



ORANDA JIN

Japanese paintings & painters' pottery

Jon & Senne de Jong

orandajin.com



Oranda Jin 30

*Japanese
paintings and
painters' pottery*



Short introduction

We don't know if this is the best catalogue ever, but it's a very good one and really hefty.

Actually, Covid-19 has thrown a spanner into the works. This catalogue was meant to accompany our participation in the PAN Art Fair in November of this year, but... there's not going to be a PAN Art Fair. However, we will take part in the KunstRAI/Art Amsterdam, which is still scheduled to take place from 15 until 18 October and has Japan as its theme. Covid will decide whether it works out or not.

In any case, this catalogue is special. We never had four (!) Busons before, one of which is a letter addressed to Taiga, written while he sat in the shade at the foot of a mountain with his feet in the water and a bottle of *kuzu* to keep him company. Taiga himself is present in a *gassaku* for which he collaborated with his idol Hyakusen, and Shōhaku, who was hardly more than a whippersnapper at the time. And then there's a very special *haiga* by Rosetsu.

This is just to whet your appetite...

Make us happy and enjoy catalogue 30.

Henri Kerlen, Anna Beerens, and Hans, thank you so much for being our 'rocks in the surf'.

Jon and Senne de Jong

Oranda Jin,

October 2020

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Japanese paintings &

painters' pottery

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We post updates every

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NOTE Unless stated otherwise the poetry and other inscriptions were translated by Henri Kerlen.



1.

Kanō Yasunobu (1613-1685)

Haboku landscape with pagoda

Signed: *Bokushinsai hitsu*

Seal: *Bokushinsai*

Sumi on silk, 33.2 x 49.5

Box authorized by

Kanō Masanobu (1823-1880)

Yasunobu was the younger brother of Tan'yū (1602-1674) and Naonobu (1607-1650)

and founder of the Kanō Kajibashi branch in the service of the shogun.

A classic broken ink (*haboku*) Kanō landscape.



2.
Anonymous

*Courtesan and customer drinking sake
while getting ready to undress*

c. 1700 (Genroku period)

Unsigned

Colours on paper, 33.5 x 46.3

3.
Kyūrō (Ki Baitei) (1734-1810) with Iguchi Kikuni (1744-1817)
Sasagenuru, Getting a bucket [of water]

Signed: Konan Baitei sha

Seals: Ki Jibin in, Baitei & Kikuni

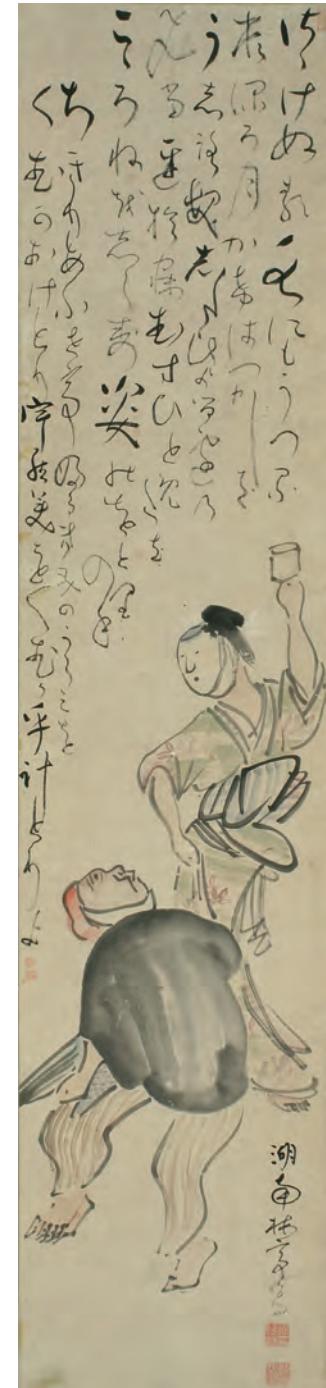
Sumi and colours on paper, 118.3 x 26

A scene from Sasagenuru, one of the so-called Mibu kyōgen, a series of pantomimes performed at the Mibu temple in Kyoto. The old woman is jealous because the old man is dancing with a young girl.

Illustrated Ōtsu nr. 267

The young Baitei worked as a fan painter in Kyoto until he was invited to become a live-in student with Buson (see # 5, 6, 7, 8) in the 1770s. He studied both painting and haiku with him. Baitei moved to Ōtsu in 1783, but had to return to Kyoto soon after to attend to Buson in his final illness. Back in Ōtsu, Baitei became a successful artist with a fair number of students. In Ōtsu he lived a prosperous life with his wife Osode, also a haiku poet.

Kikuni was a haiku poet from Ōtsu, who made a living from a money changing business.



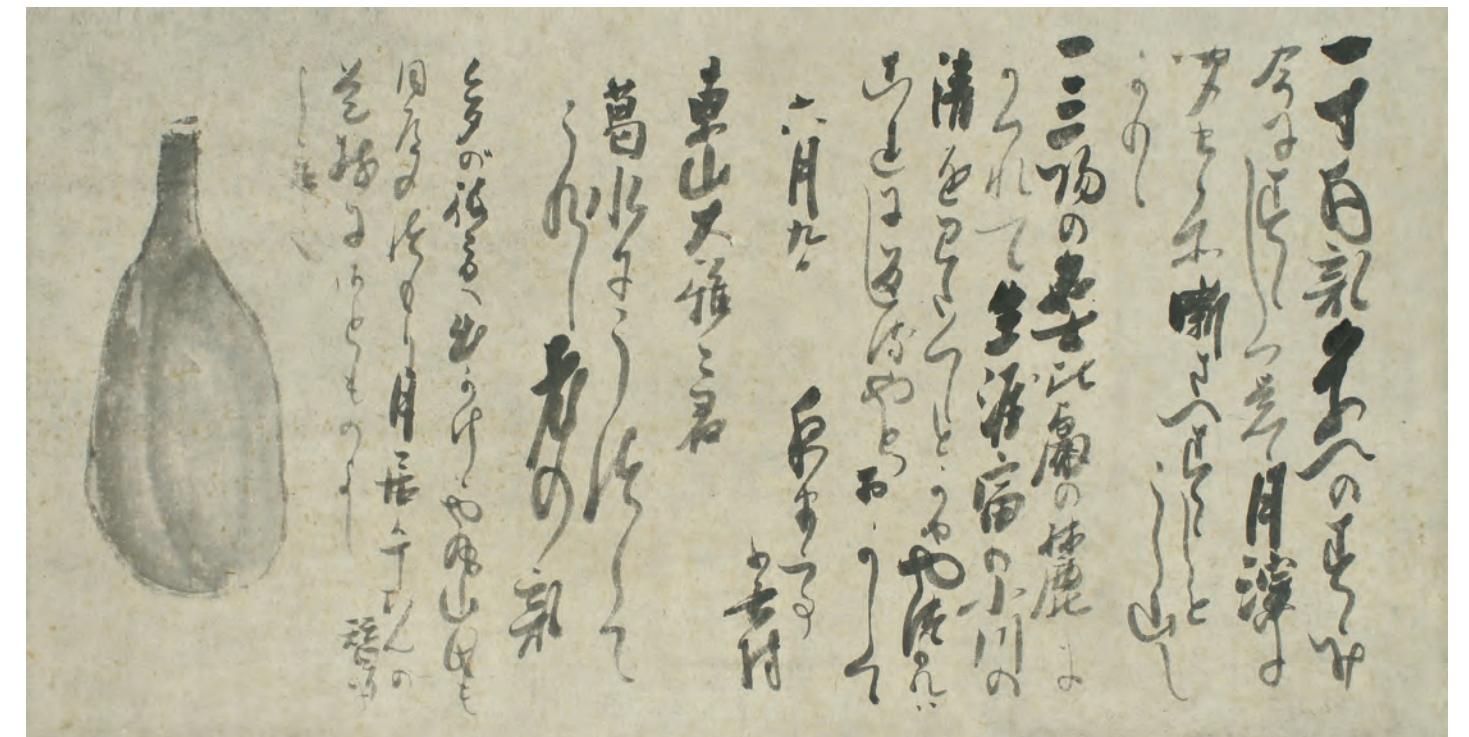
Ten thousand endless springs.

4.
Sakaki Hyakusen (1697-1752),
Ike Taiga (1723-1776),
and a young Soga Shōhaku (1730-1781)

Jurōjin and turtle
Gassaku

Signed: Kashō and Shōhaku
Seals: Hō Shin'en in (upside down), Azana iwa Hyakusen -
Shinnei Ike shi, Mumei (Arina) Jasokuen
Sumi on paper, 102.8 x 38.5

A very rare collaboration of three eminent painters of the 18th century. Hyakusen, one of the pioneers of Nanga painting, Taiga, his friend and pupil, the best-known and most influential Nanga painter of the 18th century, and Shōhaku (see # 9) who, with Jakuchū and Rosetsu (see # 11), is one of the Three Famous Eccentrics.



5.
Yosa Buson (1716-1783)
Letter from Buson to Taiga,
including a haiku and a
drawing of a kuzu bottle

09-06-(1775?)
Signed: Yahantei Buson
Sumi on paper, 28.6 x 55.3

Authorized on 22 February 1969 with
comments by Wada Tokuichi (born
1900), an expert on Japanese literature
and haiku poetry.
(see # 6, 7, 8)

Greetings,
I now feel the cool of twilight. I told Gekkei [Goshun] about this place and even talking about it had a cooling effect. It is situated on the shady side of the mountain. A well-known person [Ishikawa Jōzan (1583-1672)] from Sanyō lived as a recluse at the foot of mount Hiei. During his lifetime he must often have crossed the clear water of the Tomi brook. Would it be strange to return to this place?

The ninth of the sixth, Yahantei Buson to [Ikeno] Taiga, gentleman, at Higashiyama.

[Haiku:] The kuzu water reflects this old man's happy face.

I may come to see you this evening and Mr. Maruyama [Ōkyo] has the same plan. I suppose it is alright when [Emori] Gekkyō [(1756-1824)] accompanies this gentleman instead of another distinguished guest.
With kind regards.



6.

