



ORANDA JIN

Japanese paintings & painters' pottery

Jon & Senne de Jong

orandajin.com



Oranda Jin 32

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paintings and
painters' pottery*



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Please visit our web gallery.

We post updates every
first week of the month.

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Times are still not normal, but fortunately we are – as far as we have ever been normal.

We are happy with this new catalogue, number 32 already. It will support us again at the PAN. Our previous PAN catalogue, number 30, had to do without PAN.

We have used these past two years to assemble a collection, which has brought us a number of very good and unusual paintings. As always, we also managed to acquire fine painters' pottery, although it has become much harder to come by. It was rare already, but now it almost seems as if it has dried up.

Because we put together our collections, our catalogues tend to be somewhat similar. Regular guests, regular themes, and the occasional joke like Zeshin putting Okame into a bathtub, or Ikku using mirror writing in a drunken stupor.

Some of the frequent guests include Tatsukichi, Kaikan and Kiyoshi. As for Seihō, it is nice to see six chawan, all made in collaboration with the Isuzu kiln and all different.

There are also two paintings we find difficult to part with: some fruit by Go Shun and an orchid by Rosetsu.

It's a catalogue that we are proud of.

Otani Hiroshi, Henri Kerlen, Anna Beerens and Hanz thank you so very much for your professional assistance and support.

Jon and Senne de Jong

Oranda Jin

October 2022

For more information and photos (signatures and mounting), check our website:

www.orandajin.com -> *catalogue 32*

1.

Gōchō Kankai (1749-1835)

Calligraphy

Kō - filial piety

1830

Signed: *Hachijūni Gōchō*

(Gōchō, in his eighty-second year)

Seals: *Gōchō, Gōchō, Hekirakudō* (tp)

Sumi on grey washed silk, 86.1 x 27.7

Authorized by the tea master Sonobe

Kisōan

Gōchō Kankai became a monk of the esoteric Tendai sect on Mt. Hiei, where for twelve years he practiced Tendai-style meditation at the Ryogon-in. In 1769 he received his *inka* (seal of enlightenment) and the rank of *risshi* (superintendent).





2.

Yoshida Zōtaku (1722-1802)**Bamboo**Signed: *Zōtaku i.. ga*Seals: unread, *Hyakkusetsu, Ichi?* (tp)*Sumi* on paper, 129 x 25.8

Zōtaku was a samurai, who already as a child had been fond of painting, and was especially attracted to the subject of bamboo.

He wielded the brush with extraordinary vigour, often showing only a part of the bamboo within a large scroll format [...]

Admiss



3.

Minagawa Kien (1734-1807)**Bamboo**Signed: *Minagawa Kyōsai .. sho*Seals: *Minagawa Gen in, Hakkyō**Sumi* on paper, 135.5 x 40.5

Kien was a famous Confucianist scholar, but also a much-respected painter and calligrapher. He first studied painting with Mochizuki Gyokusen (1692-1755) and later with Maruyama Ōkyo (1733-1795), Gan Ku (# 30) and Go Shun (# 28).

From 1783 onwards, in spring and autumn, he organized exhibitions of new calligraphies and paintings at the Sōrin-ji in Kyoto, where he presented the works of many of his friends and colleagues.



A bamboo stick for a fishing rod

4.
Sengai Gibon (1750-1837)

Bamboo

Signed: *Gaihei*

Seal: *Saburō jitsugetsu*

Sumi on paper, 82 x 26.5

Probably an allusion to 'a rod for fishing in the four oceans', part of a song by the Chinese bamboo painter Zheng Banqiao (1693-1766).

Sengai was born in a poor but large farming family. At the age of eleven he started religious training at a local temple. He gained fame as a preacher and was invited to come to the Shōfuku-ji in Hakata on Kyūshū, one of the oldest Zen temples in Japan. He became its abbot in 1789 and retired in 1811, to become abbot again in 1836.

Sengai was a preacher full of wit and greatly concerned with the spiritual welfare of ordinary people; a modest man.

5.
Jiun Onkō (Sonja) (1718-1804)
Take - Bamboo

Seals: *Jiun, Shaku Onkō in, Kōetsu gabutsushi* (tp)

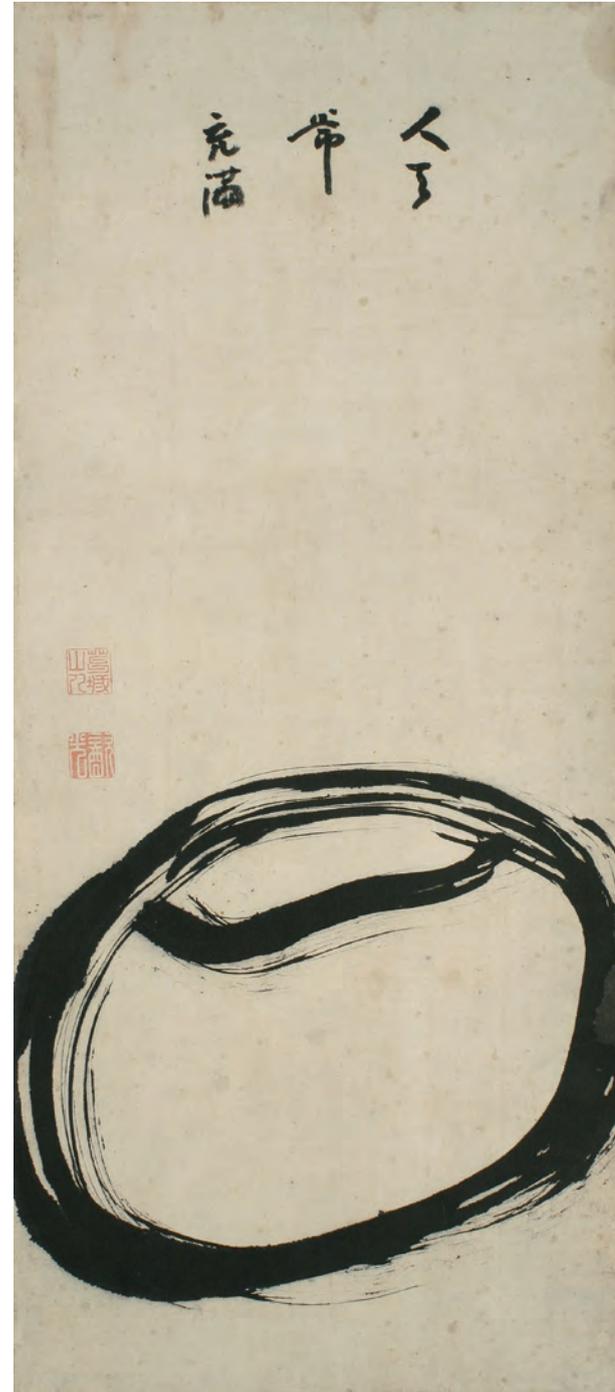
Sumi on paper, 98 x 27.2

Authorized by Akira Kamizuke (1894-1959)

Jiun has been an inspiration for many calligraphers after him. He had an immense output of great quality and wrote equally well in *kanji*, *kana* and *siddham*, always with force and confidence and very often with a straw brush.

Akira Kamizuki, an expert on Jiun's work, was 14th-generation head of the Choeiji Temple in Takaida, which belongs to the Shingon sect of Buddhism. In 1938, he compiled the work *Remains of the Honourable Jiun*.





The gods are always around people

6.
Jiun Onkō (Sonja) (1718-1804)
(Rice) bowl

Seals: *Katsujō sanjin, Onkō*
Sumi on paper, 65.6 x 28.5

(see # 5)



7.
Kanō Tsunenobu (1636-1713)
Ippitsu Daruma - Daruma in one stroke

Signed: *Tsunenobu ga*
 Seal: *Fujiwara uji*
Sumi on paper, 80.8 x 28.6

At the age of fifteen, Tsunenobu became a pupil of his uncle Kanō Tan'yū (# 8). He succeeded to the headship of the Kobikichō line of the Kanō family and became a high-ranking court painter. A prominent artist of the Kanō School.



8.

Kanō Tan'yū (1602-1674)**Haboku broken ink landscape****Sansui - Landscape**Signed: *Tan'yū jihitsu*Seal: *Morinobu**Sumi* on paper, 109.9 x 42.7

Kanō Tan'yū was the foremost artist of his day. He studied under Kanō Kōi (c. 1569-1636). In 1614, following the foundation of the Tokugawa shogunate, Tan'yū moved from Kyoto to Edo. He was appointed *goyō eshi*, painter-in-residence in the service of the shogun, in 1617. He established the Kanō style at the E-dokoro, the Office of Painting that was responsible for official painting commissions. The imperial household awarded Tan'yū a membership of the aristocratic Fujiwara family.



9.

Yosen'in (1753-1808)**Haboku broken ink landscape****Taki - Waterfall**Signed: *Yosen'in hōin hitsu*Seal: *Eiei**Sumi* on silk, 92.6 x 30.8

Yosen'in (Kanō Korenobu) was the son of Kanō Eisen'in Sukenobu (1730-1790). In 1790 he became 6th head of the Kobikichō line of the Kanō family. He served the shogunate as *oku eshi*, artist in residence. In 1781, he received the title of *hōgen* and in 1794 that of *hōin*, at which time he took the *gō* of Yosen'in. He contributed to the decorations of the shogunal castle in Edo and the imperial palace in Kyoto.



10.

Tatebe Ryōtai (1719-1774)**Landscape**Signed: *Tate Ryōtai oite Kanyōsai*Seals: *Ryōtai, Yūhi*

Colours on paper, 101 x 27.7

Authorized by the haiku poet Tanahashi Rokuo (1817-1896) in the autumn of 1851

Ryōtai (Kanyōsai, or Takebe Ayatari) was born into a samurai family and highly educated. He lived a restless life. He became known as a prolific master of *haikai*, but also studied painting with the leading Nanga painter Takaki Hyakusen (1698-1753) in Kyoto. He subsequently moved to Nagasaki to study with Kumashiro Yūhi (1693-1772), the most prominent pupil of the Chinese artist Shen Nanpin, who had worked in Nagasaki in the early 1730s. He also studied *kokugaku* (native scholarship).



*From mountain
to mountain
only the light
of the setting sun*

11.

Yosa Buson (1716-1783)**Landscape**Signed: *Sha-in*Seals: *Shunsei, Sha Chōkō*

Colours on silk, 96 x 30

Buson was a painter as well as a haiku poet and equally proficient in both disciplines. Together with Taiga (# 12) he is known for establishing Nanga painting in the 18th century; as a haiku poet Buson 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.



*This study was made
because the wind
was so quiet*

12.
Ike Taiga (1723-1776)

Landscape

c.1761
Signed: *Kashō*
Seals: *Ike Mumei in, Taisei*
Sumi and pale colours on paper,
115.5 x 43.8

Taiga is the best known and most influential Nanga painter of the 18th century. He studied with Yanagisawa Kien (1704-1758) and learned the Chinese technique of finger painting. Taiga was also a keen traveller and mountain climber. During one of his trips he was introduced to the visual space in Western imagery, which became an important influence on Taiga's work.

