



Rolf M. Degener

Japanese Fine Prints

catalogue 3



Japanese drawings (1)

Preparatory drawings for woodblock prints
watercolour drawings, and a rare printing block



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I. Foreword

'A sketch is generally more spirited than a picture. It is the artist's work when he is full of inspiration and ardour, when reflection has toned down nothing; it is the artist's soul expressing itself freely.' Denis Diderot, *Salon 1765*. (translated by Elizabeth G. Holt)

The contents of this catalog is the result of a strong personal interest in a side field of *ukiyo-e*: preparatory drawings for Japanese woodblock prints, which form the basis of any published print. In fact, they represent the only samples done by the artists' own hands. *Shita-e* (the more or less rough, sketchy drawings) and *hanshita-e* (the finished versions of the drawings which were passed on to the woodblock carvers), are extremely rare, since most must have been discarded once the prints were made, respectively were destroyed in the carving process.

It was mainly from the nineteenth century on that such drawings were preserved, mostly in the artists' schools and studios themselves, and most likely to serve as study material to the students. Devastating earthquakes and fires that had hit Edo (Tokyo) in the course of time, however, must have destroyed much of these works. There are artists, among them Utamaro and Harunobu, of whom not a single authentic drawing seems to have survived.

For this reason, it doesn't come as a surprise that *shita-e* are not in the main focus of *ukiyo-e* collectors. For long, they were considered mere preparatory works, and lived a rather neglected life. Though already in the early 1920s the German scholar, Fritz Loewenstein (in: *Loewenstein* (1922), - see the bibliography at the end of this catalog), had published the first book on the subject, it was mainly in the period after WWII that scholars took a closer look at these gems and revealed their importance, not only as preparatory works that help us understand the design process, but as true works of art in their own rights, comparable with Western master drawings of ancient times.

As mentioned above, artists first made one or more rough drawings (the *shita-e*), before the finished version (*hanshita-e*) was given to the wood

carver. With both, we often find corrections to the design, either executed directly on the drawing sheet, or made on small pieces of paper pasted over the initial drawing; these are called *pentimenti*.

To cut the 'key' block the wood carver first pasted the *hanshita-e* upside down onto a fresh printing block, and then cut the black outlines of the design with a knife through the *hanshita-e*, so that the final drawing was destroyed. However, it did occasionally happen that finished designs were changed again, replaced by alternate versions, or that the publication of a print was cancelled before the blocks were cut, which made it possible that some of these *hanshita-e* survived. We are lucky to be able to present a number of them in this catalog.

Hanshita-e, in many cases, carry the artist's signature, while *shita-e*, being first drafts, are only rarely signed. To attribute unsigned drawings to specific artist may need some training, but viewing original works, or illustrations of them in books published in recent decades, are a great help. The bibliography at the end of the catalog lists a few recommended publications.

The catalogue ends with the presentation of a rare printing block, showing a design from Kunisada's acclaimed series of 'large head actor portraits'.

We hope you will enjoy this catalog, and maybe become as fascinated by these rare drawings as we were after our first encounter some fifteen years ago.

Rolf M. Degener
April 2007

01 KATSUSHIKA TAITO II (attr. to)
(fl. c. 1810s - 1853)

(Toenro Hokusai) ukiyō-e painter, print artist and illustrator; pupil of *Katsushika Hokusai* (1760 - 1849), who in 1820 gave him his name, Taito (Hokusai's name from 1811-20). From that date on, Taito's works are signed Katsushika Taito, or Genryūsai Taito. He is referred to as Taito II.

Taito had the closest working relationship with Hokusai among all of the master's pupils. He collaborated on early volumes of *Hokusai Manga*.

Warrior cleaving the sea with his sword

Large preparatory drawing (*shita-e*), probably for a vertical diptych or *kakemono*, depicting the hero, Rori Hakuchō Chōjūn, with a sword fighting the waves, - a figure from the Japanese *Suikoden* legend.

Interesting to note are the three levels of the drawing: in a first step, rough outlines were designed which were slightly altered in a second step using more saturated ink. Finally, the artist modified Chōjūn's face by turning it slightly further to the left, executed on an additional strip of paper pasted over the area of the first draft. This paper strip is called *pentimento*¹, found on a larger number of drawings presented in this catalog.