Yosa Buson (1716-1783)**Selling fish at a water pavilion**

Signed: Sha Shunsei

Seals: Sha Chōkō in, Sanka Koji

Colours on silk, 34.4 x 2.9

Double box authorized in 1961 by
the art researcher Yamanaka Ranga
(1883-1975)

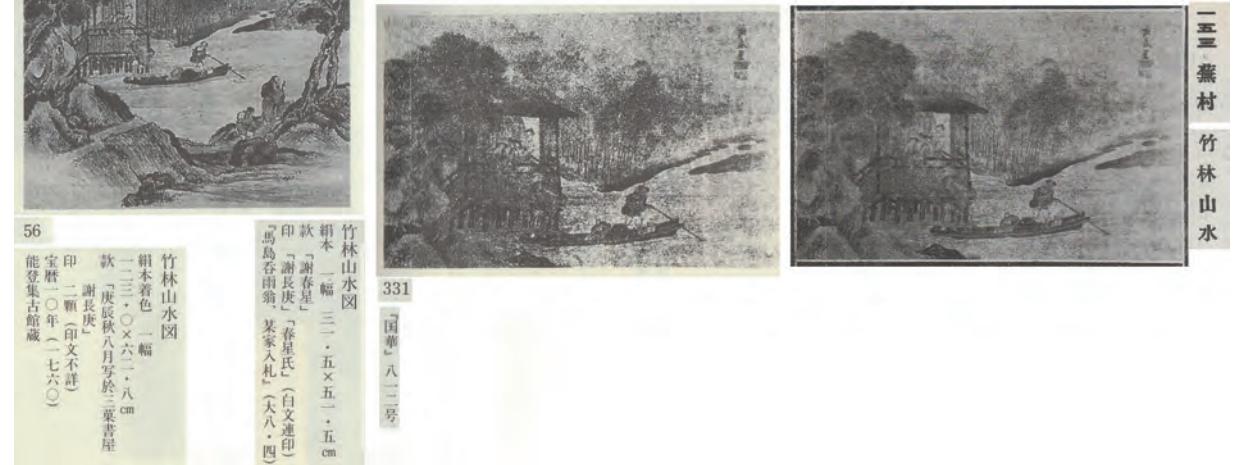
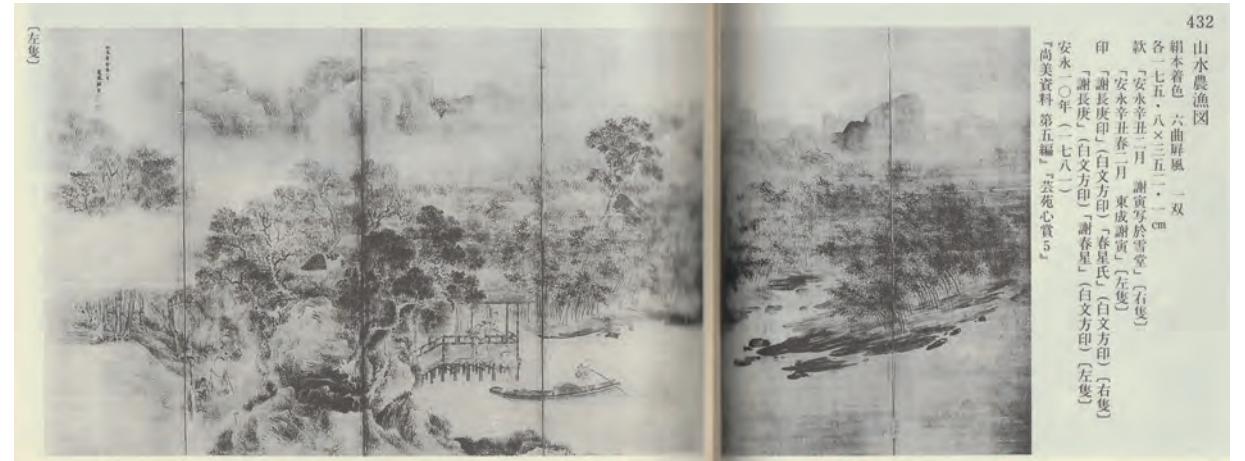
Compare: Shigao 2015, # 144, p. 179, Buson vol. 6 1998, # 432 (screen 1781), # 331, # 56 (1760),

Tokyo (auction) Apr. 3-1919 # 153 (which is the same as Buson vol. 6 1998 # 331).

(Buson Zenshū, Busons complete works, vol. 6, Tokyo 1998).

Buson was a painter as well as a *haiku* poet and equally proficient in both disciplines. Together with Taiga (see # 4) he is known for establishing Nanga painting in the 18th century; as a *haiku* poet he is considered the true successor of Matsuo Bashō (1644-1694).

Apart from his landscapes, he is notable for the empathy and social-mindedness of his paintings of human figures. (see # 5, 7, 8)





7.

Yosa Buson (1716-1783)*Shukei sansui, Autumn landscape*

Winter of 1772

Signed: *Sha Shunsei*Seals: *Sha Chōkō, Sha Shunsei*

Colours on silk, 106.1 x 39

Compare: Buson vol. 6 1998 nr 229, Buson vol. 6 1998 nr 58 (dated 1760, which is the same as nr 26 Tokyo Nov. 10-1930) (see # 5, 6, 8)



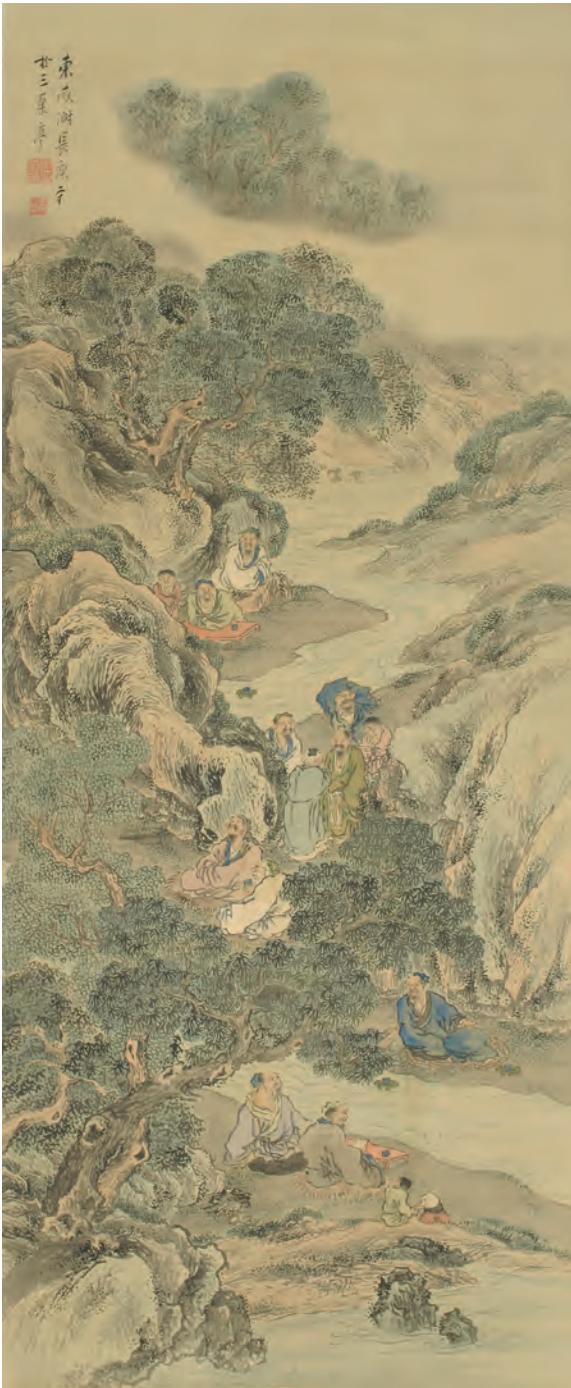
8.

Yosa Buson (1716-1783)*Rantei, At the orchid pavilion*Signed: *Tōsei Sha Chōkō hitsu*Seals: *Sha Chōkōin, Sanka Koji*

Colours on silk, 122 x 62.4

(see # 5, 6, 7)

Sitting on the banks of a slowly winding stream, the guests at the orchid pavilion (Rantei) were asked to compose a poem as cups of wine were floating down the stream. They had to complete their poem before the cup was within their reach. The penalty for not completing the poem on time was to drink the wine.





9.

Soga Shōhaku (1730-1781)*Landscape*Signed: *Soga Kiyū ga*Seals: *Soga Kiyū, Shōhaku*

Sumi on paper, 117 x 27

Shōhaku was a hell of a painter. His demon figures are quite unique and his landscapes were inspired by the Soga style of the Muromachi period. His reverence for the style led him to make up a Soga pedigree. (see #4)

10.

Minagawa Kien (1734-1807)*Mountain village on a summer evening*Signed: *Minagawa Gen sha*Seals: *Minagawa Gen in, Hakkyō uji*

Sumi on paper, 132 x 30.3

In his time Kien was a cultural figure. He studied painting with Ōkyo (see # 12), Gan Ku (see # 21) and Go Shun (see # 14, 15, 86). Later, from 1783 onwards, he organized in spring and autumn the Shin Shoga Tenkan exhibitions at the Sōrin-ji in Kyoto. Here he presented the works of many of his teachers, friends and colleagues.





*The place where one
crosses the water in spring,
at Kagamiyama*

11.

**Nagasawa Rosetsu (1754-1799) with
Narita Sōkyū (1761-1842)**

Ushi, Cow

Signed: Rosetsu sekijō (at a painting party)
and Sōkyū
Seal: Gyō
Sumi on paper, 105.6 x 28.6

With Jakuchū and Shōhaku, Rosetsu is one of the Three Famous Eccentrics. He was a pupil of Ōkyo (see # 12), but it is said that he was expelled from Ōkyo's studio for reasons of insubordination.

Sōkyū was a *haiku* poet. He came from a samurai family and excelled in horse riding. After he moved to Kyoto he succeeded Bashōdō II at the Sorin-ji. With Tagawa Hōrō (1762-1845) en Sakurai Baishitsu (1769-1852) Sōkyū is considered one of the three great poets of the Tenpo era.

12.

Maruyama Ōkyo (1733-1795)

Nami, Waves

Mid-winter of 1779
Signed: Ōkyo
Seals: Ōkyo noin, Chūsen
Sumi on paper, 131.8 x 77.7
Double box

A large, bold and monumental waterfall by Ōkyo. He was a painter of great importance, founder of the Maruyama school. He is known as a pioneer of *shaseiga*, painting after nature.

From the former collection of Hirose Rukō (1839-1908), a banker, first director of the Osaka City Museum, president of the Japanese Fire Insurance Company etc., a well-known cultural Maecenas.





*As the maple leaves of Somei Hill
are carried by the autumn wind,
they dress the isle of Ito in brocade.*

(compare Suzuki 1999 # 96)

13.
Sengai Gibon (1750-1837)
Autumn wind on Somei Hill

Seal: *Sengai*

Sumi on paper, 31 x 22.5

Sengai was a preacher full of wit and greatly concerned with the spiritual welfare of ordinary people. He was also a modest man. "My jokes with brush and ink are neither calligraphy nor painting. They become calligraphy and painting."

A lovely naive little painting.

14.
Go Shun (1752-1811)
Snow-covered landscape

Signed: *Go Shun*

Seal: *Go Shun noin*

Sumi and light colours on paper, 101 x 34.7

After the death of Yosa Buson (see # 5, 6, 7, 8), Go Shun (Matsumura Gekkei) took lessons with Maruyama Ōkyo (see # 12). Go Shun too was extremely important for the development of painting in the Kansai area. The style name Maruyama-Shijō refers to the studio of his master Maruyama Ōkyo and the location (Shijō) of his own studio. (see # 15, 86)

The nice thing about these snow landscapes, they are both cold and warm.





15.

Go Shun (1752-1811)**Seven haiku poets**

Signed: Gekkei sha

Seal: Go Shun

Colours on paper, 108.5 x 27.6

Arakida Moritake (1473-1549), Matsuo Bashō (1644-1694),
Nishiyama Sōin (1605-1682), Shiba Sonome (1664-1726),
Enomoto Kikaku (1661-1707), Hattori Ransetsu
(1654-1707), Yasuhara Teishitsu (1610-1673).