*In one line the geese
rise from their roost
The cherry blossoms
with their delicate hue
colour the hearts
[of the people]*

13.
**Tokuyama Gyokuran (1728-1784)
& Shunkei (dates unknown)**

Kari - Geese

Signed: *Gyokuran, Kyoto Gion no
machi Shunkei shahyakku yuriko*
(made with Shunkei in Kyoto)
Seal: *Shunkei*
Sumi on paper, 88.3 x 27.2

Tokuyama (Ike) Gyokuran was born in Kyōto. She worked in a teahouse in the Gion district, which had been established by her grandmother. Like her grandmother and mother, she became a well-known poet. She studied painting under Ike Taiga (# 12), whom she married in 1746, and became an accomplished painter in her own right.





14.
Tanke Gessen (1721-1809) (Sō)
Autumn landscape

Signed: *Gessen*
 Seals: *Jakushō Shujin, Gessen*
 Sumi and colours on paper, 128.7 x 49.5

Born in Nagoya, Gessen studied in Kyoto with Maruyama Ōkyo (1733-1795) as well as Yosa Buson (# 11). As a deeply religious man, he became the head-priest at the Jakushō-ji temple in Ise in 1754. In order to finance necessary rebuilding and refurbishing works for his temple, he sold his paintings at high prices.



15.
Totoki Baigai (1749-1804)
Landscape with bunjin
in the style of Shen Zhou (1427-1509)

Signed: *Hitsu Baigai*
 Seals: *Toki Shi noin, Baigai*
 Colours on silk, 80.4 x 26.1

Baigai was born in Osaka where he received a first-class education. On his way to Edo he met with Masuyama Sessai (1754-1819), lord of the domain of Nagashima in Ise province, who was an enthusiastic patron of the *bunjin* movement. In 1783 he appointed Baigai to the post of Confucian scholar at his Edo residence. Together with his friend the artist Haruki Nanko (1759-1839), Baigai travelled to Nagasaki in 1790.



*The mountains are brave
The clouds are deep
The trees are old
And the wind
and frost are fierce*

16.

Okada Beisanjin (1744-1820)**Cold landscape**Signed: *Beisanjin sha*Seals: *Denoku Shigen, Issui Jinseki, Jiteki* (tp)

Colours on paper, 135.7 x 52.3

Beisanjin made his living as a rice merchant and also served in an administrative position at the rice warehouse of the lord of the domain of Tsu. In addition, he was one of the most radical and energetic *bunjin* expressionists. He was self-taught and his brushstrokes are reminiscent of woodblock lines.



*The way of the rabbit,
nothing to worry about*

17.

Aoki Mokubei (1767-1833)**Soft-coloured landscape**Signed: *Mokubei gō*Seal: *Mokubei*

Soft colours on paper, 138 x 30.8

Authorized by Tsuyuki Shūho, author of two books on deceased painters and calligraphers, *Shoga Shinsei Sakuinfu* (1910) and *Shinano kojū shōga botsunen fu* (1928).

Although in 1796 Mokubei submitted paintings to one of the exhibitions of contemporary art organized by the scholar and artist Minagawa Kien (# 3), he was not an active painter until about 1820. It is therefore remarkable that he is now mostly known as a painter. In his own time, however, he was considered one of the great masters of pottery.



*For the high peak of Fuji
in the spring mist
we wish that on the plateau
with abundant snow
spring may [also] come*

18.

**Isen'in (1775-1828)
& Reizei Tameyasu (1736-1816)**

**Fuji Miho no Matsubara -
Mt Fuji seen from the coast at Matsubara**

Signed: *Isen'in hōgen hitsu, Tameyasu san*

Seal: *Kanō*

Sumi on silk, 40 x 69.6

Box dated first month of 1815

The beach at Miho no Matsubara, with its view of Mt Fuji, was designated as Japan's foremost scenic spot in 1922.

Isen'in (Kanō Naganobu) was born in Musashi Province. After moving to Edo, he became an official painter to the shogunate. In 1808 he became 7th-generation head of the Kobikichō line of the Kanō School, succeeding his father Kanō Yōsen'in (# 9).

Lord Reizei Tameyasu was a poet. He came from a family of court nobles, a branch of the Fujiwara clan with a long poetic tradition. He was the son of Reizei Tamemura (1712-1774) and became 16th head of the Reizei family.



19.

Tani Bunchō (1763-1840)

Mount Fuji

1837

Signed: *Bunchō*

Seal: *Nanajūgo ō* (an old man of 75)

Sumi on paper, 32.2 x 58.2

Starting at the age of ten, Bunchō took painting lessons with the Kanō-style painter Katō Bunrei (1706-1782). After about ten years of Kanō training, around the year of Bunrei's death, Bunchō started to experiment in a wide range of other styles, from Chinese to Shijō.

In 1792 Bunchō was appointed personal attendant to Matsudaira Sadanobu (1758-1829), president of the shogunal Council of Elders and a patron of the arts.



20.

Okamoto Toyohiko (1773-1845)***Far-away Fuji***Signed: *Toyohiko*Seal: *Toyohiko**Sumi* on paper, 90.8 x 18.6

Box dated on the inside:

11th month of 1800

Toyohiko is considered one of Go Shun's (# 28) best pupils. He was most skilled at (atmospheric) landscapes. After Go Shun's death, Toyohiko and Matsumura Keibun (1779 -1843) were without any doubt the leading Kyoto painters of the Shijō School.



21.

Watanabe Kiyoshi (1778-1861)***Returning geese***Seal: *Kiyoshi**Sumi*, brown and pale blue on paper,

107 x 23.1

Watanabe Kiyoshi was born in Nagoya. He went to Kyoto where he studied with Yoshikawa Hidenobu, Tosa Mitsusada (1738-1806) and Tanaka Totsugen (# 33). In this way he moved from the Kanō style, via that of the Tosa school, to so-called *Yamato-e*.



22.
Ueda Kōchō (1788-1850)
Mountain village in wind and rain

Signed: *Kōchō sha*
 Seals: *Kōchō noin*
 Sumi and orange on paper, 26.3 x 19.4
 Authorized inside its box by his son?
 [Ueda] Kōshū

Kōchō lived in Osaka. He studied with Go Shun (# 28) and most probably also with the Osaka painters Nagayama Kōin (1765-1849) and Nakai Rankō (# 35). In due course he obtained the rank of *goyō eshi*; painter in the service of the shogunate.



23.
Tani Bunchō (1763-1840)
[Very hazy] rainy landscape

c. 1802
 Signed: *Bunchō*
 Seal: *Bunchō*
 Sumi on silk, 89.6 x 25.2

This painting is remarkable for its vast scale: See the man on the bridge at the bottom of the painting.

(see # 19)



24.

Tani Bunchō (1763-1840)

Haboku broken ink landscape
**Summer mountains with
 waterfall**

c. 1828

Signed: Bunchō

Seals: Muni, Gagakusai

Sumi on silk, 98 x 35.3

(see # 19)

It is one of the pleasures in life to have a bright clean study where brush, ink, and paper are all excellent. But it's rare to obtain such enjoyment, and also very rare not to be distracted by external things. It's a pity that my handwriting is not good and that I cannot have the enjoyments of the ancients. Real enjoyment may perhaps be found in some special place.

25.

Tani Bunchō (1763-1840)**& Watanabe Kazan (1793-1841)****Scholars on a bridge**

Signed: Bunchō hitsu, Kazan Gaishi Watanabe
 nobori ga dai o kaita

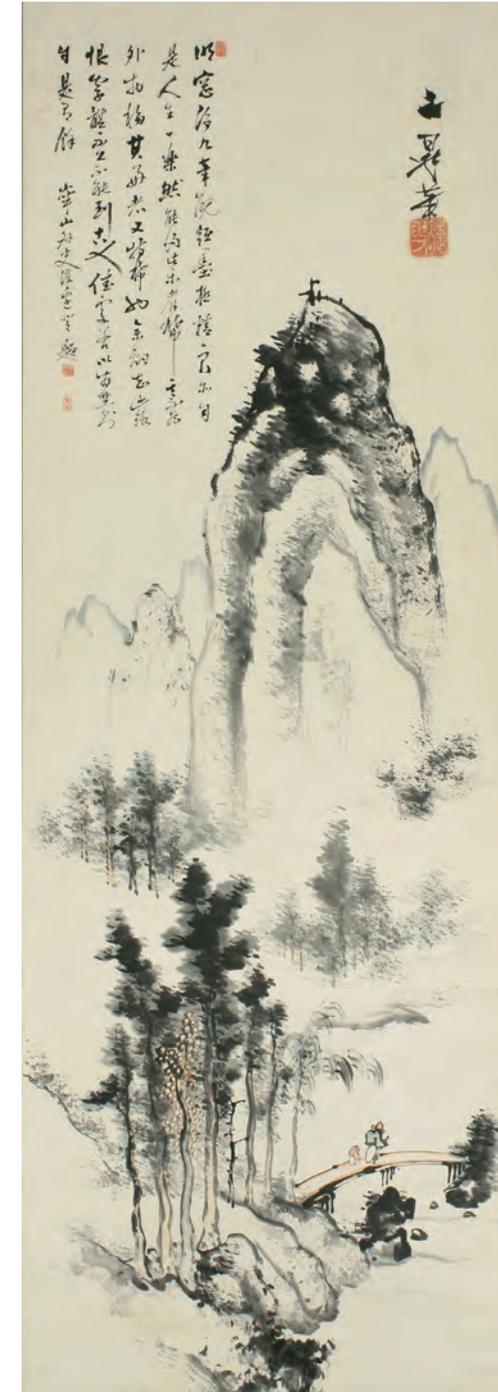
Seals: Chōsō, Kazan Shōsha, Noboru, Boko (tp)

Sumi and some colour on paper, 172.2 x 59.2

Authorized in 1907 on the inside of its box by
 the painter Oda Kyosai (1845-1912)

Kazan, not only known as a painter, a poet, and a scholar, but also as a political figure, is still considered an important character in Japan. At the age of 17 he became a pupil of Tani Bunchō. He was a member of the Shoshikai, a group that was interested in Western science, and he also studied Western painting. The membership of the Shoshikai and his critical stance towards the policies of the shogunate resulted in a prolonged period of house arrest. He eventually committed suicide in 1841.

Bunchō see # 19





*After heavy rainfall on the verdant mountains,
it is clearing up and slowly becomes cooler.
There's a fragrant breeze
over the willow branches.*

*I painted this picture in Tōka-an in the late spring of
1919, with harmonious birdsong outside my window.*

26.