A spectacular drawing, for long thought to be the work of Hokusai himself, whose *Chūgi Suikoden ehon* of 1829 contains a similar depiction (see: *Hillier* (1987), vol. II, p. 887, no. 589).

Provenance:

former collection Louis Gonse, Paris;
 former collection Janette Ostier, Paris.

shita-e; *sumi* on paper; date: 1820s.

Size: c. 45.8 x 24 cms / 18" x 9 1/2".

This drawing is illustrated in: *Ostier*, no. 93; recommended reading: *Hillier* (1966).

¹ For this and other terms used throughout the catalog, see glossary at the end of this publication.





02. HOKUSAI SCHOOL

Shōki the demon queller fighting off demons

Shōki is said to have been a ghostly guardian of the Emperor Genso (Chinese: Huang Tsung) of the Tang dynasty, who had vowed to remain forever engaged in the expulsion of demons from China. In Japanese art works, as in this drawing, he is mostly shown fighting off oni (generic name for devils).

A powerful drawing of Shōki in his typical pose being attacked by two such devils, drawn in the Hokusai school tradition. At the lower left corner can be seen studies of the devils' claws. The size of the drawing indicates an early sketch for a painting or folding screen, rather than a woodblock print.

shita-e; sumi on paper; date: 19th century.
Size: c. 45 x 33.5 cms / 17^{3/4}" x 13^{1/8}".

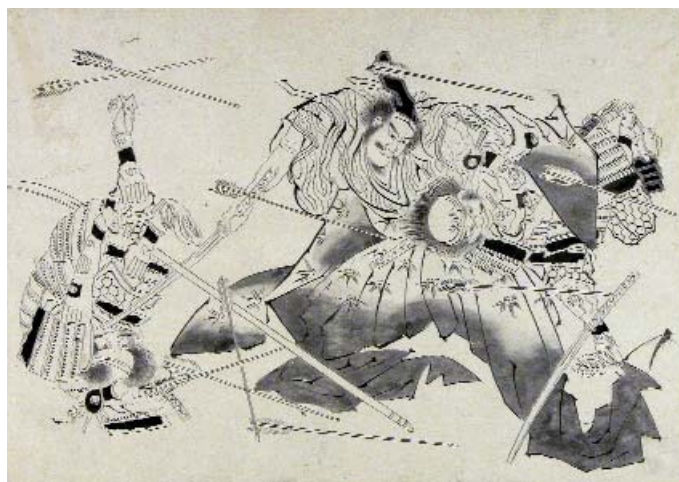
03. HOKUSAI SCHOOL

Battle scene

A warrior fending off two goblin-like attackers amidst a sea of arrows, one of which has hit him.

A vivid and dynamic, finished drawing successfully conveying the drama of the situation.

hanshita-e; sumi on paper; date: 19th century.
Size: c. 19 x 27 cms / 7^{1/2}" x 10^{1/2}".



TEISAI HOKUBA (1771 - 1844)

Hokuba, who was born and lived in Edo, was one of Katsushika Hokusai's (1760 - 1849) outstanding pupils, a very good ukiyō-e painter, as well as print-maker and illustrator. He designed many *surimono* and a number of illustrations for poetry (*kyōka*) books and novels, and is known mainly for his paintings of beauties (*bijin-ga*). He was very prolific, but no attempt has been made so far to document his large body of work.

The following drawings by Hokuba are from an album bearing the title *Hokuba hikishita* ('Sketches by Hokuba') that was sold at Sotheby's in London on February 12, 1963. The drawings date from around 1840. Almost all are figure subjects depicting scenes from daily life, executed in a free manner with short descriptive text by the artist. In some cases this has been annotated in pencil by the previous owner, the early 20th century German scholar and collector, Julius Kurth, author of a number of books on Japanese woodblock prints and monographs on artists like Harunobu, Utamaro and Sharaku.



04. Samurai and merchant at the shop front



05. Dressing hair



06. Hilly landscape

Size of drawing nos. 04-07:
c. 27 x 19 cms / 10^{1/2}" x 7^{1/2}"

Drawings from this group are discussed in:

Hillier (1966 & 1970-73); Schack (1975); Kunst-halle Baden-Baden; Krumt; Egenolf.