Go Shun initially studied both painting and *haiku* with Buson. Some time after his teacher's death, he moved to Ōkyo's studio and came to add his influence to the Maruyama-Shijō school; he made it more 'romantic'. This painting still is in Buson's *haiga* style. (see # 14, 86)

*Her fine graceful figure slowly moves on.**She has dressed in new clothes, but is angry with someone.**Willows are green, flowers red, the colours are real.**The crescent winter moon shines on the clear pond.*

Chōfū shujin's poem also refers to the fact that the prostitute's pure inner self is not tarnished by her work.

16.

Ōhara Donshū (died 1857) with Chōfū shujin (dates unknown)*Her beautiful figure dressed in new clothes,
she slowly moves on, the pretty girl*

Signed: Donshū, Chōfū shūjindai

Seals: Donshū, Shiken, Shō... kin

Sumi and light colours on paper, 117.5 x 26.9

(see # 32)

*The Buddha sells his teachings and the Patriarch sells the Buddha;
with Buddhism in decline the monks sell the Patriarch.**You sell your small body and alleviate the sufferings of all beings.**[The Heart Sutra says:] form equals emptiness, emptiness equals form.*

The inscription seems to be after Ikkyū Sōjin (1394-1481) in a story by Takuan Sōhō (1573-1645), both Zen monks.





18

17.

Nagasawa Roshū (1767-1847)*Dancing dragons*

Diptych

Signed: *Roshū*Seals: *Nagasawa Rin, Donkō**Sumi* on silk, 100.4 x 34.3 (2x)

Rosetsu (see # 11) died too young to establish his own school. Roshū was his pupil, his adopted son, and a good painter - charming, but less innovative.



18.

Kinoshita Ōjū (1777-1815)*Dancing squirrels*Signed: *Ōjū*Seals: *Ōjū no in*

Colours on silk, 28 x 29.7

Ōjū was the second son of Ōkyo (see # 12). He specialized in *kachō-e* (images of flowers and birds).



19



19.

Nankei*Dutchman with a Gouda pipe*

First half 19th century

Signed: Nankei

Seal: Sadanobu

Colours on paper, 122.5 x 40.6

A Dutchman in Chinese shoes in front of a Chinese seat was the painter's model. Usually so-called Nagasaki paintings featuring Dutchmen are quite modest. This painting, though, is pretty large.

20.

Utagawa Toyokuni (1769-1825) (attr. to)*A girl hurrying along on bare feet,
lifting her kimono so
as not to trip and spill sake*

Unsigned

c. 1815

Colours on paper, 69 x 27.2

A wonderfully detailed painting.

Compare: <http://www kaikodo com/index php/exhibition/detail/privileged/1312>

Kaikadō, Asia Week 2014 cat. 14





21.

Gan Ku (1749-1838)*Shirasagi, Egret in the rain*Signed: *Gan Ku*Seal: *Ganku Funzen*

Sumi on silk, 97.8 x 35.8

Gan Ku is known for his dragging brush technique, associated with the stripes of a tiger, which became the trademark of the Kishi School.

22.

Tani Bunchō (1763-1840),**Kameda Bōsai (1752-1826),****Yoda Chikkoku (1790-1843)***Shōchiku, Pine and bamboo*

Diptych

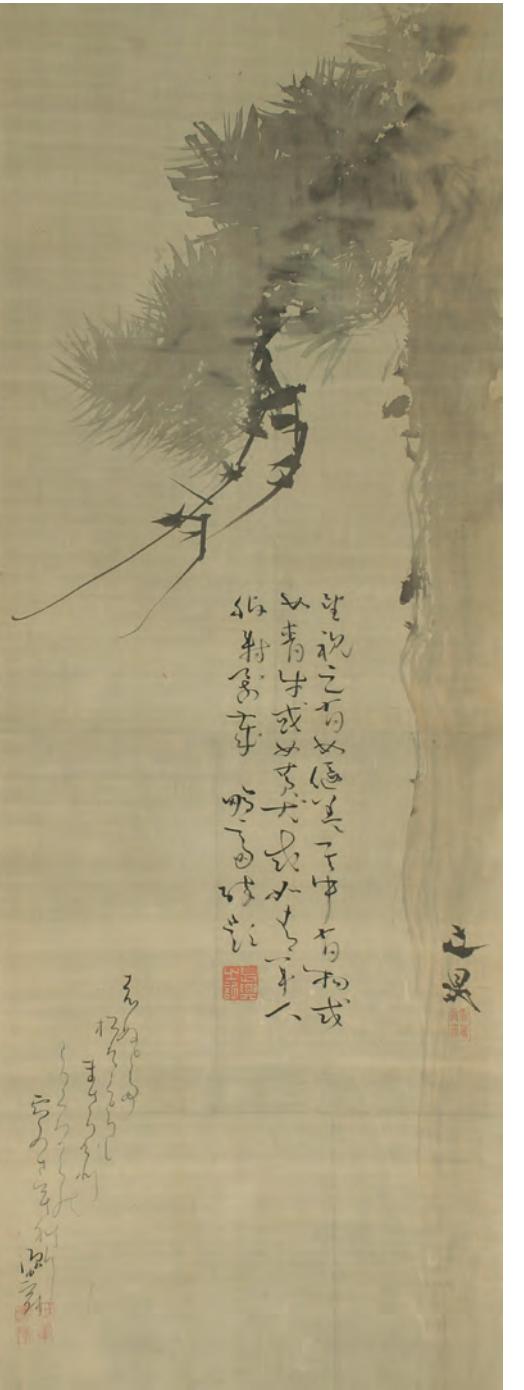
Signed: *Bunchō, Chikkoku, Bōsai /**Bōsai .. dai*Seals: *Bunchō gain, Ryokan,**Chōkō no ki, Minamoto Yūgi*

Sumi and some brown (right)

on silk, 99.8 x 36.6

Bunchō was the son of a retainer of the Tayasu daimyo family. He studied various painting styles with several teachers. Bunchō became the most famous Nanga painter in Edo and was favoured by the Tokugawa government. Bōsai was a famous Confucian scholar, poet and painter and a friend of Bunchō.

For the translation of the poetry
see Cat. 30 orandajin.com





23.

Mochizuki Gyokusen (1794-1852)*Denka getsuya, Cabins in a moonlit night*Signed: *Mochi Gyokusen*Seal: *Gyokusen*

Sumi on paper, 18.9 x 51

Gyokusen, a scion of the Mochizuki family of Nanga artists, painted this fine atmospheric combination of the styles of both his teachers, Gan Ku (see # 21) and Go Shun (see # 14, 15, 85).



24.

Yamaguchi Sōken (1759-1818)*Fuji and cranes*Signed: *Sōken*Seal: *Yamaguchi sai*

Colours on silk, 55.8 x 79.8

A nice large spatial painting by one of Ōkyo's (see # 12) best pupils.



25.

The fine flowers of Maruyama-Shijō painting

Set of 2 Shijō albums

Shijō albums with 32 paintings by 12 different artists:
 Gan Ku (1749-1838), Go Shun (1752-1811), Azuma Tōyō (1755-1839),
 Yamaguchi Sōken (1759-1818), Hatta Koshū (1760-1822),
 Watanabe Nangaku (1767-1813), Nagasawa Roshū (1767-1847),
 Yoshimura Kōkei (1769-1836), Oku Bunmei (1773-1813),
 Matsumura Keibun (1779-1843), Shibata Gitō (1780-1819),
 Kinoshita Ōjū (1777-1815)

Sumi and colours on paper, 23.8 x 34.6



- 1. Tōyō: Crane
- 2. Gō Shun: Leaf
- 3. Keibun: Plum twig
- 4. Koshū: Landscape
- 5. Sōken: Turtle
- 6. Roshū: Dogs
- 7. Kōkei: Plant
- 8. Roshū: Landscape
- 9. Gitō: Fisherman
- 10. Nangaku: Carps
- 11. Ōjū: Squirrel
- 12. Bunmei: Peony
- 13. Nangaku: Toad
- 14. Keibun: Cherries
- 15. Go Shun: Bamboo
- 16. Tōyō: House in the snow
- 17. Go Shun: Fungus and stone
- 18. Keibun: Twig
- 19. Keibun: Cherry branch
- 20. Gan Ku: Orchid
- 21. Koshū: Bird and stone
- 22. Nangaku: Ayu
- 23. Ōjū: Flowers
- 24. Nangaku: Cat
- 25. Tōyō: Stag
- 26. Gitō: Egg plants and gourd
- 27. Sōken: Melon
- 28. Nantei: Woman and horse
- 29. Koshū: Old man
- 30. Keibun: Loquat
- 31. Ōjū: Kaki and chestnut
- 32. Nangaku: Woman and child

▲	24	25
►	16	4
	18	19
	22	10
	32	11
	28	9
	29	21
	30	13
	31	21
	32	29





26.

Matsumura Keibun (1779-1843)*Ōbotaru, Firefly*Signed: *Keibun*Seal: *Keibun*

Colours on paper, 36 x 61.5 with auction label

Just a giant firefly

Keibun was the younger brother of Go Shun (see # 14, 15, 85).

Together with Okamoto Toyohiko (1773-1845) he continued the Shijō School (see # 27, 84).



27.

Matsumura Keibun (1779-1843)*Biwa, Loquat (Japanese medlar)*Signed: *Keibun*Seal: *Keibun*

Sumi and orange on paper, 119.5 x 35.4

Box authorized in 1973 by Hakusui (born 1879)

Keibun was an academic painter who was famous for his masterful Shijō-style brushwork. (see 26, 84)



28.

Chō Gesshō (1772-1832)*Mitsuru, Three cranes*Signed: *Gesshō*Seal: *Yukisada inshin Gesshō*

Colours on paper, 123.2 x 42.9

Gesshō studied with Go Shun (see # 13, 14, 85) and Tanke Gessen (1721-1809). He brought Shijō (and Rosetsu [see # 11]) to Nagoya. He had his own style of painting and was an important figure in the painting and *haiku* networks of Nagoya.

29.

Ōnishi Keisai (1773-1829)*Shirasagi, Egret in the rain*Signed: *Keisai*Seals: *Nishiin, Shukumei*

Colours on silk, 82.5 x 32.3

Keisai was a friend of Bunchō (see # 22). He was the teacher of the famous bird-and-flower painter Okamoto Shūki (1807-1862) as well as of his own son, the painter Ōnishi Chinnen (1792-1851).





30.

Tanomura Chikuden (1777-1835)*Potato landscape,**Still-life with taro, satoimo potatoes and kuwai, arrowhead*Signed: *Chikuden sei*Seal: *Chikuden Rōho*

Sumi and orange on paper, 16.5 x 33.5

Not the usual still-life.

Chikuden belonged to the first of the *bunjin* Nanga painters. His pupils, especially his most important pupil and adopted son Tanomura Chokunyū (1814-1907), carried on his legacy well into the 20th century.

*On Mount Inari
Cedar branches
Ancient things...
Today's memento
From this first day of the horse.*
(The Rengetsu Foundation Project -
http://rengetsu.org/poetry_db/index.php)

31.