Hashimoto Kaikan (1854-1935)

Landscape

Late spring of 1919

Signed: Kaikan

Seals: Kaikan, Shugosetsu, wansetsu o mamoru (tp),

Hachjū yōtō kingyōya (bt)

Sumi on silk, 132.5 x 42.5

Authorized inside its box by his son Hashimoto Kansetsu (1883-1945)

Kaikan was born into a family of Confucian teachers to the domain of Akashi. He was self-taught as a painter. He taught Confucian studies and continued to work as a teacher after the Meiji Restoration. After he moved to Kobe he interacted with people from other countries.



*After travelling far and wide,
I'm finally returning home along the Kamo River.
First I make sure to arrange my writing implements,
only then I am able to calm my mind.
Once I walked a long way and in each of my bones
I still feel the drawbar wagon
And [therefore] forgot the year in Kanto
on my journey through the mountains.*

27.

Shinten'ō (1823-1885)

Fisher man

Signed: Shinten-o shiiga Kyu-rin nanso no seiitsu ro-oku ni oite

Seals: Yamanaka ken in, Shinten wa, Chōkōkō (tp), ... (bt)

Sumi on satin, 136.3 x 40.4

Signed box

Shinten'ō (Yamanaka Sei'itsu) was the second son in a well-to-do and cultured farming family. In Osaka he studied calligraphy with the famous calligrapher Shinozaki Shōchiku (1781-1851). During his studies with Yanagawa Seigan (1781-1859) and Umeda Unpin (1825-1865) he met the imperial loyalists Rai Miisaburō and Fujimoto Tesseki (1817-1863) with whom he became friends. After the Meiji Restoration he accompanied Emperor Meiji to Tokyo and became governor for a number of cities.



28.

Go Shun (1752-1811)***Dried persimmons***

The 5th month of 1809

Signed: *Gekkei*Seals: *Go Shun**Sumi* on paper, 20 x 34

In 1772 Go Shun became a pupil of Yosa Buson (# 11) with whom he studied *haikai* and *haiga*, as well as Buson's typical Nanga style. After the great fire of Kyoto in 1788 he became friends with Maruyama Ōkyo (1733-1795) under whose influence he changed his painting style. Go Shun and Ōkyo became the most influential painters in the Kansai district. Go Shun was the founder of the Shijō School and Ōkyo that of the Maruyama School.

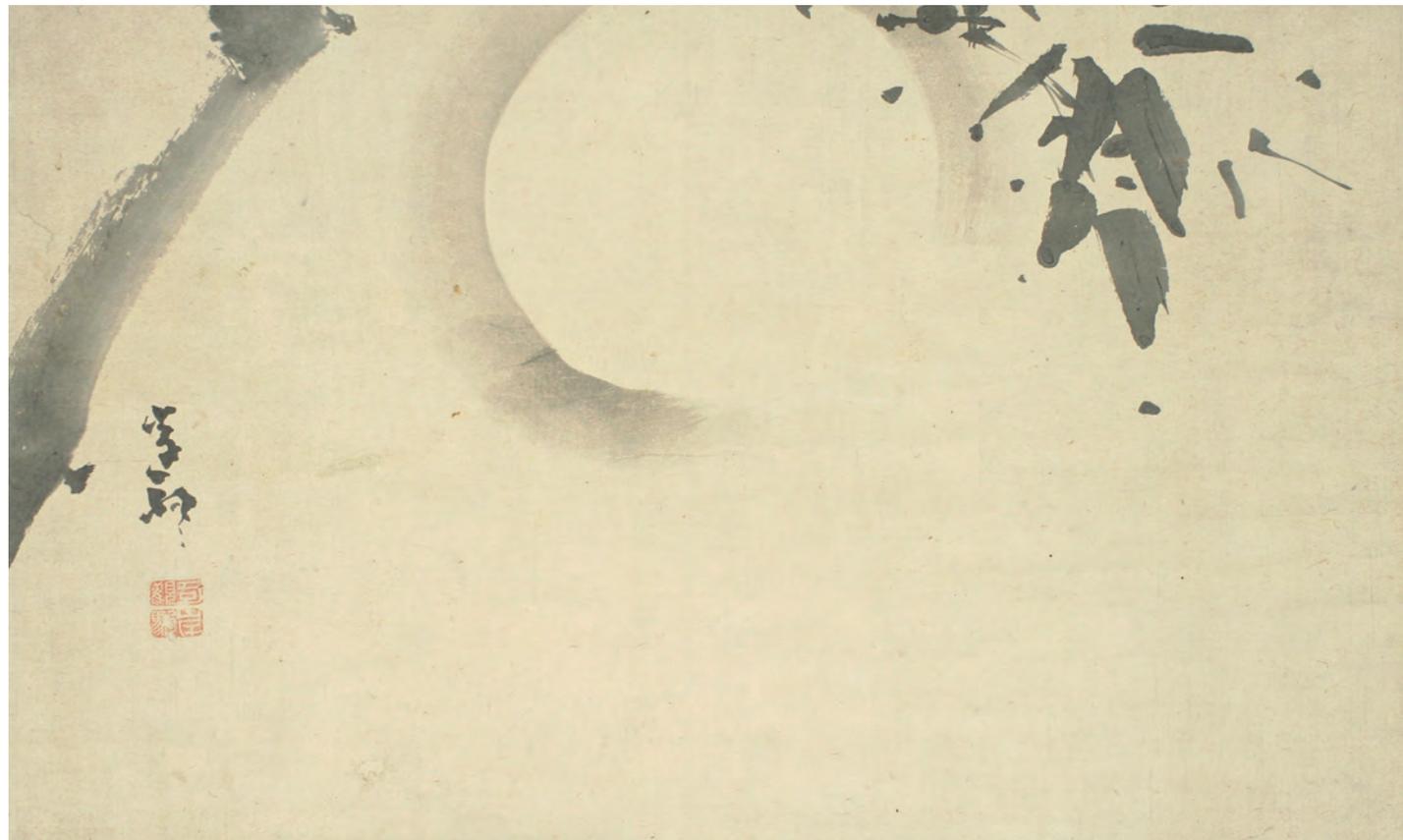
29.

Nagasawa Rosetsu (1754-1799)***Ran, orchid***Signed: *Rosetsu*Seal: *Nagasawa Gyō**Sumi* on paper,

66.8 x 28.7

Nagasawa Rosetsu initially studied with Maruyama Ōkyo (1733-1795), but the story goes that he was expelled from the school for reasons of insubordination. Nevertheless, his former teacher continued to support him and recommended him to possible patrons. Rosetsu and Ōkyo collaborated on several commissions.





30.

Gan Ku (1749-1838)**Bamboo and moon**Signed: *Ganku*Seals: *Kakan Ganku**Sumi* on paper, 30.4 x 50.2

Gan Ku was born in Kanazawa. In 1780 he moved to Kyoto to study various painting styles. He shaped the Kishi style from elements of the Kanō style, as well as Nanga, Maruyama and Shijō. He was considered a prominent painter and throughout the 19th century the Kishi School was seen as one of the most important Kyoto schools.



*Focused on the fish and out of sight,
it will probably move, lifelike,
the kingfisher that catches my eye*

31.

**Gan Ryō (1798-1852)
& Taikō Sogen (1772-1860)**
Kawasemi - KingfisherSigned: *Gan Ryō, Taiko*Seal: *Ryō**Sumi* and a little colour on paper,

33 x 56

Gan Ryō was a nephew of Gan Ku (# 30), as well as his pupil and adopted son. Like his uncle he worked for the imperial court, notably the prince Arisugawa.

Sogen was born in Kyoto. He entered the Buddhist priesthood at the age of six and in due course became the 435th abbot of the Daitokuji in Kyoto. He was a good *waka* poet and calligrapher, and a famous tea master.



32.
Watanabe Kiyoshi (1778-1861)

Itachi - Weasel

Seal: *Kiyoshi*
Colours on paper, 96 x 29.1

(see # 21)



33.
Tanaka Totsugen (1767-1823)

Poppy

Signed: *Totsugen*
Seals: *Chiō, Totsugen Chinjin*
Sumi on paper, 98.5 x 27.7

Totsugen, a painter who was involved in the revival of *Yamato-e* painting, studied this style with Tosa Mitsusada (1738-1806). *Yamato-e* is considered the classical style of Japanese painting, which came into its own during the Heian period (794-1185). When Totsugen became blind, he tried to commit suicide by refusing to eat. In the end he bit his tongue and bled to death.



34.
Shirei Shunsui (dates unknown)

Cat and butterflies

Signed: *Shunsui sha*

Seals: *Takefuji ... in, Shirei uji*

Sumi and colours on silk, 94 x 33.3



35.
Nakai Rankō (1766-1830)

Black crane

Signed: *Rankō*

Seal: *Naka Tadashi noin*

Sumi on paper, 98 x 33.1

Rankō lived in Osaka. He was a painter, illustrator, poet and tea master. He studied both *Ukiyo-e* painting and the *Shijō* style.



*The great saint is not saintly,
the great sage is not wise,
he spends his days reading the holy text
without understanding its meaning.*

36.

Sengai Gibon (1750-1837)

*Kanzan and Jittoku (Hanshan and Shide)*Signed: *Gai*Seals: *Sengai*

Sumi on paper, 82 x 36.3

Authorized on 20 December 1948 inside a
double box by Miyake Shukodō

The two friends Kanzan and Jittoku are
considered the representatives of the deeper
layers of Zen.

Miyake Shukodō was the author of *Hakata and
Sengai* (1978) and *Selected Paintings of the Monk
Sengai* (Fukuoka Art Museum).

(see # 4)

*Going up, going down –
it makes no-one happy,
agreements that are as changeable
as the rolling of the waves*

37.

Taikō Sogen (1772-1860)

& Bokuzan (1786-1857)

Mikawa Manzai -

A New Year visit to the temple?

1854

Signed: *Hachijūsan okina* ('an old man of 83')*Taikō, Bokuzan*Seal: *Hōgen Bokuzan*

Sumi on paper, 112 x 29.4

Toba-e is a caricature style that was popular
in the Edo period, named after the monk and
'cartoonist' Toba Sōjō (1053-1140).

Bokuzan (Mitsui Takanari) was born in Kyoto
into the Mitsui family of merchants. He
became its 7th head. He excelled in painting
and calligraphy and was also a skilled *waka*
poet. He was mentioned in the list of Kyoto's
cultural figures, the Heian Jinbutsushi, in 1838
and 1852

Sogen, see # 31





*A cool breeze is blowing,
which they find very annoying –
the fireflies glowing on the rushes*

38.

Santō Kyōden (1761-1816)**Chasing fireflies**

17905

Signed: *Kyōden*Seals: *Hasanjin*

Colours on silk, 77.5 x 26.6

Authorized inside the box

by Tōgorō Koike (1895-1982)

Santō Kyōden (Kitao Masanobu) was born and lived in Edo, and was known as a painter, printmaker, novelist and composer of comic verse (*kyōka*). He also owned a tobacco shop at Kyōbashi, which became a real meeting place for artists, actors and writers.