07. Woman with tuft of hair and servant



08. Suzuki NANREI (1775 - 1844)

Suzuki NANREI was one of those painters from Edo (modern-day Tokyo) who enrolled themselves as pupils of Watanabe NANGAKU when that artist, early in the nineteenth century, introduced the *Maruyama* style, hitherto confined to Kyoto, to the painters of the Eastern Capital (Edo). His own native flair for original angle and bold attack, controlled by the disciplines of brushwork inherent in both *Maruyama* and *Shijō* teaching, led to a style of painting that is vital, fresh and expressive, in which the brush-marks and the transparent washes make their own appeal over and above their descriptive intent.¹

Bird on a twig

Though Nanrei excelled in the field of *Shijō*-style paintings and drawings, - he was the “*Shijō* artist par excellence” (Hillier, 1974)² -, Nanrei mastered a number of other painting styles, as well, particularly that of the *Maruyama* school he had studied early in his career, and of which this watercolor drawing is a fine example. Extant *kakemono* from his hand, - and more so, preparatory paintings (*fumpon*) of such works as ours -, are extremely rare.

fumpon: sumi and color on thin transparent paper;
Signed: *Nanrei*; with artist's seal (note: signature and seal are placed on verso, upside down; see detail picture below);
c. 1830; *kakemono* (70 x 27 cms / 28" x 11").

¹ Hillier (1970-73); vol. III, p. 500.

² Hillier (1974); pp. 306-315)



09. UTAGAWA TOYOKUNI II (1765 -1825)

Finished drawing for an apparently unpublished series depicting women in daily activities. An oblong inset in the upper part of the design shows a landscape scenery, entitled *Evening snow at Komandome*. The person probably is a young transvestite making his toilet. The title of the booklet on the floor reads: "Women as lovely as fairies". - The title cartouche of this otherwise completed drawing is still empty.

hanshita-e; *sumi* on paper;

Signed: *Toyokuni ga*;

Date: c. 1830.

Size: c. 39 x 27 cms / 15^{3/8}" x 10^{5/8}".



10. (attr. to) TOTOYA HOKKEI (1780 - 1850)



A charming small drawing of a young girl in festive clothes, by another of Hokusai's important pupils. "He was a more independent artist than Taito, and though he learned much in his early years from Hokusai, being, like Taito, a collaborator

in the *Manga* volumes of 1815, his own work soon took on a recognizably individual cast."¹ Hokkei excelled in the field of *surimono*, which forms his major body of print works.

shita-e (for a *surimono* ?), *sumi* on paper; date: early 1800s; signed: *Hokkei* (?); c. 13 x 6 cms / c. 5^{1/8}" x 2^{3/8}".

¹ Hillier (1966).

11. UTAGAWA KUNISADA (1786 - 1865)

*Woman in a
Pleasure Boat*

A woman (probably a courtesan from the nearby entertainment quarters) in a boat mooring under pine trees along the shore, is seen scooping water with a small bowl from the river.

An almost finished preparatory drawing for a print triptych, leaving ample space at left for title, signature, seals and other inscriptions.

hanshita-e; *sumi* on paper;