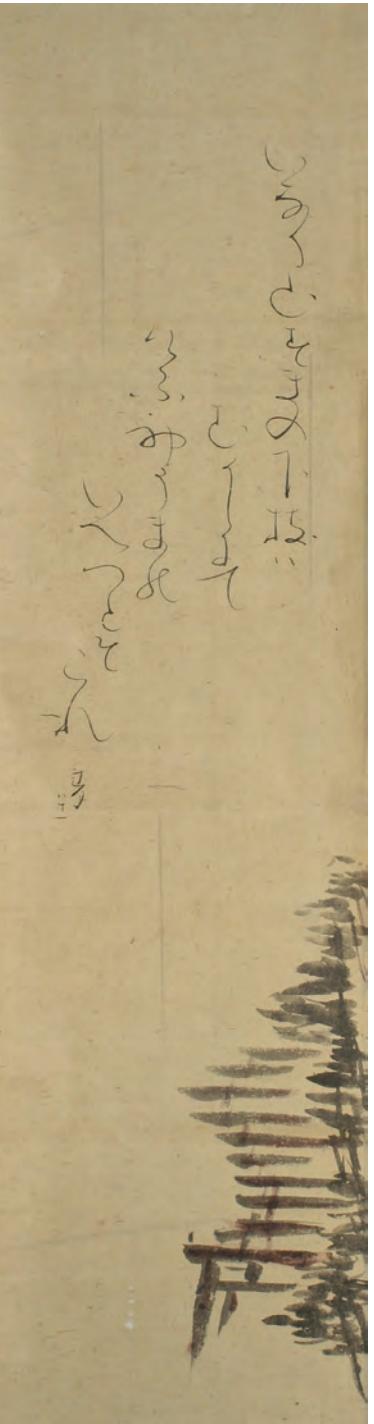
Ōtagaki Rengetsu (1791-1875)*On Mount Inari*

1871

Signed: *Rengetsu hachijūichi (81)*

Sumi and red on paper, 100.5 x 27.2

The nun Rengetsu was one of the most important poets and potters of the 19th century. Her eventful and emotional life story reads like a novel.





32.

Ōhara Donshū (died 1857)*Mangetsu no matsu, Full moon through the pines*Signed: *Donshū Kon*Seal: *Kon in*

Sumi on paper, 117 x 27

Donshū was born in Awa Province, but was adopted by an important government official in Kyoto. He studied with the Shijō-style painter Shibata Gitō (1780-1819) and was well acquainted with the important *bunjin* painter and calligrapher Nukina Kaioku (1778-1863), who also came from Awa. (see # 16)

33.

Mori Ippō (1798-1871)*Waterfall with snow-covered pines*Signed: *Ippo*Seal: *Mori Keishi in*

Sumi on paper, 127.7 x 28.8

Ippo was an outstanding and original painter of the third-generation Maruyama-Shijō painters. (see # 35, 42)





34.

Nakajima Raishō (1796-1871)*Nekoryō ni kawasemi, Catkin and kingfisher*Signed: *Raishō*Seal: *Raishō*

Colours on paper, 30.8 x 41.9

With Yokoyama Kazan (1784-1837), Shiokawa Bunrin (see # 85) and Kishi Renzan (see # 37), Raishō belonged to the four great masters of Kyoto at the end of the Edo period.

35.

Mori Ippō (1798-1871)*Usu shōkin, Tit in susuki*Signed: *Ippō*Seal: *Shū...*

Colours on paper, 104.4 x 30.7
(see # 33, 42)





36.

Shibata Zeshin (1807-1891)***Daikokuten kuronezumi zu, Daikokuten and a group of mice***

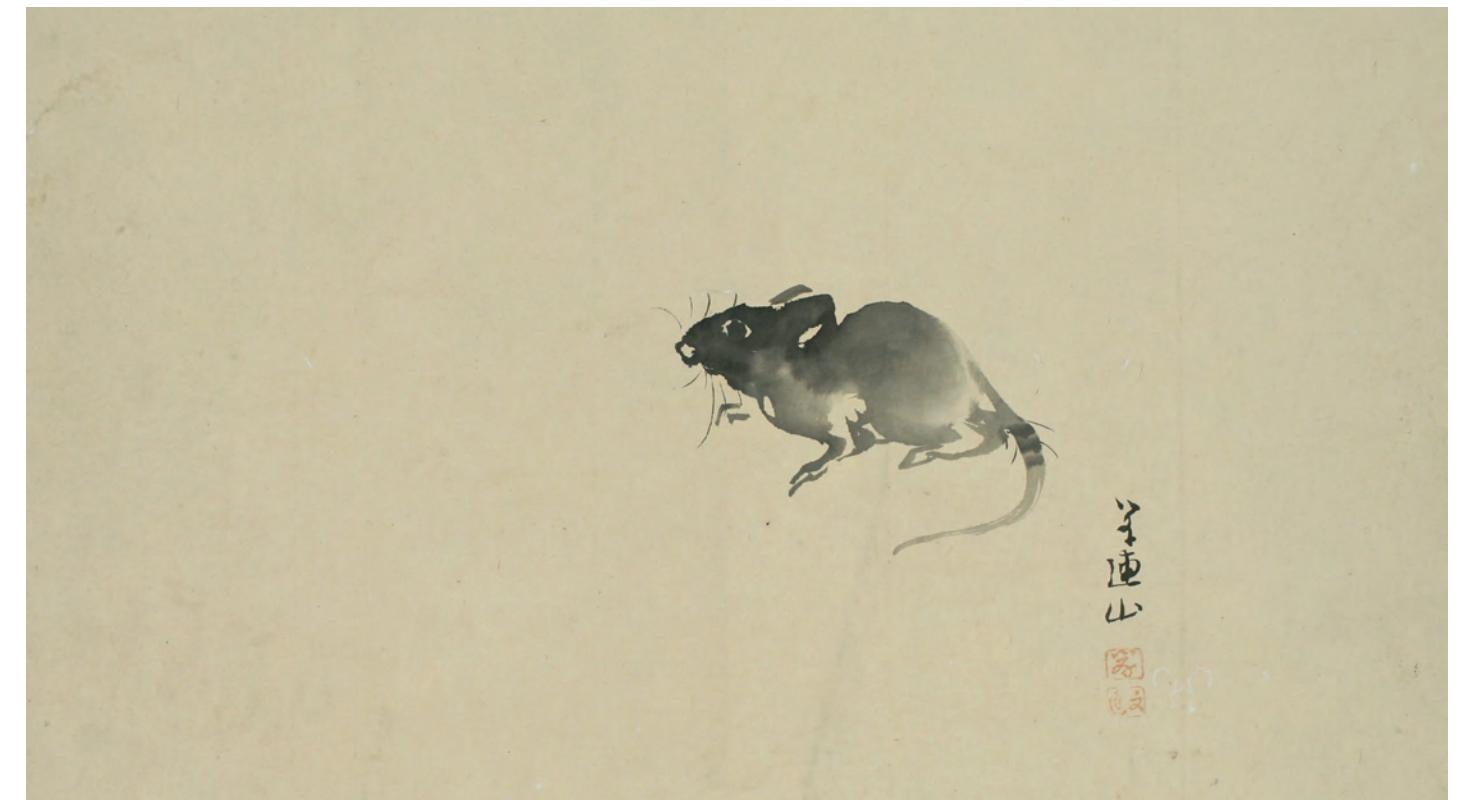
1891

Signed: *Hachijūgoō Zeshin* (Old man Zeshin at 85)Seal: *Tairyūō**Sumi* on satin, 33.6 x 58.4

Authorized in the spring of 1911 by Takamori Saigan (1847-1917)

Daikoku, the god of wealth, lies sleeping behind his bag of rice, while mice take care of the abundance.

Zeshin was a versatile artist, a good painter and print designer, but most of all the finest lacquer artist of the 19th century. He studied painting with Suzuki Nanrei (1775-1844) and Utagawa Kuniyoshi (1797-1861) in Edo, and with Toyohiko (1773-1845) in Kyoto. His paintings were shown at the World's Fairs of Vienna and Philadelphia. (see # 38)



37.

Kishi Renzan (1804-1859)***Nezumi, Mouse***Signed: *Kishi Renzan*

Seal: unread

Sumi on paper, 23.8 x 29.5

Upon his marriage to the daughter of Gan Ku (see # 21), Renzan was adopted into the Kishi family. After Gan Ku's death, Renzan and Gan Tai (1782-1865) became the leaders of the Kishi School.

With Yokoyama Kazan (1784-1837), Nakajima Raishō (see # 34) and Bunrin (see # 85), Renzan belonged to the four great masters of Kyoto at the end of the Edo period.



38.

Shibata Zeshin (1807-1891)*Old man, plum, and crane*Signed: *Zeshin*Seal: *Shin*

Sumi and light colours on paper,

116.2 x 29.8

(see # 36)

39.

Kawanabe Kyōsai (1831-1889)*Clam fishing*Signed: *Shōshō Kyōsai*Seal: *unread* and *Shōshō*

Colours on paper, 96.4 x 29.2

Just a charmingly ordinary painting.

Kyōsai was a virtuoso who loved sake and its influence while he was at work. Much of his work is humorous, cartoonesque, which even got him into prison. His paintings were shown at the World's Fairs of Vienna and Paris.





40.

Bunryū (dates unknown)**Village scene in the snow**Signed: *Bunryū sha*Seal: *Bunryū*

Sumi, colours and gofun on silk, 98 x 36

Bunryū is a little-known pupil of Kawamura Bumpō (died 1821).

This winter landscape is very close to the style of Bunryū's teacher.

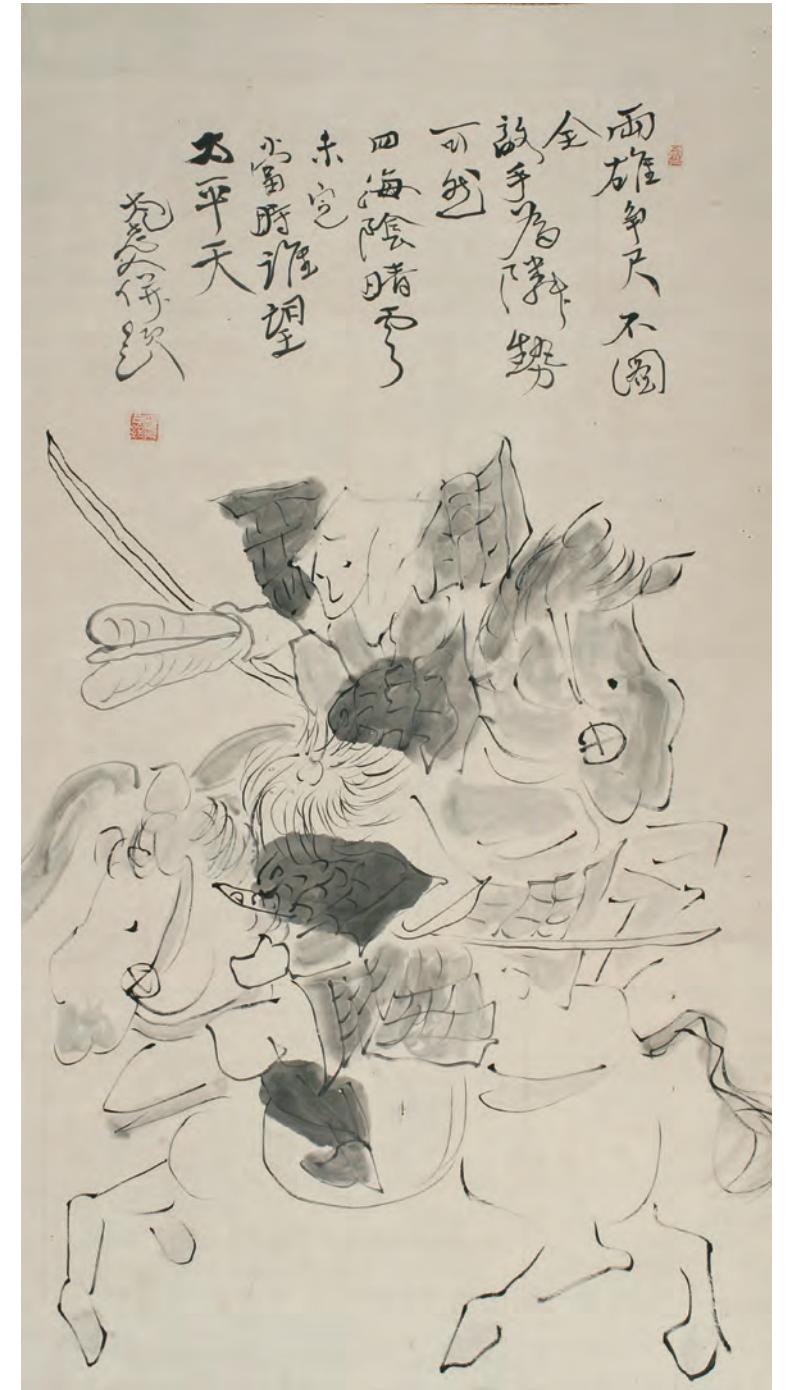
*The battle of both heroes does not seem to come to an end,
One blow after the other; this battle is total.
Success and failure on earth are as changeable as clouds.
Who at the time could have hoped for a world at peace?*

41.