Tōgorō Koike was an expert on early modern Japanese literature. He is perhaps best known as the editor of the Iwanami Bunko edition of Takizawa Bakin's masterpiece, the historical novel *Nansō Satomi hakkenden*.



*Now that the New Year
has come to Yoshiwara
The cherry blossoms
are wide awake!*

[A somewhat ambiguous, naughty poem]

39.

Jippensha Ikku (1765-1831)**Cherry blossoms in the
entertainment quarter Yoshiwara**Signed: *Tōkei sanhino Jippensha Ikku
yoigaki* ('while drunk')Seals: *Jippensha, Toi, Fu..(tp)*

Sumi on paper, 91.6 x 29.4

Ikku was one of the most prolific writers of his time and of great literary influence. The son of a low-ranking samurai, Ikku served his domain in Edo and Osaka, but eventually decided to give up his function as well as his samurai status to devote himself to writing. He wrote plays and popular fiction. His best-known work is *Tōkaidōchū hizakurige* (Shank's mare), a comic novel about two good-for-nothing friends.



40.
Hokusai (dates unknown)
*Dutchman with
Indonesian servant*

Late 18th century
Seal: *Hokusai*
Colours on paper, 71 x 26.4



41.
Nagasawa Rosetsu (1754-1799)
Ebisu carrying an octopus

Signed: *Rosetsu sha*
Seals: *Gyō*
Sumi and colours on paper,
103.8 x 40.7

(see # 29)



42.

Mori Kansai (1814-1894)**Kesobumi-uri - Vendor of love-letters**Signed: *Kansai Kōshuku*Seals: *Kōshuku, Kitsushi Shiyō*

Colours on paper, 123,8 x 52

Kansai was the son of an Ichida samurai. He was a staunch imperial loyalist and therefore ran into trouble with the shogunal government. His painting career started with Mori Tetsuzan (1775-1841) who adopted him. In the early Meiji era, when political skies had more or less cleared, he opened a school where he taught Maruyama-Shijō traditions. He also helped to found the Jounsha Art Society.



43.

Shibata Zeshin (1807-1891)**Otafuku taking a bath**Signed: *Zeshin*Seal: *Zeshin*

Colours on paper, 111 x 42,7

At the age of 11, Zeshin was apprenticed to the workshop of the lacquerer Koma Kansai II (1766-1835). To improve his skills as a designer he studied painting with Suzuki Nanrei (1775-1844) and Utagawa Kuniyoshi (1797-1861) in Edo, and with Toyohiko (# 20) in Kyoto. He also studied the works of the Rimpa artist Sakai Hōitsu (1761-1828). In 1835 he succeeded Koma Kansai II as the head of the Koma School. In the West his paintings were shown at the Vienna international exhibition in 1873 and in Philadelphia in 1876.



44.

Gassaku album

Shūgōjō - Nanga hokuka

Southern paintings from a Northern house

Late 1880's

Colours on paper, 13.3 x 8.

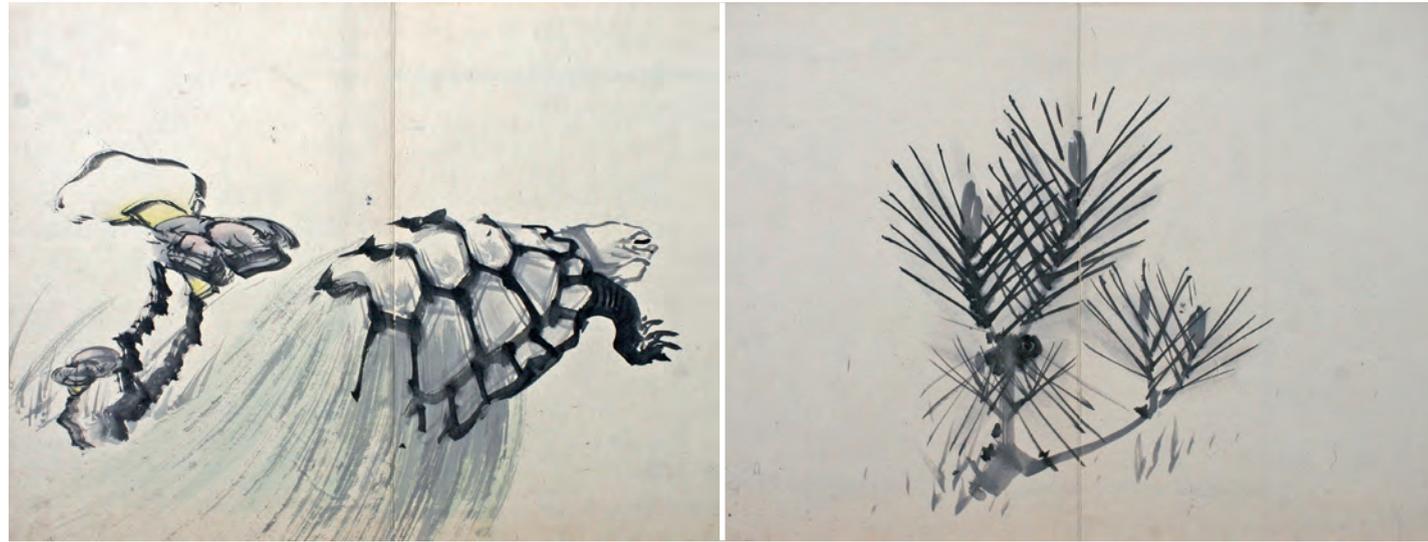
12 double pages in green brocade covers

Picture album from the late 1880s by a group of twelve (mostly Shijō) painters. Mori Kansai (see # 42), Tanomura Chokunyū (see # 99), Suzuki Hyakunen (1825-1891), Kishi Chikudō (1826-1897), Kunii Ōbun (1833-1887), Mochizuki Gyokusen (1834-1913), Kōno Bairi (1844-1895), Imao Keinen (see # 45), Yamada Bunkō (1846-1902), Morikawa Sōbun (1847-1902), Kikuchi Hōbun (1862-1918), Ōdō (unknown)

1. Sobūn - New Year sun and cranes
2. Bunkō - Crane
3. Bairi - Fisherman
4. Ōbun - Trout
5. Chokunyū - Man walking his dog
6. Keinen - One of the poets at the Orchid Pavillon (?)
7. Chikudō - Waterfall
8. Ōdō - Scholar under a pine with chrysanthemum
9. Kansai - *Imo kiku*, Potato and chrysanthemum
10. Hyakunen - Old man with chrysanthemums
11. Hōbun - Tit on a maple branch
12. Gyokusen - Village with flowering trees

▲ 4 11
▶ 6 7
12 5
9 2
3 10





45.

Imao Keinen (1845-1924)

Gajō, Keinen sagyō - Keinen's work

1871

Signed: *Keinen saku*

Seal: *Keinen*

Colours on paper, 28.8 x 21.2

Imao Keinen studied under Suzuki Hyakunen (see # 44). As a result of the upheavals marking the end of the Tokugawa regime, the Imao family business went bankrupt, after which Keinen worked as a designer of fabrics. In 1868 he established his own studio to train students and in 1888 he started to teach at the Kyōto City Art Academy, which had been founded in 1880.

1. Butterfly and rapeseed
2. Turtle and *reishi* mushroom
3. Pine shoot
4. Bamboo
5. Okame
6. Lobster
7. Owari Hyottoko festival
8. Young cherries
9. Redstart and maple
10. Dragonfly and iris
11. Egret
12. Rocks an waves

- ▲ 2 3
- ▶ 7 5
- 8 9
- 11 10
- 6 12





46.

Fukada Chokujō (1861-1947)**Gajō - Picture album - Miscellaneous subjects**Seal: *Chokujō*

Colours on paper, 31.4 x 16.7

Chokujō studied under Morikawa Sōbun (see # 44). In 1886 he moved from Kyoto to Osaka to paint and teach. In his time he was an important painter with many pupils. He specialized in *kachōga* (bird and flower painting) and landscapes.

- | | |
|---------------------------|-------------------------|
| 1. Warbler | 13. Flowering plum |
| 2. White camelia | 14. <i>Ayu</i> |
| 3. Sparrow and plum | 15. Peony |
| 4. Nanten and daffodil | 16. Azalea |
| 5. Crane | 17. Iris and firefly |
| 6. Imari dolls | 18. Rose |
| 7. Rapeseed | 19. Egret in a pond |
| 8. Lark over rye | 20. Hydrangea |
| 9. Swallow and willow | 21. Sparrow and peaches |
| 10. Basket with shellfish | 22. Loquat and redstart |
| 11. Seagull | 23. Thistle |
| 12. Sparrow in wisteria | 24. Begonia |

