waterside
Signed: *Eizō*
Seal: *Zō*
Earthenware with underglaze paintings on top and bottom, 16.5 x 18 x 3.5
Box signed.



◀ **Kakuriwa - Reef**
Modern Nihonga
Signed: *Eizō*
Seal: *Eizō*
Colours, gold and mica on paper, 37.8 x 44
Box signed.



▲ *As the cover of clouds brews rain,
the eyes feast on the picturesque scene.*
Rinzai Zenga
Signed: *Tōdai Yūshū Kōshō*
Seals: *Yūshū*, *Tōdai Kōshō*
Sumi on paper, 137.7 x 34.3

38. Shimizu Kōshō (1911-1999)

Kōshō was born in Himeji. In 1927 he entered the Tōdai-ji in Nara. Upon graduating in Buddhist studies from Ryūkoku University in 1933, he took up residence at the Tenryū-ji for four years to study and practice Zen under the guidance of Seki Seisetsu (1877-1945). In 1947 he became director of Tōdai-ji High School. In 1959 he was appointed director of the Monks' Academy (Kangakuin) at Tōdai-ji, and in 1963 became director of Tōdai-ji Girls' School and Tōdai-ji Kindergarten. 1969 marked a turning point in Kōshō's career, when he was appointed Head of Religious Affairs of the Kegon Tradition. In 1975 Kōshō was chosen to be the 207th abbot of Tōdai-ji, but he already resigned in 1981.

For the remaining 18 years of his life, Shimizu Kōshō was a prolific 'eccentric' painter, calligrapher and figurative potter.

▼ With Ōshio Masando VIII (born 1933)
Sara, plate - *Juzan banjō*,
Old tree on an ancient mountain of infinite height.
Akahadayaki
Signed: *Kōshō*
Seal: *Akahadayama Masando*
Akahadayaki from Nara, with an underglaze decoration, Ø 34.3 x 6.7
Signed by both artist and potter.

Ōshio Masando is the eighth generation head of the Akahadayama kiln, which was built in the Edo period and is situated at Mount Akahada in Nara.

▶ *Tetsue kakuzara*, iron [oxide] decorated square vase -
Haru mata kaeru, Spring returns
Signed: *Kōshō*
Kyōyaki with an underglaze decoration, 23.6 x 10.3 x 10.3
Box signed and extensively decorated with spring flowers.

◀ *Chawan*, tea bowl - *Hanamai hito-odo*,
Dancing flowers, dancing people
Kagurayaki
Signed: *Kōshō*
Seals: *Hanase* and *Osa*
Decorated Kagurayaki from the Hanase kiln (at Kagura)
Ø 12.5 x 7.4
Box signed.





39. Gassaku

As for the works on this page, a *gassaku* is a collaborative work that can take many forms. It can be a single hanging scroll painting, a hand scroll, an album or even a screen executed by two or more artists, and like most pottery in this catalogue, ceramic works too.

Social events like New Year parties, or parties organized by patrons, as well as the cultural and literary gather-

ings, memorial services and exhibitions all provided good opportunities for artists to affirm shared ideals and to exchange paintings and calligraphy.

At the end of a party, a memorial gathering, an exhibition or another appropriate occasion, the artists present might decide to produce a work together. The result should be an artistic 'epilogue' to the gathering, which would be left as a memento of the event.

► *Gassaku*, a co-production with Kiyomizu Rokubei IV (# 20.1)
Hanaire decorated with ten crabs by ten different painters and a poem
For only one night I ate rice gruel with the monks
This morning, though, in defiance of every rule
I moved drunkenly into the new autumn.
 The inscription resembles a line from the poem *Buying fish* by the Song-poet Lu You (1125-1210).

Hanaire, flower vase
 Kyōyaki
 C. 1897-1898
 Signed: Shōren, Kandō, Gyokushū, Seihō, Ikka, Gyokkei, Shizue,
 the names of the four remaining painters remain unread.
 Seal: Kiyo
 Sometsuke, white porcelain with overglaze paintings,
 Ø 16.5 x 37.5, with a fitted copper inner vase
 Box signed by Rokubei with a sealed shifuku, cotton bag.

Rokubei IV (# 20.1), Suzuki Shōnen (# 13), Takeuchi Seihō (# 19)

Takatani Kandō (born 1855) was a pupil of Konō Bairei (1844-1895).
 He exhibited with the Tokyo Bijutsu.

Mochizuke Gyokkei (1874-1938) was the son and pupil of Mochizuki Gyokusen (1834-1913).

Fujii Gyokushū (born 1863) was the son of Fujii Shūgyoku (dates unknown) and a pupil of Mochizuki Gyokusen, known as a fine painter of *kachōga*, bird and flower painting. He was a member of the Kyoto Committee for the Japan Youth Exhibition.

Tanaka Ikka (1864-1924) graduated from the Kyoto Prefectural School of Painting and studied with Kubota Beisen (1852-1906). When he was only 18 years old, the Imperial Household Agency bought one of his paintings. He was an active member of several painting associations.

► *Gassaku*, a co-production with
 Kiyomizu Rokubei V (# 19.3) and Kawakita Kahō (1875-1940), Abe Shunpō (1877-1956)
 and Yamada Kōun (# 24).

Kashibachi, cake bowl - "Meeting of spring - and autumn flowers."
 Kyōyaki
 Signed: Kahō, Shunpō, Kōun
 Seal: Kiyo
 Crackled kyōyaki with underglaze paintings, Ø 19.9 x 9.3
 Box signed by Kahō and Rokubei.

Kahō, Shunpō and Kōun were all pupils of Kikuchi Hö bun (1862-1918). Kahō was born in Kyoto. He studied with Kōnō Bairei (1844-1895) first and later became a student of Hö bun. He was a frequent exhibiter at the Bunten shows.

Shunpō was one of Hö bun's best pupils. His first appearance was at the Bunten in 1907, his last at the Teiten in 1944.
 His style, based on that of his teacher, became a modern interpretation of the Rimpa-style.

Japanese painting styles

Haiga Poetry painting. Abbreviated playful painting, matching equally abbreviated haiku poems. A style often practiced by amateurs.

Kanō The official government painting style in Edo as well in Kyoto. Based on the Chinese styles from the Muromachi period. Painting in the broken-ink *hoboku* technique and adding color to traditional subjects.

Maruyama A painting style developed by Maruyama Ōkyo, emphasizing the artist's study of and response to nature (*Shaseiga*).

Nanga Or *Bunjinga*, a literati painting style worshipping things Chinese, includes painting and poetry, and prizes amateur status.

Nihonga A 'native' Japanese style developed in the Meiji period by teachers at the newly established academies. Mixed traditional Japanese styles mixed with Western techniques. Marked differences apparent between the Tokyo and Kyoto based Nihonga artists.

(Neo-)Rimpa Decorative painting style.

Shijō Closely related to Maruyama painting, but slightly more poetic, less restricted and with a more daring brush.

Zenga Paintings, but more often calligraphies by Zen priests and laymen.

Further reading

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And don't forget the internet.