Murase Taiitsu (1804-1881)**The battle at Kawanakajima [1553]
between Takeda Shingen and Uesugi Kenshin**Signed: *Taiitsu Rōjin heidai*Seals: *Taiitsu Rōjin sanzetsu & Hakusetsu*

Sumi on paper, 109.5 x 59.4

Murase Taiitsu, a highly individual and unconventional *bunjin* artist, can be regarded as the Confucianist literati equivalent of the Zenga master Sengai Gibon (see # 13). He remains one of our favourites, his spontaneity is unsurpassed. (see # 91)





42.

Mori Ippō (1798-1872)
*Fuji in a kaki-byoso,
 a painted mounting of
 spring flowers*

Signed: Ippō
 Seals: Keishi noin, Shikō
 Colours on silk, 90.5 x 55.6
 (see # 33, 35)

This trompe-l'oeil painting
 is a rare example of a *kaki-*
byoso, a painted mounting.

43.

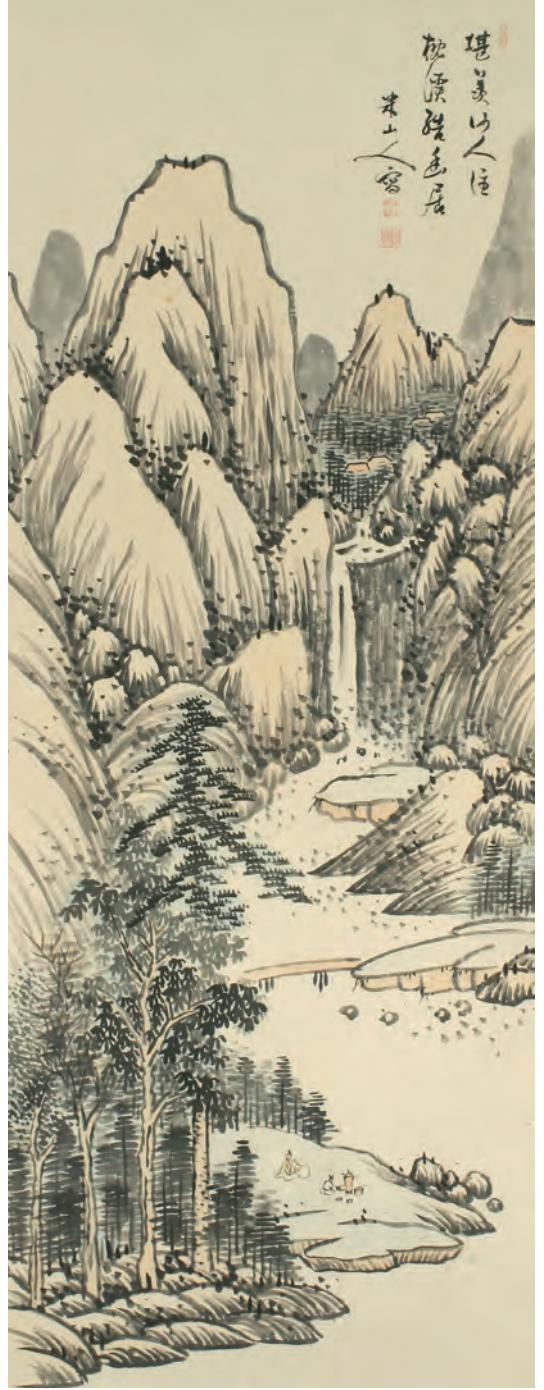
Tomioka Tessai (1837-1924)
*General view of the summit of Mount Fuji
 (as an open lotus flower)*

August 1875
 Signed: Heian Tetsushi sei
 Seals: Tesshū, Midōchitsu .. soku shinjisei, Sokuseki hen ..
 Sumi and red on paper, 127.9 x 65.2

This, too, is Mount Fuji, although the perspective is not quite the usual.

Tessai was born in Kyoto into a family selling robes and accessories for the Buddhist clergy. After becoming a Shinto priest, he moved to Confucianist studies. Still young, he met with Rengetsu (see # 31), and became her special protégé. He took care of her in her old age. Tessai is a highly appreciated Nanga painter and is often considered the last great one. (see # 90, 101)





It would make one jealous...
Few people passing,
resting near the brook,
a quiet life for ever.

44.
Okada Beisanjin (1744-1820)
Having tea with a friend in a shaded valley

Signed: *Beisanjin sha*
Seals: *Denkoku shigen, Issui Jinseki, .. teki*
Sumi and colours on paper, 197 x 58

Beisanjin was one of the most radical and energetic *bunjin* expressionists. He was self taught, mainly by copying from books. His brushstrokes are reminiscent of woodblock lines.

45.
Sugai Baikan (1784-1844)
Visiting a friend in the mountains

1832
Signed: *Gakukaho rōjin hitsui Tōsai koji*
Seals: *Sendai Tōsai, Sugai Gakuho*
Sumi on silk, 116.6 x 41.4
Double box authorized by Komuro Suiun (1874-1945)

A beautiful nuanced landscape by one of the most famous painters of Sendai. Baikan was born in Sendai, where he started painting. He went to Edo to study with Bunchō (see # 22), and subsequently to Kyoto to study and copy Chinese paintings. In order to study with native Chinese painters, he moved to Nagasaki where he lived for about a decade. In 1822 he arrived in Osaka and became a member of the group of *bunjin* around Rai San'yō (1780-1832). In 1829 he returned to Sendai and never left again.

It is worthwhile to compare these four Nanga landscapes. Beisanjin (see # 44) is slightly earlier but the other three are more or less from the same period. They are, however, completely different. Aiseki (see # 46) and Honko (see # 47) were both inspired by Taiga (see # 4), but this one by Baikan is far ahead of his time. It is almost Nihonga.





46.

Sō Aiseki (c. 1780-1837)**Ryokuju renmura, Village under foliage**

Signed: Aiseki

Seal: Aiseki

Colours on silk, 105.4 x 30.5

Aiseki (Mokusō Shinkei) was a monk at the Manpukuji, main temple of the Ōbaku zen sect. During the uprisings of 1837, he was arrested and tortured to death in prison.

*Shunzan tomo na hito ai seto mu**In the mountains of spring, no-one with me.**It will have to make do.*

Poem by Du Fu (712-770)

47.

Fūgai Honkō (1779-1847)**Summer landscape with a retreat in the mountains**

Signed: Kōseki Fūgai shai

Seal: Kōyū

Sumi and a little green and pink on paper, 114.8 x 290.5

Honkō was a priest of the Sōtō zen sect and chose to be a painter. As was quite usual for priests, he travelled widely. On one of his travels he saw a large collection of paintings by Taiga (see # 4). His work leans heavily on Taiga's style.





48.

Kawabata Gyokushō (1842-1913)*Taki, Waterfall*

1907

Signed: *Gyokushō*Seal: *Rokujūrokuō Gyokushō* (Old man Gyokushō at 66)

Sumi on paper, 117.2 x 31

Gyokushō, a student of Raishō (see # 34), became teacher of the Maruyama-Shijō style of painting at the Academy of Arts in Tokyo. (see # 49)

49.

Kawabata Gyokushō (1842-1913)*Waterfall painted with the clear water of the Isuzu River*Signed: *I Isuzugawa Shimizu sei Hata Gyokushō*Seal: *Hata Gyokushō in*

Sumi on paper, 132.3 x 30.5

Two waterfalls by Gyokushō, showing a nice difference of approach. (see # 48)





50.

Kita Kadō (1812-1877)*The Kegon falls with swirling swallows*Signed: *Kadōrōjin*Seal: *Chikuseki ō*

Sumi and a little colour on silk, 128.2 x 58.5

Signed box

Kadō was a charming painter who handled various topics.

He went to Kyoto to become a pupil of Gan Ku (see # 21).

After Gan Ku's death, he studied with his sons Gan Tai

(1782-1865) and Gan Ryō (1798-1852). He moved to Nagoya where he became the founder of the local Kishi School.

51.

Kishi Chikudō (1826-1897)*Pair of crows*

1870s

Signed: *Chikudō Ganroku*Seal: *Ganroku azana shiwa*

Sumi on paper, 127 x 29.3

Authorized by his pupil Nishimura Goun (1877-1938)

According to Jack Hillier, Chikudō is among the best of the last true Shijō painters. He became a pupil of Renzan (see # 37) and married his teacher's daughter. His style was based on that of Ōkyo (see # 12), albeit with a modern flavour. Chikudō was the last scion of the Kishi family.





52.

Konoshima Ōkoku (1877-1938)*Getsumae rakugan-zu, Returning geese
(in front of the moon near the capital)*

Signed: Ōkoku

Seal: Ōkoku

Sumi on paper, 127.2 x 29.7

Signed box

Ōkoku is known as a delicate, sensitive painter of *kachōga* (bird-and-flower painting), and landscapes; rather independent and quite lonely at the end of his life. (see # 57)

53.

Mōri Baiyū (1871-1953)*Ryūtei kawasemi zu, Kingfisher in a willow*

Signed: Baiyū

Seal: Baiyū

Sumi and colours on paper, 138.3 x 34.3

Signed box

Baiyū was a painter from Nagoya. After rejecting the idea to become a priest, he successfully devoted himself to painting and followed in the footsteps of Yamamoto Baiitsu (1783-1856) and Nakabayashi Chikutō (1776-1853), his illustrious predecessors from Nagoya.





54.

Hashimoto Kansetsu (1883-1945)*Kaijō namishizuka, The sea, quiet waves*

Signed: Kansetsu

Seal: Kansetsu

Colours on paper, 29 x 36.4

Kansetsu came from a talented family of painters and poets. He studied with his father (see # 66) and later with Seihō (see # 95). He travelled to Europe twice, but his main interest was China, which from 1913 he visited almost every year. He was awarded a large number of prizes and was appointed a member of the Imperial Fine Arts Academy. (see # 73)

55.