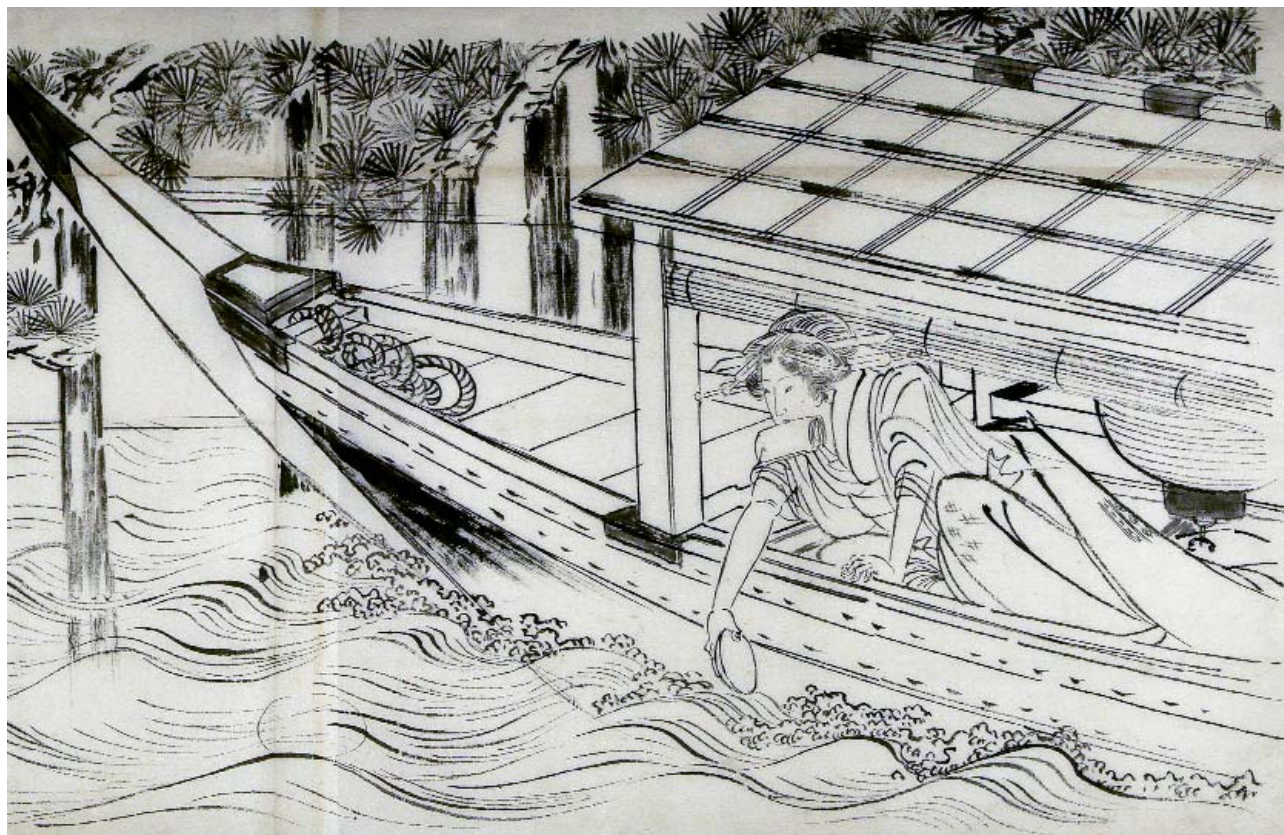
date: c. 1840-50s;

size: c. 41.5 x 83 cms / 16^{3/8}" x 32^{3/4}".

Reference:

For a larger group of preparatory drawings by Kunisada, see: *Ota Museum* (1987).





12. UTAGAWA KUNISADA (1786 -1865)

Ghost scene

(from a kabuki play)

Along the road, a young man runs with his lance lifted, while he is being attacked by the ghost of a woman. The woman sits in the basket the man is carrying. Her right arm raised, with a sword in her hands she is about to stab the man. At right we see a tombstone and a small wooden shrine. In the distance to the left a small bridge crosses a brook. Two swallows in the sky.

On a *pentimento* the artist made minor corrections to the woman's posture by re-drawing those lines which differ from the original version, which is visible through the attached paper (upper illustration). Only the top of the pentimento is pasted onto the main drawing, so that we still have the chance to view the initial version underneath (bottom illustration).

shita-e; sumi on paper; date: c. 1830-40s.
Size: c. 25 x 34 cms / 10" x 13³/₈".

Provenance: former T. Scheiwe collection
(red seal 'TSN' at bottom right)



Reference:
Hempel (1972), p. 300, ill. no. 540 (this drawing, incorrectly labeled as no. 539).

13. UTAGAWA KUNISADA (1786 - 1865)

Man watching an umbrella flying in the wind

With just a few brush strokes Kunisada succeeded to give us a character portrait of a seated man on a windy day. While gently leaning backwards, he looks up in surprise and watches an umbrella flying in the wind.