▲ 2 1
▶ 20 21
9 12
13 11

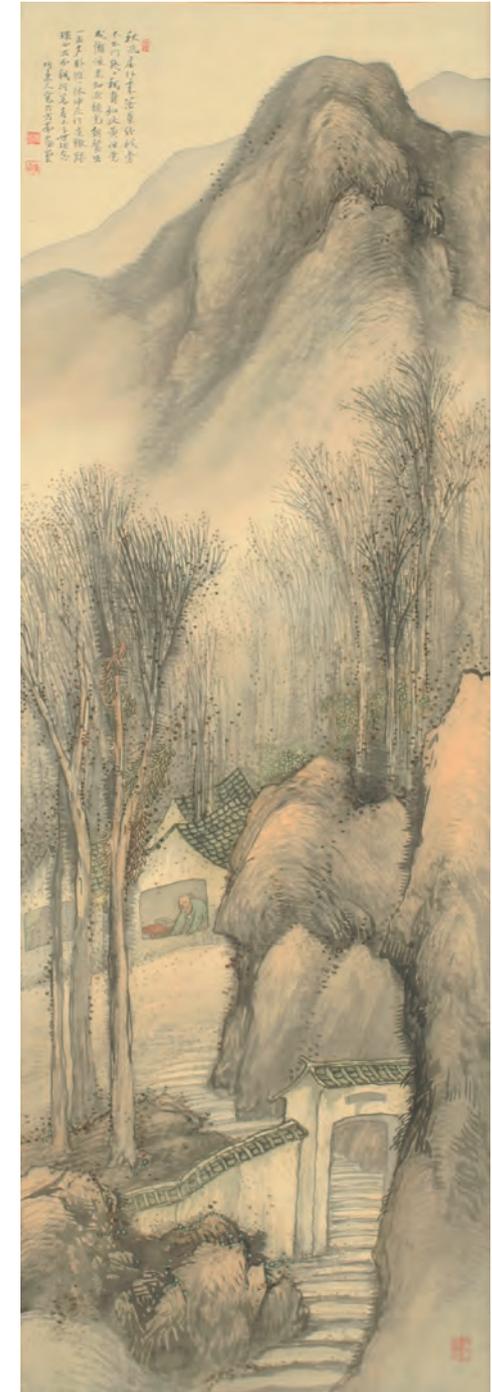




47.
Watanabe Kōkan (1877-1938)
Daikon arai - Washing daikon

Signed: *Kōkan*
 Seal: *Kōkan*
 Colours on silk, 127 x 41.2

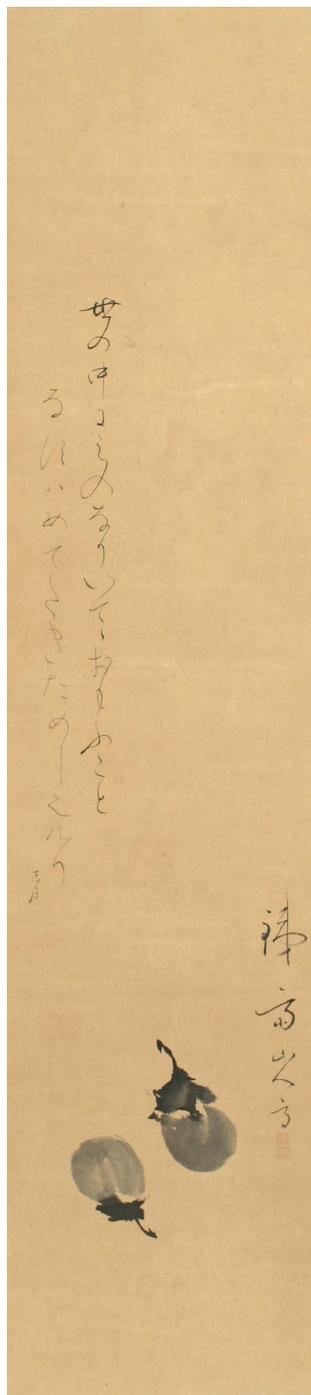
Watanabe Kōkan was born in Shiga prefecture. He studied with Morikawa Sōbun (see # 44) from 1894 until his teachers' death in 1902. Kōkan was a good, but traditional decorative painter of mainly genre scenes. He took part in the government-sponsored Bunten exhibitions several times.



48.
Hirano Taikei (1897-1945)
A leisure residence in an autumn forest

Signed: *Takaijin sha oite hō.. ga*
 Seals: *Takei, Kyoshin, Tomo.. (tp), Kaichikubyō (bt)*
 Colours on silk, 120.8 x 40.7

Taikei studied with Kano Uho (1866-1933) and Matsubayashi Keigetsu (# 102).



*In this world
There are certain forms
Which bring [welcome] thoughts to mind
The eggplant serves as
A symbol of happiness*

Rengetsu 108

49.
Ōtagaki Rengetsu (1791-1875)
& Tomioka Tessai (1837-1924)

Nasu - Eggplant

Signed: *Rengetsu, Tessai sanjin sha*

Seal: *Tessai*

Sumi on brown paper, 123 x 27.5

The eggplant, *nasu*, is one of Rengetsu's favourite subjects, both in her poems and in her paintings.

The work of Rengetsu often has a feeling of melancholy. She lived a most tragic life, losing her first and second husband, and all of her five children. Then she pulled out her teeth, shaved her head, and became a nun, living in a hut in a temple ground, to find peace in poetry, pottery and painting.

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. As a young man, he met Rengetsu and he became her special protégé, taking care of her in her old age. Tessai became a highly appreciated Nanga painter and is by many considered to be the last great one.

There is Zen in every clam!

50.
Nantembō (1839-1925)
& Kogai Gyokusen (1853 -1928)
Hamaguri - Clams

1917

Signed: *Gyokusen, Nanajūkyūō (79) Nantembō*

Seals: *Gyokusen, Nantembō, Tōjū, Zenchū no in (tp)*

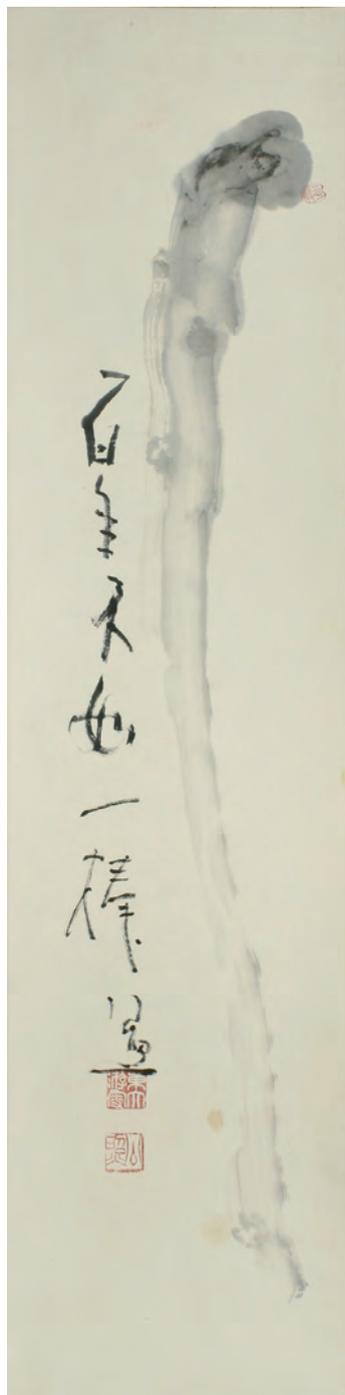
Sumi on paper, 111 x 31.2

The Zen priest Nantembō took his name from his staff made of the wood of a nandina (*nanten*) bush, which he used to discipline his students. He is without any doubt the best-known Zen painter of the 20th century.

Together with the sword master and calligrapher Yamaoka Tesshū (1836-1888), he established a Zen training centre at the Dorin-ji in Hamamatsu in 1885. Both men greatly influenced each other and Nantembō learned much of his style from Tesshū. In 1908 Nantembō became 586th-generation *kanchō* (chief abbot) of the Myōshin-ji in Kyoto, but it was at the Kaisei-ji in Nishinomiya that he spent the rest of his life.

Gyokusen was a nun as well as a painter. During the Sino-Japanese war (1894-1895) she was also a spy together with another nun called Takahashi. Around 1920, the two women still travelled together and were acquainted with numerous Zen figures of the day. A number of her works have inscriptions by Zen priests, including Nantembō.





*One stroke with the stick
is worth more than a hundred
years of meditation*

51.
Shimizu Kōshō (1911-1999)

Bō - Training staff

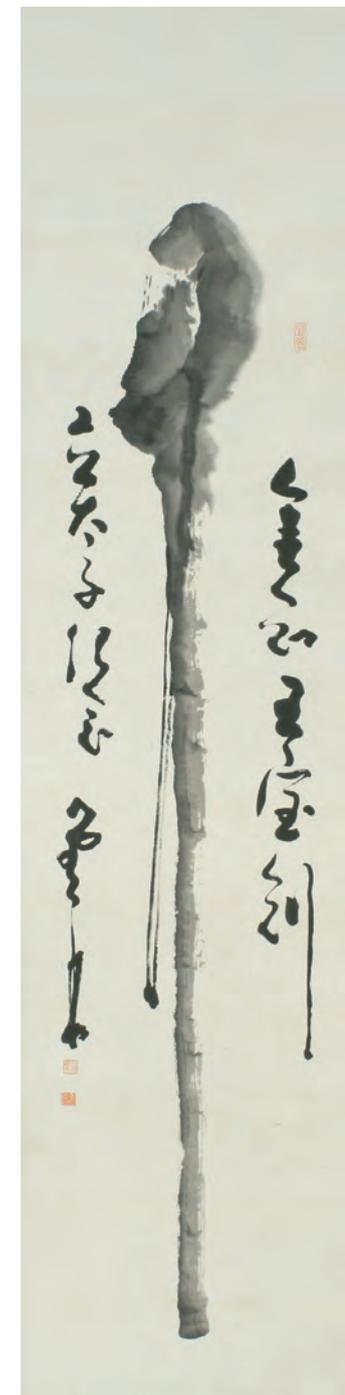
Signed: *Kōshō*

Seals: *Tōdai Yūsetu, Kōshō, Kagen* (tp)

Sumi on paper, 136.6 × 34

Signed box

Kōshō entered the Tōdai-ji-Temple in Nara in 1927 and became closely linked to the temple's teaching institutions, of which, in 1947, he became director. In 1975 he became the 207th abbot of Tōdai-ji. He remained in this position until 1981, when he decided to retire to devote himself to art. Kōshō was a prolific 'eccentric' painter, calligrapher and figurative potter.



52.
Donge (1866-1956)
Bō - Training staff

Signed: *Donge*

Seals: *Donge, Jusen, Kyōdō*

Sumi on paper, 137 × 33

Donge (Sugawara Jihō) (Jusen) was born in Echigo, Niigata Province. He studied Zen with the Zen master and artist Takeda Mokurai (1854-1930) and received his *inka* (certificate of enlightenment) in 1897 at the Kennin-ji in Kyoto. A year later he became 236th generation *kanchō* (head abbot) of the Kenchō-ji in Kamakura, one of the oldest Zen temples in Japan.



*The brook freezes over without a sound,
Jutting branches catch the jade dust.
The red dots of the flowers are not yet visible;
Snow piles up on the people of spring.*

53.

Murase Taiitsu (1803-1881)**Ume - Japanese apricot**Signed: *Taiitsu Rōjin heidai*Seals: *Taiitsu Rōjin sanzetsu, Hakusetsu* (tp)*Sumi* on paper, 108.5 x 30.3

Murase Taiitsu, a highly individual and unconventional *bunjin* artist, can be regarded as the literati equivalent of the Zenga master Sengai Gibon (see # 4). Taiitsu was born into a wealthy and educated family in Gifu Province. Taiitsu went to Kyoto to stay with the scholar and artist Rai San'yō (1780-1832), but after San'yō's death in 1832 he went to Nagoya to teach. When at the beginning of the Meiji period the feudal educational system was abandoned, he lost his position as a Confucian teacher. But unemployed, he was free to paint as he wished.



*A long life
for tens of thousands
of years*

54.

Okuhara Seiko (1837-1913)**Tsuru - Cranes**Signed: *Tōkai Seiko*Seal: *Gukō**Sumi* and red on paper, 138.3 x 33.3

Okuhara Seiko was an independent, unconventional female artist, one of the two leading female artists of the Meiji period. She received a thorough classical Chinese education. Her desire to pursue a painting career in Edo ran contrary to clan laws restricting women's travel. She nevertheless managed to move to Edo in 1865 and quickly established herself at the foreground of art circles. It is said that she trained hundreds of (mostly female) pupils at her school in Shitaya.



When the surface of the water is covered with lush cat's-tails, you know it's early summer.

There was a time, in the palaces of the Han Dynasty, that cartwheels were wrapped in cat's-tail leaves to make the drive more comfortable for the elderly. Could one ever cut up these [culms] to make writing slats and copy a part of Zhuangzi's great classic?

55.