Kimura Buzan (1876-1942)*Shirasagi, Egret*

Signed: Buzan

Seal: Buzan

Sumi and gold on paper, 141.2 x 33.2

Buzan came from Ibaraki and had a samurai background. After a short period of Nanga painting, he studied with Gyokushō (see # 48, 49) at the Tokyo School of Fine Arts. He was involved in the foundation of the Nihon Bijutsuin (Japan Institute of Fine Arts) in 1898, along with Okakura Tenshin (1863-1913), Yokoyama Taikan (1868-1958), Shimomura Kanzan (1873-1930), and Hishida Shunsō (1874-1911) and took part in its exhibitions.



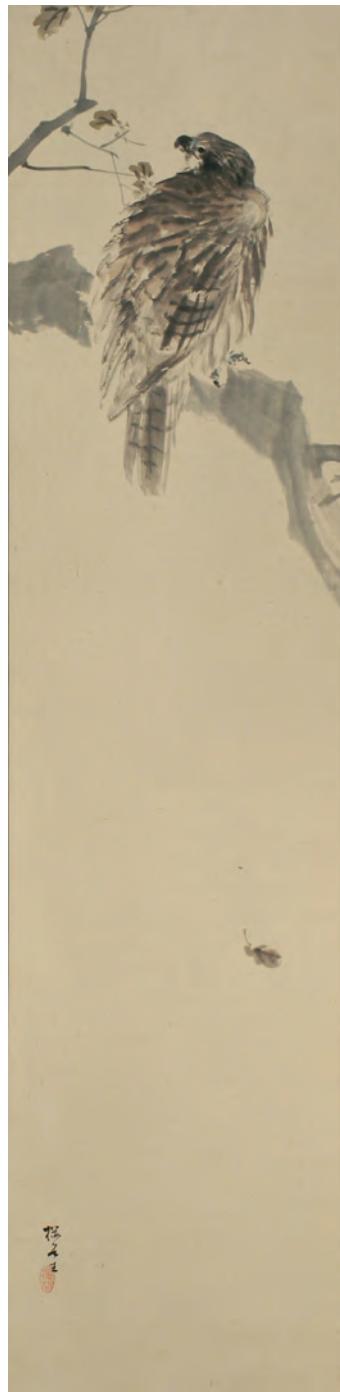


56.

Umemura Keizan (1866-1934)*Yanagi ni sankagoi,
Willow and great bittern*Signed: *Keizan*Seal: *Umemura Gihō**Sumi and light colours on paper, 126.8 x 29*

Keizan studied with Imao Keinen (1845-1924)
and is best known for his *kachō-e*, images
of flowers and birds.

57.

Konoshima Ōkoku (1877-1938)*Kumataka, Hawk*Signed: *Ōkoku sei*Seal: *Ōkoku**Sumi and light colours on paper,
129 x 31.1
(see # 52)*



58.

Takeuchi Ryūkei (Utagawa Kunimasa V)
(1874-1944)

*Shōki nozoku jaki, Shōki the demon queller chasing
an oni hiding in a koi nobori (carp streamer)*

Signed: Ryūkei

Seal: Kō.. shi

Sumi and some colours on toned silk, 110.8 x 40.5

The painting has a Kyōsai (see # 39) feeling, but we
have not been able to track it as being after Kyōsai.

59.

Morohoshi Seishō (1870-1943)
A scene from the Russo-Japanese war

1904-1905

Signed: Seishō

Seals: Seishō renbō, Seishō

Colours on silk, 113.3 x 43.1

Although there are many prints of the
Russo-Japanese war, there are very few paintings.

Seishō was another student of Gyokushō
(see # 48, 49).





*If you speak, Nantenbō! [the nanten staff will hit you],
if you don't speak, Nantenbō! [the nanten staff will hit you too].
(Or: 'To the enlightened it is a nanten staff,
to the unenlightened it is [only] nanten').*

(Translation Paul Berry)

60.

Nantenbō (1839-1925)

Bō, Staff

1900

Signed: Rokujūnō (62) Nantenbō Tōjū

Seals: Tōjū, Hakugaikutsu, Nantenbō

Sumi on paper, 135.5 x 32.8

Some people think that Nantenbō's paintings of nandina (nanten) wood staffs are self-portraits - they certainly are iconic.
In the West, Nantenbō is without any doubt the best-known 20th-century Zen painter.

Going:
One bowl, the offerings of a thousand houses.
Coming:
Walking, walking this Buddhist path.
(Translation: Stephen Addiss)

61.

Deiryū (1895-1954)

Unsui renpatsu, Begging monks

Diptych

1930s

Signed: Deiryū

Seals: Sōjun, Deiryū, Kunshi ka hachi, Sōjun

Sumi on paper, 134.5 x 22.2 (2x)

After he caught tuberculosis, Deiryū was no longer able to join the army and became an acolyte at the Kaisei-ji, where he served Nantenbō (see # 60) as an attendant. He also studied with another teacher and served in various posts, but eventually continued Nantenbō's Rinzai Zenga tradition.





62.

Nakajima Kahō

(1866-1939)

Anthology of haiga

Signed: Kahō

Seals: Kahō, Kenshō

Sumi on paper, 14.5 x 12

Kahō studied painting under Mori Kansai (1814-1892) and calligraphy with his brother-in-law Tessai (see # 43, 90, 100). A major part of his oeuvre consists of copies of early haiga paintings in his own unmistakable style. Although he participated in the Chicago World's Fair in 1893, there was little interest in his work for a long time; he has since made his comeback.



- Hattori Ransetsu (1654-1707)
New year's day, / the sparrow tells us / about the cloudless sky.
- Yosa Buson (1716-1783)
The white apricot / the smell of ink / at the trading office.
- Yosa Buson
At the great Buddha / of Nara this takes place / on the eighth day.
- Mukai Kyorai (1651-1704)
Amusing itself / or going somewhere it's not clear / to the swallow!
- Yosa Buson
The raftsmen's straw raincoat / a garment of blossoms / bracing the storm.
- Sugiyama Sanpū (1647-1732)
The bindweed / day after day there / flower after flower.
- Matsuo Bashō (1644-1694)
Seen in full daylight / the firefly has / a red neck.
- Yosa Buson
Chrysanthemum grower/ you are the slave of the / chrysanthemums!

▲ 6 1
► 12 4
2 9
7 13
10 8





63.

Tsuji Kakō (1870-1931)*Anchored ship*

C. 1910

Signed: *Kakō saku*Seal: *Kakō**Sumi* on paper, 131.2 x 29.8

Signed double box

Kakō was one the most important painters of the modern Kyoto school. Kōno Bairei (1844-1895) taught both him and Takeuchi Seihō (see # 95), who eclipsed Kakō during his lifetime. In our opinion though (and that of others), Kakō was the better artist, more innovative and daring. The tide is turning now and his work is getting the recognition it deserves. (see # 64)

64.

Tsuji Kakō (1870-1931)*Moon and autumn leaves*

C. 1911

Signed: *Kakō saku*Seal: *Kakō*

Brown and red on paper, 134.1 x 30.4

Kakō was born in Kyoto, the son of a *yūzen* textile artisan. His father encouraged him to study with Kōno Bairei (1844-1895). Kakō's work was also heavily influenced by his Zen training at the Kennin-ji, under the Zen master Sōen Mokurai (1854-1930). Kakō served as director of the Kyoto Municipal School of Fine Arts and Crafts and was a frequent exhibitor and prizewinner at the Bunten. (see # 63)





65.
Tōkyō Manga-kai

Comic version of the 53 stages of the Tōkaidō

1921

Colours on paper, 24.5 x 959 and 24.5 x 991

This Tōkaidō scroll set was hand-painted in an edition of 150 by 18 members of the Tokyo Manga Association. The images are based on a trip probably made in 1920 or 1921.

The pleasure and humour are evident.

See: Berry, Paul, *Unexplored avenues of Japanese painting, The Hakutakuan collection, Seattle*, 2001, nr 18 for a complete description of a variant set.

The artists involved include:

Okamoto Ippei (1886-1948), Shimizu Taigaku (1884-1970), Maekawa Senpan (1888-1960), Shimokawa Hekoten (1892-1973), Mizushima Niou (1884-1958), Shishido Sakō (1888-1969), Arita Shigeru (born 1890), Yamada Minoru (1889-1925), Hattori Ryōei (1887-1925), Morishima Naozō (born 1889), Ogawa Jihei (1887-1925), Ikeda Eiji (1889-1960), Hosogibara Seiki (1885-1958), Nakanishi Tatsukoro (dates unknown), Ikebe Hitoshi (1886-1969), Kouchi Jun'ichi (born 1886), Kondō Kōichirō (1884-1962), Shirota Kazauchi (dates unknown).

- | | |
|----------------|--------------|
| ▲ 31. Masaka | 20. Fuchū |
| ► 2. Shinagawa | 3. Kawasaki |
| 13. Numazu | 6. Totsuka |
| 18. Okitsu | 21. Mariko |
| 46. Shōno | 52. Ishibe |
| 54. Ōtsu | 37. Akasaka |
| | 11. Hakone |
| | 33. Hamatsu |
| | 19. Ejiri |
| | 14. Hara |
| | 47. Kameyama |





66.

Hashimoto Kaikan (1854-1935)*Landscape*

1919

Signed: *Kaikan*Seals: *Kaikan, Hakufunō Bunkō chūshin*

Colours on silk, 131.4 x 36.8

Inscription remains unread

Kaikan built a reputation of his own after he succeeded to his father's position as a Confucianist teacher at the Akashi Domain. People came to his house from all over the country to hear his opinion on art as well as scholarly matters. He was a good poet and an even better calligrapher. As a self-taught painter he worked in the style of Kameida Bōsai (see # 22).

*Arriving in this region,
a small cumulus divides
and disappears.*

67.

Shimomura Izan (1865-1949)*Haiga landscape with fisherman*Signed: *Izan kuga*

Seal: illegible

Colours on paper, 133.2 x 30.4

Izan switched from Western-style painting to *haiga*, and with Maruyama Banka (1867-1942) he founded the Shin Nihonga Kyōkai (New Society for Japanese-Style Painting).





68.

Fujii Tatsukichi (1881-1964)**Mountains**Seal: *Tatsu**Urushi-e, lacquer on paper, 78 x 28.4*

Authorized by Kuriki Gisao (1908-2011)

Tatsukichi was a pioneer of the modern craft world. He was a multi-talented crafts artist of the Taishō and Shōwa periods, and one of the most important reformers of the traditional arts in Japan. His creativity touched nearly every area: painting, poetry, embroidery, lacquer, pottery, papermaking, woodblock carving and printing, dyeing - his influence was enormous. (see # 68, 70, 71)

69.