Hashimoto Kaikan (1854-1935)

Early summer

Signed: *Kaikan*

Seals: *Hashibō Toku in, Iji yūrin, hyakkufu ..* (tp)

Brown and green on silk, 144 x 36.6

Zhuangzi ('Master Zhuang', c. 369-286 BC) wrote a book that is revered as one of the great classics of Daoism.

(see # 26)

56.

Nishiyama Suishō (1879-1958)

Pine shoot at sunrise

Signed: *Suishō*

Seal: *Suishō*

Sumi and gold on silk, 125.6 x 26.4

Signed double box

Suishō started in 1893 at the school of Takeuchi Seihō (# 91) along with fellow students Nishimura Goun (1877-1938) and Hashimoto Kansetsu (1883-1945). Already the following year, Suishō won prizes at various exhibitions. He was a member of the Imperial Academy of Fine Arts and a judge for the New Bunten exhibitions. After Seihō's death in 1942, he became a member of the Imperial Household Artists' Association.





57.
Fujii Tatsukichi (1881-1964)
Golden pine shoot

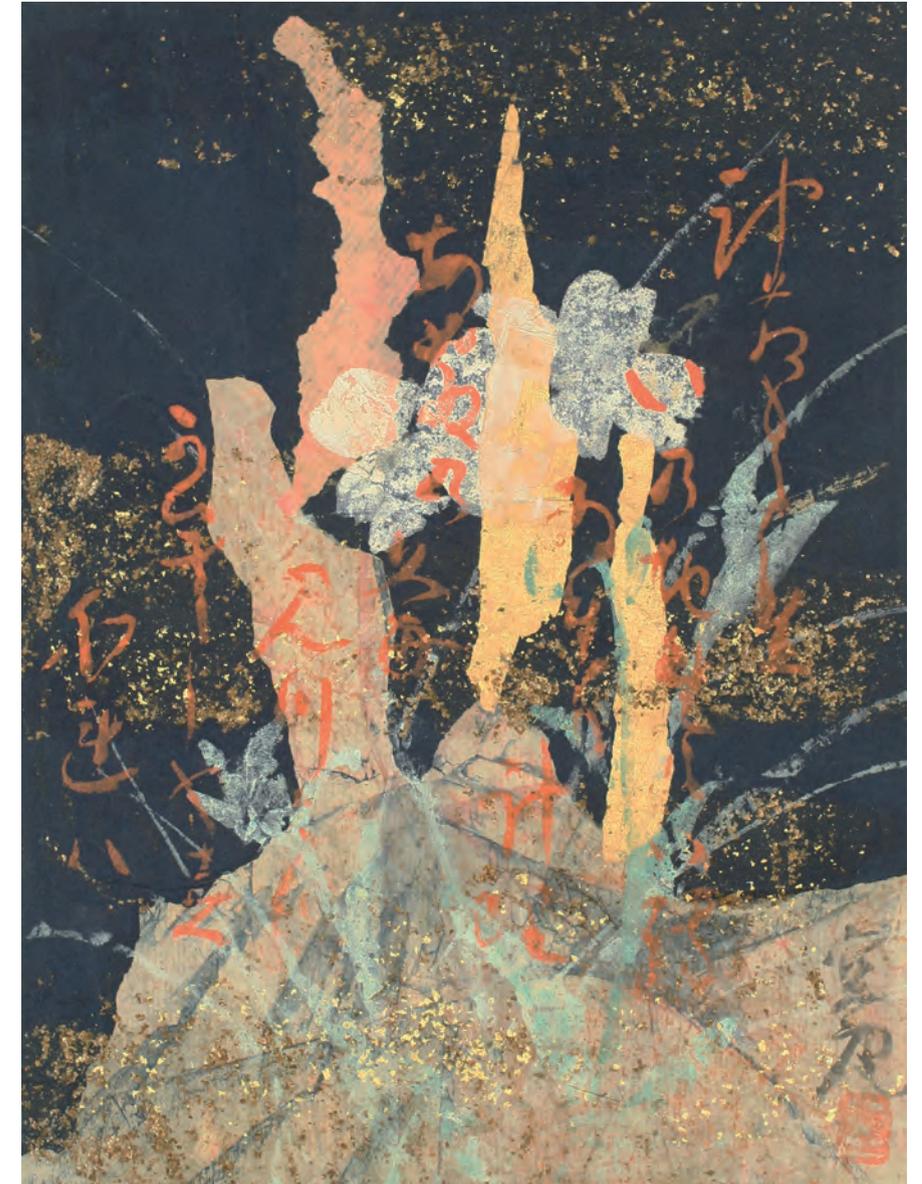
Seal: *Tatsu*
Sumi and gold on paper,
 29.2 x 41
 Signed box

Tatsukichi was a pioneer of the modern craft world. He was a multi-talented artist of the Taishō and Shōwa periods and was 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.

58.
Fujii Tatsukichi (1881-1964)
Waka, Shikishi - Poem

Signed: *Kūan*
 Seal: *Kū*
 Red calligraphy on a decorated
 assembled collage, 24.4 x 18.3

(see # 57)





*For some reason
without knowing the way
I came from afar
Here where no one comes,
I walk on my own*

59.
Fujii Tatsukichi (1881-1964)
Waka - Landscape

Seals: *Tatsu*
Sumi on paper, 54 x 29.4
Box signed with poem

(see # 57)

60.
Fujii Tatsukichi (1881-1964)
Landscape

Unsigned
Sumi on paper, 25 x 31.8

(see # 57)





61.
Kodowaki Shunsui (1878-1937)
An artillery battle involving the Japanese army

Signed: *Shunsui*
 Seal: *Shunsui*
 Colours on silk, 69.5 x 79.7

Shunsui was born in Tottori and studied with Kajita Hanko (1870-1919).



62.
Terazaki Kōgyō (1866-1919)
Egret in a moonlit landscape

Signed: *Kōgyō Kō shosha*
 Seal: *Kōgyō*
Sumi, red and white on silk,
 110.5 x 41.9
 Authorized inside its box by his pupil
 Toya Banzan (1876-1966)

From a mixture of styles Kōgyō created his own, rather eclectic manner. With Hashimoto Gahō (1835-1908), Yokoyama Taikan (1868-1958), Shimomura Kanzan (1873-1930), and Hishida Shunsō (see # 78), Kōgyō was one of the founders of the Japan Art Institute (Nihon Bijutsu-in). He also was involved in a number of other important institutions and taught at the Tokyo School of Fine Arts.



63.

Suma Taisui (1868-1955)

***Ame utsuru - Rainy day,
frog in the rain on a banana leaf***

Signed: *Taisui*

Seal: *Kakakyo*

Green and a little *sumi* on paper,
121.3 x 27.5

Taisui lived in Osaka and studied with Kubota Tōsui (1841-1911) where he learned to paint in the style of Nishiyama Hōen (1804-1867). He was the owner of Kichō, a famous restaurant.



64.

Tsuji Kakō (1870 -1931)

Crow in a tree

c. 1912

Signed: *Kakō*

Seal: *Kakō*

Colours on silk, 124.5 x 35.3
Authorized inside its double box by his pupil
Tomita Keisen (1879-1936)

Kakō was born in Kyoto and was encouraged by his father to pursue a career in painting. He became a pupil of Kōno Bairei (# 44) in 1880 and from 1899 he studied Zen at the Kennin-ji under the Zen master and artist Takeda Mokurai (1854-1930). Zen became quite an important element in his work. He served as director of the Kyoto Municipal School of Fine Arts and Crafts.



65.
Tsuji Kakō (1870 -1931)
Bamboo and nightingale

C.1913
 Signed: *Kakō*
 Seal: *Shishun*
 Sumi and a touch of brown on paper, 39.3 x 60.3

(see # 64)



66.
Ishikawa Chikuson (1884-1952)
Snail on bamboo

Signed: *Chikuson*
 Seal: *Chikuson*
 Sumi and colours on paper, 44.1 x 51.5

Chikuson studied painting under Matsumoto Fūko (1840-1923) and Suzuki Kason (# 75).



67.
Kankansai Unpō (active c.1850)
Snow-covered bamboo

Signed: *Kan dōjin Unpō*
 Seals: *Unpō, Kankansai, Ikuikuhei Bunsai*
Sumi on silk, 100.3 x 35.9

Unpō was an illustrator. His book, *Bokuchiku hatsumō*, 4 volumes on bamboo, was published in 1857.



68.
Shimomura Izan (1865-1949)
Shuro - Hemp palm

Signed: *Izan sha*
 Seal: *Izan*
Sumi on paper, 127 x 26.4

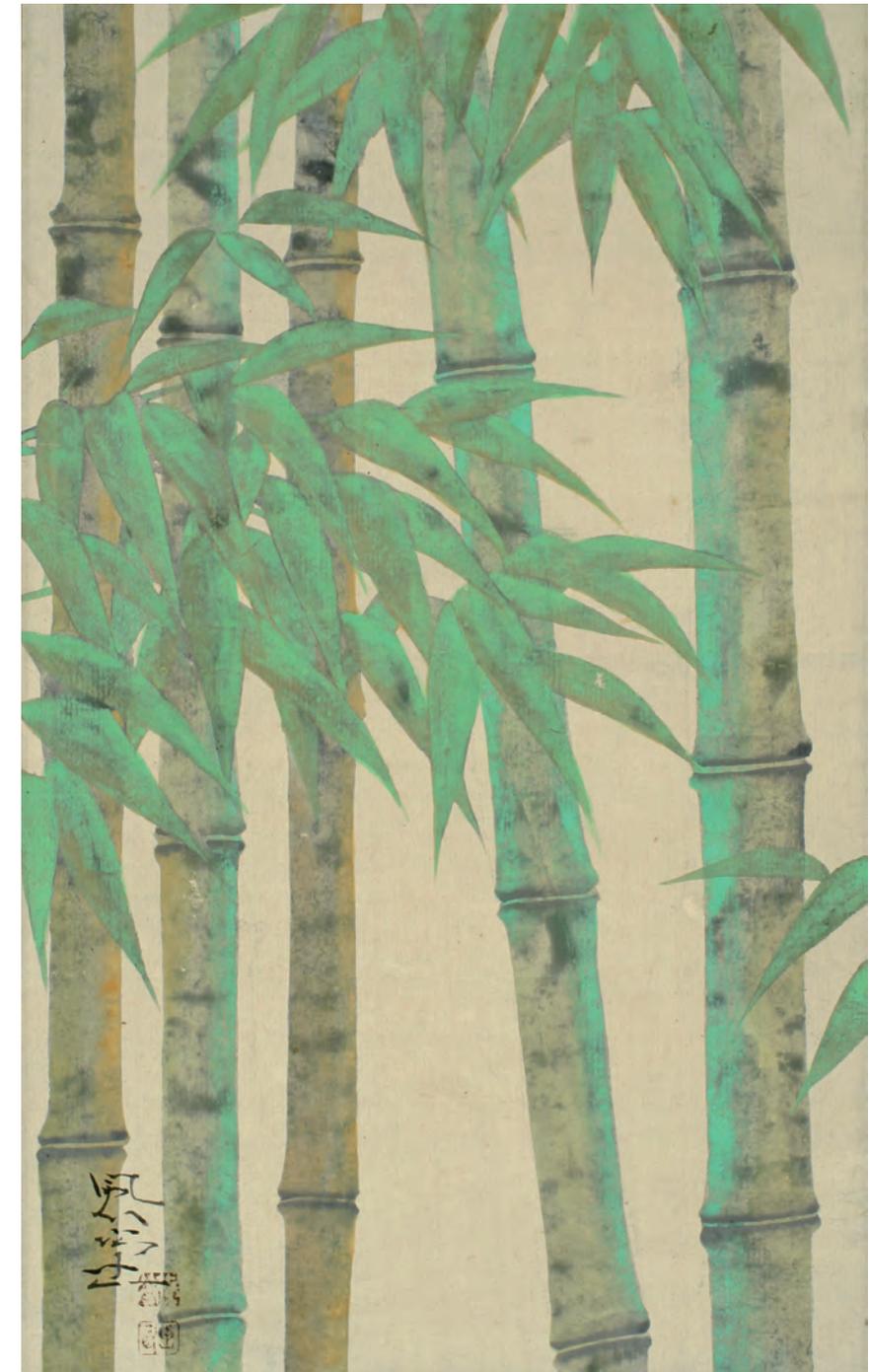
Izan began his career as a Western-style painter. But after he met the famous haiku poet Masaoka Shiki (1867-1902), he switched styles and became well known as a *haiga* artist.



69.
Shita Ryōsō (1887-1926?)
Poppy and dragonfly

Signed: *Ryōsō*
 Seal: *Ryōsō*
 Colours on silk, 112.5 x 35

Ryōsō lived in Tokyo. Between 1916 and 1926 he regularly exhibited at the government-sponsored Bunten and Teiten exhibitions.



70.
Tomitori Fūdō (1892-1983)
Bamboo

Signed: *Fūdō*
 Seal: illegible
 Colours on paper, 40.4 x 24.7
 Signed box

Fūdō was born in Tokyo and a student of Matsumoto Fukō (1840-1923).



71.
Uejima Hōzan (1875-1920)

Crow on a willow branch

Signed: *Hōzan*

Seal: *...ju, Hōzan*

Colours on silk, 104.5 x 33

Hōzan lived in Osaka. He was a good painter of animals, but excelled in the *bijin* (beautiful women) genre and by the time he died he was as famous as the renowned female *bijin* painter, Uemura Shōen (1875-1949).



72.
Takahashi Chikunen (1887-1967)

Crow in a snowy tree

January 1915

Signed: *Chikunen*

Seal: *Chikunen*

Sumi and some white on silk,
104 x 25.2

Chikunen showed great artistic talent from an early age. He already exhibited his work at the Kyoto Exposition when he was only seven. In 1903, 16 years old, he moved to Tokyo to study under Nomura Bunkyo (1854-1911). He won numerous awards at exhibitions.



73-
Hirai Chokusui (1859-?)

Kari - Geese

Signed: *Chokusui*

Seal: unread

Colours on silk, 99 x 41.3

Chokusui lived in Osaka. He was a calligrapher, but at the age of 30 he went to study with the Shijō-style painter Fukada Chokujō (# 46).



74-
Hirose Tôho (1875-1930)

Gisagi - Black-crowned night herons under the moon

Signed: *Tôho*

Seal: *Kitatsu*

Colours on silk, 56 x 84.3

In 1898, at the age of 24, Tôho moved to Tokyo to study Nihonga-style painting with Araki Kanpo (1831-1915). From the age of 25 he participated in the government-sponsored Bunten exhibitions and he received an award six times. Later he joined the Teiten exhibitions.



75.
Suzuki Kason (1860-1919)
Suzume - Sparrows

Signed: *Kason*
 Seal: *Kason*
 Colours on paper, 134 x 37.3
 Signed box

Kason was born in Edo as the son of a kimono merchant. He studied a variety of styles, Maruyama, Tosa and *Ukiyo-e* painting, with Nakajima Kyosai (1819-1896) who was the favourite disciple of Kikuchi Yōsai (1788-1878).

76.
Kubota Chikubun
(born 1877)
Swallows

Signed: *Chikubun hitsu*
 Seal: *Chikubun*
 Colours on silk, 121 x 13.4

Chikubun was born in Kyoto. He studied under Morikawa Sōbun (see # 44) and Yamamoto Shunkyo (1871-1933).





77.

Imai Keiju (1891-1965)***Flowering plum under the moon***Signed: *Keiki gahitsu*Seal: *Unrōan*

Colours on silk, 98 x 42.7

Imai (a.k.a. Imao) Keiju moved to Kyoto where he studied at the Kyoto Art School and became a pupil of Imao Keinen (# 45). Flowering plum under the moon was his favourite subject.

78.

Hishida Shunsō (1874-1911)***(The Great Wall of China in Late Autumn)***

c. 1907

Signed: *Shunsō*Seal: *Shunsō*

Colours on silk, 125.3 x 42.1

Authorized inside its double box by Yokoyama Taikan (1868-1958)

Shunsō graduated from the Tokyo School of Fine Arts where he studied with Hashimoto Gahō (1835-1908). In 1898 he was, with his former school director Okakura Tenshin (1863-1913) and some of his classmates, among the founders of the Nihon Bijutsu-in (Japan Art Institute). He went on a trip to India with his friend Yokoyama Taikan (1868-1958) and they returned with an experimental style called *mōrōtai bossen* (lit. 'dimness style'), which is characterized by the absence of outlines and the use of western elements such as *chiaroscuro*. In 1908 his eyesight started to deteriorate and he had to stop painting. When he died in 1911, he was completely blind.





79.

Yano Tetsuzan (1894-1975)**Pines**Signed: *Tetsuzan jin*

Seal: unread

Sumi on paper, 32.1 x 40.8

Yano Tetsuzan (1894-1975) was born in Ehime. From 1912, he studied under Komura Suiun (1874-1945) in Tokyo. He moved to Osaka in 1918 where he studied under Tomioka Tessai (# 49). In 1920 his work was accepted for the Teiten national exhibition for the first time. In 1921 he participated in the foundation of the Nihon Nanga-in art society. He strove to modernize the Nanga genre and in 1939 founded the Kankonsha Salon to present modern Nanga.

80.

Hishida Shunsō (1874-1911)**Moon through a pine**

c. 1910

Signed: *Shunsō*Seal: *Shunsō**Sumi* on silk, 120 x 41

Signed double box

(see # 78)





81.

Iwakichi Tan'ami (1901-1992)***Cloudy mountains and trees in the mist***Signed: *Tan'ami*Seal: *Tan'ami*

Sumi on paper, 45 x 52.7

Signed double box

Tan'ami was born in Tokyo. In 1917 he became a student of Yokoyama Taikan (1868-1958). In 1919, his work was selected for the 6th Inten exhibition of the Nihon Bijutsu-in (Japan Art Institute), after which many exhibitions followed.



82.

Funada Gyokuju (1912-1991)***Fresh snow***Signed: *Gyokuju*Seal: *Gyokuju*

Colours on silk, 49.7 x 57.4

Signed double box

Gyokuju studied with Kobayashi Kokei (1883-1957). In 1938 he was, with a. o. Iwahashi Eien (1903-1999), one of the founders of the Rekitei Bijutsu Kyōkai, a society of avant-garde painters in the Nihonga style. With Iri Maruki (1901-1995) he was an important promotor of avant-garde expression in Japanese painting.



83.

Honma Kunio (1891-1973)**Mount Fuji**

Kunio was the son of a Noh actor. His first exhibition, in 1910, was an immediate success. After his next exhibition, in 1912, he founded the Tokyo Mangasha with Okamoto Ippei (1886-1948), Kitazawa Rakuten (1876-1955) and others and became head of the magazine *Manga*.

Signed: *Irōan Kunio*Seal: *Kunio*

Colours on paper, 45.5 x 47.3

Signed double box



84.

Kitamura Seibō (1884-1987)**Mount Fuji**

Seibō is known as the sculptor of the 13-meter-tall Peace Statue in Nagasaki Peace Park, erected in memory of the explosion of the atomic bomb on 9 August 1945.

1983

Signed: *Hyakutainen Seibō*Seal: *Seibō**Sumi* and red on paper, 31 x 38.2

Signed box

In 1921 Seibō became a professor at the Tokyo School of Fine Arts. From 1925, he was a member of the Japan Art Academy (Nihon Geijutsu-in), Japan's most important official artistic organization. Seibō lived to the age of 102. Many of his works can be admired in a special permanent display at Shimabara Castle.



*The first pick of tea of exceptional quality from Fujian:
the 'Curled Up Grey Dragon' lives up to its name*

85.

Tanomura Chikuden (1777-1835)

Kyūsu - Teapot - Plum blossom and reishi

Signed: *Chikuden sho*

Hand-shaped and engraved *Shiradoro yaki*, pottery from white clay,
Ø 11 x 11.2 x 18.2

Authorized on a spring day of 1872 by his pupil Tanomura Chokunyū (# 99)

Chikuden was ranked among the first of the Bunjin Nanga painters. His pupils, especially his star pupil and adopted son Tanomura Chokunyū (# 99), carried on Chikuden's legacy throughout the 19th and early 20th century.

86.

Yamaguchi Sōken (1759-1818)

Otafuku and longevity

Karatsu chawan, tea bowl

Signed with *kaō* (written seal): *Sōken*

Karatsu ware with an underglaze *tetsu-e* painting of
Otafuku and the *kanji* for longevity. Ø 12 x 9

The son of a kimono merchant, Sōken came to specialize in pictures of beautiful women (*bijin*) in the *Ukiyo-e* style of the Kansai region. His *bijin-ga* skills became proverbial. Later he studied with Maruyama Ōkyo (1733-1795) and became one of his ten most notable pupils.



*10,000 ages
to endure so long
so well, downstream waters
from Turtle Tail Peak*

Rengetsu 308

87.

Ōtagaki Rengetsu (1791-1875)

The downstream waters from Turtle Tail Peak

Yuzamashi, watercooler

1870

Signed: *Rengetsu hachijūichi* ('81-years-old Rengetsu')

Grey hand-shaped *kyōyaki* with self-incised *waka*,
Ø 12 x 10 x 5

(see # 49)

*Living deep in the mountains
I've grown fond
of the sighing pines
On days when the wind is still
how lonely it becomes!*

Rengetsu 242'

88.

Ōtagaki Rengetsu (1791-1875)

Living deep in the mountains

Kyūsu, side handled teapot

Signed: *Rengetsu*

Hand-shaped *kyōyaki* with self-incised *waka*,
Ø 9 x 7.5 (12.5 x 11.2)

(see # 49)



A fresh breeze and a clear moon belong to the same family

89.