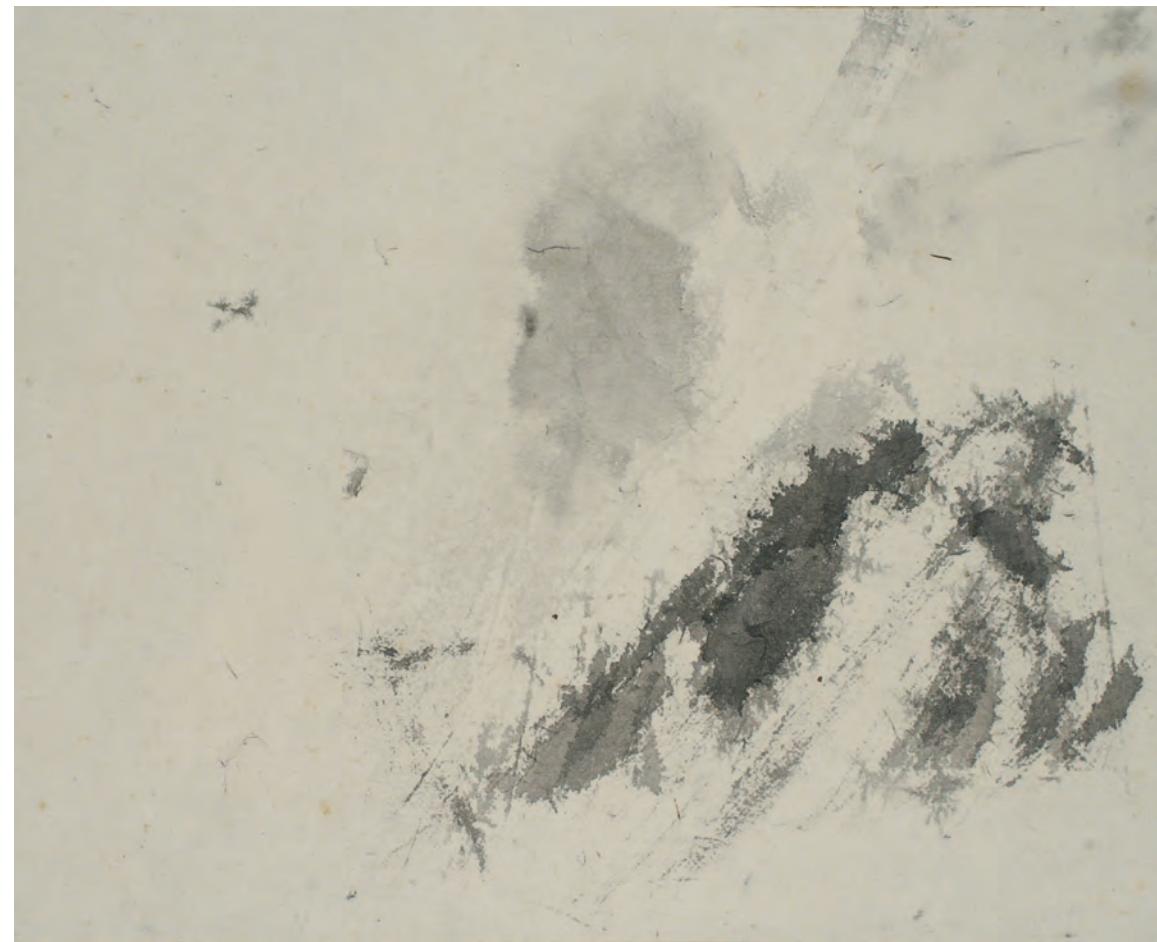
Fujii Tatsukichi (1881-1964)**Kōbai, Red plum**Seal: *Kūō**Sumi and red on paper, 59.5 x 22*

Signed box

Tatsukichi was born in Aichi Prefecture. At the age of eleven he was apprenticed to a cotton wholesaler in Nagoya. When he was 24, he moved to Tokyo, and taught himself a variety of craft techniques. In 1912 he became a member of the National Art Association, and in 1929 a professor of the design department of the Imperial School of Fine Arts.

The museum of contemporary art in Tatsukichi's birthplace, Hekinan, is named after him. (see # 67, 69, 70)





70.

Fujii Tatsukichi (1881-1964)*Hototigusu,**Cuckoo announcing summer rain*

Not signed

Sumi on paper, 28 x 34.6

(see # 68, 69, 70)

Many of Tatsukichi's paintings refer to old *suiboku* techniques such as *haboku* (broken ink) and *hatsuboku* (splashed ink) and he often used old tarnished paper.



71.

Fujii Tatsukichi (1881-1964)*Hilly landscape with pines and poem*Seal: *Tatsukichi*

Sumi on paper, 30 x 46.2

Box signed with the same poem

(see # 68, 69, 70)

*This morning again
Now that even more autumn rain falls
only the coming and going
of clouds can be seen.*



72.

Hirai Baisen (1889-1969)*Shōkan yū kyo, House among pines*Signed: *Baisen*Seal: *Baisen*

Colours on paper, 136 x 30.2

Baisen graduated from the Kyoto Municipal School of Arts and Crafts in 1906 and already exhibited at the Bunten a year after graduating. As an artist he was successful and well to do. After a few unfavourable reviews and critical comments at the end of the 1920s, he withdrew and rarely took part in exhibitions. He stopped exhibiting altogether after the Second World War.

73.

Hashimoto Kansetsu (1883-1945)*Keizan shōshu,
Admiring autumn in the mountains*

November 1924

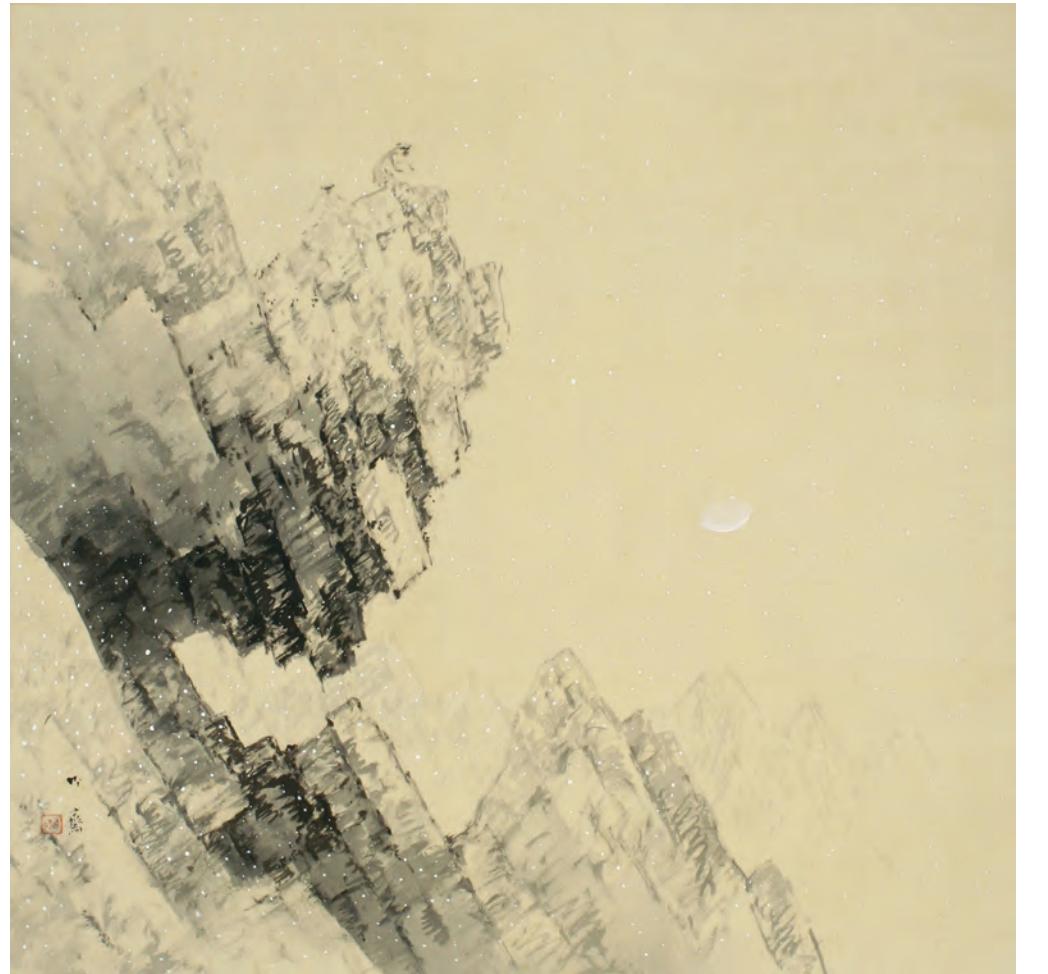
Signed: *Kansetsu shōki oite Tōzan shoin*Seals: *Kansetsu, Shimei kyōkyaku,**Hyakkunen seiku*

Colours on paper, 151 x 31.3

Signed double box

(see # 54)





74.
Yamashita Chikusai (1885-1973)
Monkeys on a cliff with falling snow and full moon

Signed: *Chikusai*
 Seal: illegible
Sumi and *gofun* on silk, 47.3 x 49.2

Chikusai became a student of Shunkyo (see # 93) at the age of fifteen. He was one of Shunkyo's best pupils and soon made his appearance at important national exhibitions. He became known as a painter of dramatic landscapes with which he won many prizes. (see # 75)



75.
Yamashita Chikusai (1885-1973)
Seikei, A clear torrent

Signed: *Chikusai*
 Seal: *Kashō*
Sumi and colours
 on silk, 45.3 x 51.1
 Signed double box
 (see # 74)



76.

Kikuchi Hōbun (1862-1918)*Flowering umbellifer and hollyhock*Signed: *Hōbun*Seal: *Hōbun*

Colours on silk, 111.8 x 41.1

Signed box

Hōbun was another fine pupil of Konô Bairei (1844-1895). For most of his working life he was a teacher at the Kyoto Municipal School of Fine Arts and Crafts. After 1903, at the height of his fame, he decided to specialize in *kachōga* (bird-and-flower painting).



77.

Onda Tokuju (1884-1960)*Matsu, Pine*Seal: *Tokuju*

Gouache on paper, 37.8 x 54.8

Tokuju studied with Hashimoto Gahō (1835-1908) and Noda Kyuma (1879-1971).

He was a regular exhibitor and prize winner at the Teiten.



78.

Kokure Seiki (born 1913)

Seiki studied with Maeda Seison (1885-1977). He was a regular exhibitor and winner of prizes at the Inten (7th), the Shunten (9th) and the Nitten (2nd).

Mountain brook

Signed: Seiki

Seal: illegible

Colours on silk, 43.3 x 50.2



79.

Taniguchi Hideo (born 1908)**Waterfall**

Hideo studied with Shunkyo (see # 94) and with Nishiyama Suishō (1879-1958).

He exhibited at the Nitten in 1947.

Signed: Hideo

Seal: Hideo

Colours on silk, 45 x 51



80.

Kaji Kiichi (1904-1980)**Koi, Bronze coloured carp**Signed: *Kiichi*Seal: *Kiichi*

Colours on paper, 42.8 x 52.5

Signed double box

(see # 81)

Kiichi was famous for his paintings of *koi*, carps, comparable with British horse and dog portraiture.

Kiichi started his studies in 1920 under Kakō (see # 63, 64) and also studied oil painting at the Kansai Bijutsuin Yoga Kenkyusho (Research Institute of Western-Style Painting of the Kansai Fine Arts Academy). In 1927 he graduated from the Kyoto Municipal Special School of Painting, but he remained a member of the Research Institute until 1935.



81.

Kaji Kiichi, (1904-1980)**Koi, Bright coloured carp**Signed: *Kiichi*Seal: *Kiichi*

Colours on paper, 40 x 51.2

Signed double box

(see #80)

After the Second World War Kiichi became very successful with his carp paintings. His research into paints and pigments is evident, especially in the backgrounds of his carp paintings.



*When the spiritual wheels turns,
Even the master loses track.
It goes in all directions, above and below,
North, south, east, and west.*

83.
Shimizu Kōshō (1911-1999)
Figure

Signed: Kōshō
Seals: Tōdai bettō, Kōshō, Shumui
Sumi, red and white on paper, 135 x 33.5
Signed box

Kōshō entered Tōdai-ji temple in Nara in 1927. After graduation in Buddhist studies from Ryokoku University in 1933, he took up residence at Tenryū-ji for four years to study and practice Zen. He subsequently returned to Tōdai-ji and became closely linked to the temple's teaching institutions, of which he became Director. In 1947 he was elected 207th Abbot of Tōdai-ji. He remained in this position until 1981, when he decided to live the life of an artist. He became a prolific "eccentric" painter, calligrapher, and figurative potter.



82.
Kobayakawa Kiyoshi (1899-1948)
Bijin in plum blossom kimono

Signed: Kiyoshi
Seal: Dai.. daishin
Colours on silk, 43.3 x 51.2

Kiyoshi is especially known for his paintings (and a few prints) depicting *bijin* (beautiful women). He was a pupil of Kaburagi Kiyokata (1878-1973).



84.

Matsumura Keibun (1779-1843)**Jōmatsuba, an abundance of pine needles**

Hibachi / Akodanarihōro, Melon shaped brazier

Signed: Kaō (Kakihan)

Grey crackled gohonde Awatayaki, with a dark brown *tetsu-e* underglaze painting of pinecones and needles,

Ø 28.5 x 19

Authorized by Okutani Shūseki (1871-1936)

Awatayaki stove (for drying seaweed, tea leaves, etc.) in the shape of a helmet (winter pumpkin) (see # 25, 26)



85.

Shiokawa Bunrin (1801-1877) with Kiyomizu Shichibei (1818-1891)**Iwai no matsu e, pine on a rock**

Tsutsuwān, Deep bowl

1871

Signed: *Bunrin sha & Shichibei zō* (incised)Seal: *Gosho-nai dai-hakurankai shoku rakutō tōkōzō oite* (Exposition of pottery at the Imperial Palace, Eastern Kyoto)Orange brown hand shaped *raku* Kyōyaki with a black *tetsu-e* underglaze painting and incised signature by Shichibei, Ø 14.7 / 13.0 x 11.3

Box signed by Shichibei

Bunrin was one of the Kansai area's top painters; he studied with Toyohiko (1773-1845), who with Keibun (see # 26, 27, 84) succeeded Go Shun (see # 14, 15, 86) at the Maruyama-Shijō school.

Shichibei (Rokubei III) was born into one of Kyoto's foremost potter families. He was the eldest son of Rokubei II (1790-1860). For reasons that remain unclear he left the family business and started his own kiln as Shichibei in 1843.



87.
Tanomura Chokunū (1814-1907)

Gōji juraku, little fishes playing

Hōtei shikikairo, Square ash furnace with chagama, tea kettle stand

1871

Signed: Chokunū Sanshō and unread

Seal: unread

Grey Kyōyaki with black tetsu-e iron oxide underglaze painting, 24 x 22.8 x 21.8

Box signed

(see # 88, 89, 100)

88.
Tanomura Chokunū (1814-1907)

Kani, crabs and poem

Tsubo hoe, Pot with incised poem

Signed: Chokunū sanshō

Seal: Chokunū

Incised Bizenyaki and glazed on the inside, Ø 15 x 13

Inscription remains unread

Chokunū was an early pupil and the adopted son of Tanomura Chikuden (1777-1835).

He was not only a painter, but also became a pivotal figure in *sencha*-loving circles in Kyoto and Osaka and founded the Seiwan Chakai, Blue Bay Tea Society, an Osaka *sencha* society. As its originator and promoter, Chokunū 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. (see # 87, 89, 100)

*Small fry milling around below the lake surface,
Newly born they are not afraid of humans yet.
But as soon as they know about the bait on the hook,
they disappear without a trace when one is on the lookout for them.*

Su Shi (1037-1101), also known as Su Dongbo



89.
Tanomura Chokunū (1814-1907)

Man on the shore of a lake

Suiboku mizusashi, Lidded water pot

Signed: Chokunū sanjin

Grey Kyōyaki with a dark brown tetsu-e underglaze

decoration and inscription with a black glazed lid, Ø 13 x 14
(see # 87, 88, 100)

90.
Tomioka Tessai (1837-1924)

Man crossing a bridge

Tsubō, Jar

Signed: Tessai gaishi

Crackled pinkish raku with a blue

tetsu-e underglaze painting,
Ø 18 x (19.5) x 26.8
(see # 43, 101)



*High rocks rise up to the meandering stream
that disappears into the distance.
Who would it be out there fishing in that bobbing boat?
Will the perch he catches be cut up into sashimi
so that people will be instantly happy
and have nothing more to wish for?*

91.
Murase Taiitsu (1804-1881)
Landscape with man in a boat and poem
Matchawan, Bowl for green tea

Signed: *Taiitsu rōjin giboku*
White crackled Shinoyaki, with a red overglaze poem and landscape,
Ø 12.2 x 6.5
(see # 41)

Evening falls over the flowers, the long path to my home!

92.
**Nakajima Kahō (1866-1939) with
Takahashi Dōhachi VI (1881-1941)**
The long path to my home
Chawan, Tea bowl

Signed: *Yahanō Buson ku Heian Kahō sha*
Seal: *Dōhachi*
Grey pink gohonde Kyōyaki with a brown tetsu-e underglaze
painting and calligraphy, Ø 11.5 x 7.7
Box signed by both potter and painter
(see # 62, 93)



93.
**Nakajima Kahō (1866-1939) with
Takahashi Dōhachi VI (1881-1941)**
Ominaeshi, Maiden flower
Chawan, Tea bowl

94.
**Yamamoto Shunkyo (1871-1933) with
Eizan (dates unknown)**
Wakamatsu, Pine shoots
Hanaire, Flower vase

Signed: *Kahō sha*
Seal: *Dōhachi*
Grey pink gohonde Kyōyaki with a brown
tetsu-e underglaze painting, Ø 11.5 x 7
Box signed by both potter and painter.

Signed: *Shunkyo ga*
Seal: *Eizan*
Crackled akaraku with blue tetsu-e underglaze decoration, Ø 8.5 x 15
Box signed by the potter

Dōhachi VI (Kachūtei) was the second son
of Dōhachi V (1845-1897) and the brother
of Dōhachi IV (1869-1914). He inherited the
title after the death of his brother in 1915
and became Dōhachi VI. (see # 92)

Shunkyo studied painting with Nomura Bunkyo (1854-1911). When Bunkyo moved to
Tokyo in 1885, he became a pupil of Mori Kansai (1814-1894). With Kakō (see # 62, 63) he
designed export textiles at the Takashimaya fabric store. After 1900 he became one of
the most successful Nihonga artists in Kyoto and was as popular as Seihō (see # 95).
As a sideline, Shunkyo was involved with ceramics. In 1919, he helped his neighbour
Iwasaki Kenzō to reestablish Kagerōen, the kiln for the production of Zeze-yaki in Ōtsu.

95.
**Takeuchi Seihō (1864-1942)
with Hyakkaen**
Shōkiku, little chrysanthemum
Yunomi, Tea cup

Signed: *Seihō sha*
Seal: *Hyakkaen*
Grey glazed Sumidagawa-raku with a
tetsu-e iron oxide underglaze painting,
Ø 7.5 x 9
Box authorized by Seihō's pupil Ōya
Shunrei (1892-1967)

Seihō, a flamboyant virtuoso was both
an extremely skillful and a successful
painter. At the age of sixteen, hardly
ready as a student of Konō Bairei
(1844-1895), he won his first prize at
an exhibition. In 1900 he travelled to
Europe for a six-month study trip.
He successfully combined Japanese
and Western techniques.

The Hyakkaen "Garden of a hundred
flowers" had an old *raku* kiln where
they used clay from the river Sumida.



96.
Ueda Manshū (1869-1952)

Botan, camellia

Kashibachi, Bowl for sweets

Signed: Manshū

Light brown Kyōyaki earthenware with a multi-coloured underglaze painting of camellia flowers, Ø 20.3 x 8.8

Signed box

Manshū studied with Imao Keinen (1845-1924) and was a regular exhibitor at both Bunten and Teiten.

97.
Yokoyama Shunkei (1900-1979) with

Owari Hōraku

Landscape with fisherman

Kashibachi, Bowl for sweets

Signed: Shunkei

Seal: unread

Pink and green glazed Owari raku, with a black tetsu-e underglaze painting, Ø 18.2 x 8.2

Box inscribed, with worn shifuku, (storage bag)

Shunkei studied Nanga painting with Tachichika Chikuson (1864-1922) and later with Hashimoto Kansetsu (see # 54, 73) and Dōmoto Inshō (see # 99).

Toyosuke III (1779-1864) is regarded as the initiator of high-class tea ceremony ware at the Hōraku kiln in Nagoya (Owari).



98.
Yokoyama Shunkei (1900-1979)

with Heian Shōun

Oimatsu zu, Old pine

Kashibachi, Bowl for sweets

1946

Signed: *Shunkei ga*

Seal: *Shōun*

Kyōyaki sometsuke - translucent blue and white porcelain with a hand-painted cobalt blue underglaze decoration, Ø 16 x 8.5

Box signed by both potter and painter

99.
Dōmoto Inshō (1891-1975)

with Daimaru Hoppō (1879-1959)

Zakuro, Pomegranate

Kashibachi, Bowl for sweets

Signed: *Inshō*

Seal: *Hoppō*

Grey gohōne Kyōyaki with a blue underglaze painting of a pomegranate, Ø 16.2 x 7.3

Box authorized in 1960 by Hoppō II (born 1926)

Dōmoto Inshō was equally at home in traditional Japanese styles and Western abstract painting and considered one of Kyoto's top Nihonga painters. His move to abstract painting was controversial - he was the first Nihonga artist to do so. In 1952 Inshō went to Europe as one of the first Nihonga painters to travel abroad after the war. He started his career in the Western world with exhibitions in Paris, Turin and New York, and at his return his abstract works shook Japan.

Hoppō was rated in the top 10 of the porcelain artists of Kyoto. From 1906 until 1909 Hoppō was a professor in China at the Ceramics Academy in Hunan province, while he studied the history of Chinese porcelain. Back in Kyoto he concentrated on tea ceramics. He was awarded many prizes at world exhibitions and also worked for the imperial court.



100.

Tanomura Chokunyū (1814-1907)***Green willows on the border***

Fuchin, Scroll weights

Signed: *Chokunyū dōjin*Kyōyaki sometsuke, translucent blue and white porcelain with a hand-painted cobalt blue underglaze decoration, Ø 4 x 3.5
(see # 87, 88, 89)

101.

Tomioka Tessai (1837-1924)***Hyakka nyoi, Wishing you all the best***

Fuchin, Scroll weights

Signed: *Tessai Gaishū*Kyōyaki sometsuke, translucent blue and white porcelain with a hand-painted cobalt blue underglaze decoration, Ø 4 x 3
(see # 43, 90)**Further reading****Buson**

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And don't forget the internet.