**Tomioka Tessai (1837-1924)
& Takahashi Dōhachi V (1869-1914)**

Pair of *tokkuri*, sake bottles

Signed: *Tessai gaishi, Dōhachi*

Kyōyaki sometsuke (Seikaji) - Translucent blue and white porcelain with a hand-painted cobalt blue underglaze calligraphy and silver rims.

Dohachi V was the son of Dōhachi IV (1845-1897). He became the fifth-generation head of the Dōhachi kiln in 1897; in 1915 his younger brother Dōhachi VI (Kachūtei, 1881-1941) took over and continued the business.

Tessai see # 49

90.

**Tomioka Tessai (1837-1924)
[& Rokubei IV, Kiyomizu (1847-1920)]**

The fragrant flowers in the village

Mizusashi, fresh water bowl

Signed: *Tessai Gaishū*

Seals: *Tomioka Hyakuren, Tetsu dōjin*

Grey *gohonde kyōyaki* with a *tetsu-e*, iron oxide underglaze painting of a landscape, Ø 16 x 16 (with lid 18)

The fragrant flowers on the trees in the village give the impression of nobility; they are not haughty in spite of their wealth.

Rokubei IV (active 1883-1913) was the eldest son of Rokubei III (1820-1883). He studied painting with Shiokawa Bunrin (1801-1877). After his father's death he inherited the headship of the family's ceramics business. He was a close friend of Tomioka Tessai (1836-1924) and of Kōno Bairai (# 44). In 1884 he established the Ceramics Commercial and Industrial Association. He actively studied design and participated in the Yūtōen, a study group organized by Asai Chū (see # 101). In 1913 he retired due to poor health.

Tessai see # 49



91.

**Takeuchi Seihō (1864-1942)
& Kiyomizu Rokubei IV (1847-1920)**

Ukimidō - Wild geese returning home at Katata from the Eight Views of Ōmi

Mizusashi, fresh water bowl

Signed: *Seihō sha*

Seal: *Kiyo*

Pink *gohonde kyōyaki* with a black *tetsu-e* under glaze painting and dripping glaze and a red lacquered lid, Ø 23 x 10

Box signed by Seihō and by the son of Rokubei IV, Rokubei V.

Ōmi hakkei, The Eight Views of Ōmi 'Katata no rakugan', or 'Wild geese returning home at Katata' (Ukimidō is the name of the little temple near Katata) is one of the traditional eight famous scenic views in the former province of Ōmi.

Seihō was one of the last very important and famous Maruyama-Shijō-style painters. He was an extremely skilful painter, which earned him fame and a large number of pupils. He entered the studio of Kōno Bairai (# 44) at the age of sixteen, and already the following year he won his first prize at an exhibition.

Rokubei IV see # 90



**Takeuchi Seihō (1864-1942)
& the Isuzu kiln**

**Six chawan in different styles by Seihō
in cooperation with the Isuzu kiln**

**Kamijiyama
Cryptomeria trees (Japanese cedar)**

All sealed: [Sei]hō, Isuzu yaki

The *chawan* have the shape of the large bowl for pouring water used at the Ise shrine and is named Kamijiyama, after the hills along the way to Ise.

The Isuzu kiln is on the borders of Isuzu gawa in Ize. It was founded in 1910.

Seihō see # 91

▲ 92.

White wheel-turned brown *gohonde* crackled Isuzu-*yaki* with a black *tetsu-e*, iron oxide underglaze painting of Ise cryptomeria, Ø 12.7 x 7

▶ 94.

Pale grey craqueled wheel-turned *gohonde* Isuzu-*yaki* with a black *tetsu-e*, iron oxide underglaze painting of the cryptomeria at Ise, Ø 12.4 x 6.3

Box signed by Konnichi'an of the Isuzu kiln

96.

Grey wheel-turned Isuzu-*yaki* with a black *tetsu-e* underglaze painting of the cryptomeria trees at Ise, with *kintsugi*, gold laquer repair in the rim, Ø 12.4 x 5.5

93.

Dark green wheel-turned cream Isuzu-*yaki* with a black *tetsu-e*, iron oxide underglaze painting of the cryptomeria at Ise, Ø 12.7 x 6.7

95.

Pale brown wheel-turned crackled Isuzu-*yaki* with a black *tetsu-e* underglaze painting of the cryptomeria at Ise, Ø 12.4 x 6.7

97.

Light cream wheel-turned *gohonde* crackled Isuzu-*yaki* with a black *tetsu-e*, iron oxide underglaze painting of Ise cryptomeria with small regular dents, Ø 12.9 x 6





98.

**Yamamoto Sekisō (1872-1944)
& Yoshisuke Yoshino (1892-1971)**

Mount Fuji and dragon

Chawan, tea bowl

Spring 1940

Signed: *Rokukuō* (an old man of 69) *Sekiyō itsujin kin, Kichikai zō*

Grey *Inuyama-yaki* with a *tetsu-e*, iron oxide underglaze painting,

Ø 12 x 7.7

Signed box

Sekisō, also known as Sekiyō was a Nanga painter from Handa, in the former province of Owari (now Aichi prefecture). He was the son and pupil of Yamamoto Baisō (1846-1921), who was himself a pupil of Nukina Kaioku (1778-1863). Sekisō 'decorated' a lot of *Inuyama-yaki*, and often collaborated with the famous Owari potter Matsumoto Shigenobu (1864-1950).

Yoshisuke Yoshino (Tetsunosuke) was an *Inuyama* ware potter whose kiln was closed in 1950.

99.

Tanomura Chokunyū (1814-1907) & Heian Hakuun

Li Po at the waterfall

Chawan, tea bowl

1903

Signed *Kyujūō*, (an old man of 90) *Chokunyū sanjin sha*

Cream *kyōyaki* with black *tetsu-e*, iron oxide underglaze

painting, Ø 16.3 x 8.7

Box signed by Hakuun

Chokunyū became a pupil of Tanomura Chikuden (# 85) when he was nine years old. Apart from his painting activities he also immersed himself in Chinese studies and he was also a pivotal figure in the *sencha*-loving circles of Kyoto and Osaka. He was the organizer of the Seiwai Chakai (Blue Bay Tea Society). After the founding of Kyoto's Prefectural Art School (1880), he became its first director.



100.

**Odake Chikuha (1878-1936)
& Kiyomizu Rokubei IV (1847-1920)**

Landscape

Kashibachi, bowl for sweets

Signed: *Chikuha*

Seal: *Kiyo*

Grey *gohonde kyōyaki* with a blue *tetsu-e*, iron oxide

underglaze painting of a landscape, Ø 20 x 7.7

Box signed by Rokubei

Chikuha was born in Niigataken, the older brother of the painter Odake Kokkan (1880-1945). He first studied the Nanga style. When he went to Tokyo he became a pupil of Kawabata Gyokushō (1842-1913) and Kobori Tomone (1864-1931). He was a frequent exhibitor and prize winner (1915) at the government-sponsored Bunten exhibitions; later he became active in the Teiten. He painted in a delicate traditional manner.

Rokubei IV see # 90

101.

**Asai Chū (1856-1907), Ikebe Yoshikata (1861-1923)
& Suda Seika (1862-1927)**

Shika - Deer

Kashibachi, bowl for sweets

1906/7

Signed: *Mokugo dōjin, Yoshikata dai, Seika kun*

Kutani sometsuke, white porcelain with an *aka-e*, red, overglaze painting

and calligraphy, Ø 17.3 x 7.7

Authorized by Suda Seika IV (born 1940)

In 1876 Asai Chū was one of the first art students to study with the Italian artist Antonio Fontanesi (1818-1882), who had come to Japan to teach Western oil painting. In 1889, Chū established the Meiji Bijutsukai (Meiji Art Society), the first group of Western-style painters in Japan. In 1898 he became a professor at the Tokyo School of Fine Arts. In 1902 he resigned and travelled to France to study the techniques of the impressionist school.

Yoshikata Ikebe (1861-1923) was famous scholar and poet.

Suda Seika (Yosaburo) studied pottery in Kyoto. Upon opening his own kiln in 1906, he changed his name to Suda Seika I.

*Painted for my friend Seika
by Mokugo dōjin [Chū] and
inscribed by Yoshikata.*

*Spring in the mountains;
The wind in the pines,
The villages of our world,
Completely swept clean,
The deer will weep.*



102.

Matsubayashi Keigetsu, (1876-1963)**Shunran - Spring orchid***Kashibachi*, bowl for sweetsSigned: *Keigetsu sanjin*Octagonal brown glazed Hagi ware with black *tetsu-e* painting of orchids, Ø 21.5 x 6.2

Keigetsu was born in Yamaguchi, home of Hagi ware. From 1894 he studied painting under Noguchi Yukoku (1825-1898) in Tokyo. He presented his work at the official Bunten and Nitten exhibitions and was president of the Nihon Nanga-in (Japan Nanga Institute) and the Nihon Bijutsu Kyōkai (Japan Art Society). Alongside such names as Tomioka Tessai (# 49), he was considered one of the greatest Nanga artists of the 20th century.

The broom sweeps away all illusions

103.

Deiryū (1895-1954)**Hōki - Broom***Shikishi zara*, square dishSigned with *kaō* (written seal): *Deiryū*Seal: *Uchide*Cream glazed *Uchide-yaki* with a black *tetsu-e* underglaze painting of a broom, Ø 22.4 x 3.8

Signed box

Deiryū (Kanshū Sōjun) became an acolyte in 1911. He served Nantembō (# 50) at the Kaisei-ji in Nishinomiya and became his pupil in 1913. In 1924 he went to the Enpuku-ji at Yawata where he received his *inka* (certificate of enlightenment). From 1942 he was the 626th generation *kanchō* (chief abbot) of the Myōshin-ji. He continued the 626th-generation Zenga tradition of Nantembō.

104.

**Kasumi Bunshō (1905-1998)
& Tōan (from Higashiyama)****Chisa - Wise man***Chawan*, tea bowlSigned with *kaō* (written seal): *Katsuun*Seal: *An*White *kyōyaki* with a black *tetsu-e*, iron oxide underglaze calligraphy, Ø 13 x 10.5

Signed box

Bunshō, the 642nd abbot of the Myōshin-ji Zen temple in Kyoto, became a priest in 1921, but only started his Zen training at Enpuku-ji in Yawata in 1933. In 1943 he became abbot at the Kaisei-ji temple in Nishomiya, the temple where Nantembō (# 50) and Deiryū (# 103) had resided before him. In 1949 he started his own *dōjō* (training hall) there and became a Zen master. In 1990 he was appointed to a four-year term to be 29th *kanchō* (chief abbot) of the Myōshin sect at the Myōshin-ji. He retired in 1994.

The *kyōyaki* kiln Tōan was founded in 1922 in Higashiyama Senyuji, Kyoto. At first its main business was making tiles for the Tokyo National Museum. By now Tōan is one of the biggest pottery brands in Kyoto.

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