The drawing is executed in the genre style of the Hanabusa school, a style one normally does not associate with Kunisada. However, Kunisada, in the early 1830s, had studied the works of the famous painter, Hanabusa Itchō (1652 - 1724)¹, who in the late 16th century had created his own style, halfway between *kano* and *ukiyo-e*. This excellent brush drawing was part of an album containing preparatory and other drawings by the artist, possibly assembled by Kunisada's pupils for study reasons.

shita-e; *sumi* on paper;

date: early 1830s;

size: c. 33 x 24 cms / 13" x 9 1/2".



¹ Reference on Hanabusa Itchō:
Itabashi (1984); *Roberts* (1976), p. 58.





14. UTAGAWA KUNIHISA (1832 - 91)

UTAGAWA KUNIHISA was a pupil and son-in-law of UTAGAWA KUNISADA I (1786-1865). He collaborated on some of his master's print series. KUNIHISA lived in Yokohama; he was an early member of the Yokohama school, specializing in landscape.

The tragic end of a love story

A finished preparatory drawing for a print triptych, executed in the late *ukiyo-e* style of the ending Edo and beginning Meiji periods.

hanshita-e; *sumi* and touches of color on paper;
signed: *Utagawa Kunihisa ga*;
date: c. 1860-70s;
size: ōban triptych (c. 37 x 75 cms / 15" x 10^{7/8}").



15. UTAGAWA SCHOOL

Figure studies of a fighting scene

Preliminary drawing of a samurai fighting against three men in order to rescue a woman whose hands are bound; possibly for a woodblock-printed book illustration.

shita-e; *sumi* on paper; date: c. 1840-50s; paper size: 21 x 27 cms / 8 1/4" x 10 5/8".

16. UTAGAWA HIROSHIGE I (1797 - 1858)

The water-carrier

A finished preparatory drawing (*hanshita-e*) for a series of *bijin* prints set against landscape backgrounds.

The drawing contains Hiroshige's written instructions to the printer indicating the colors to be used in specific areas, as e.g., 'pale blue', 'grey ground', etc. At upper left, above the temple, we find the inscription, *Hashiba no harusame* ('Bucket in the rain of spring'), probably the print's sub-title, and at the lower right margin, the number '34', indicating the corresponding number in the intended series.

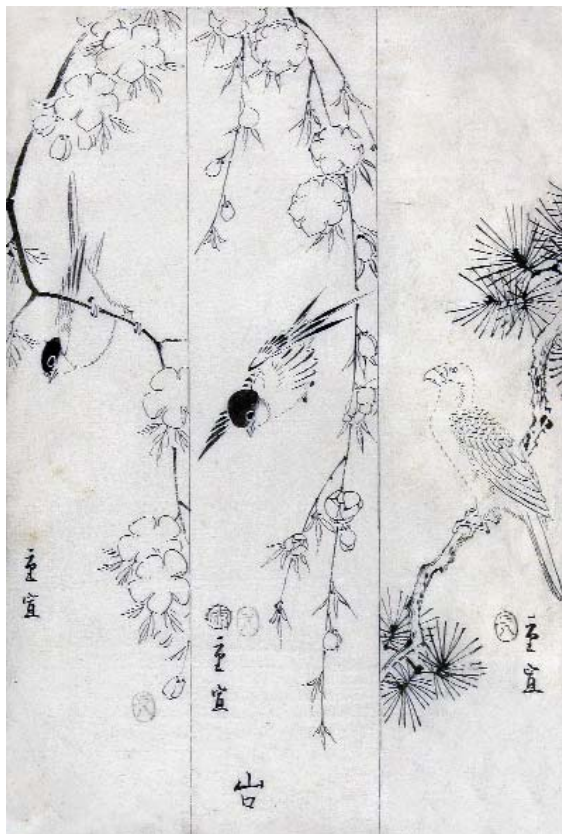
As discussed in the introductory section of this catalog, preparatory drawings from before the year 1800 have not survived, - with very few exceptions. It was only in the nineteenth century that such drawings were preserved, mainly by the Katsushika (Hokusai and pupils) and Utagawa schools. Compared to the relatively large body of existing designs by Kuniyoshi, *shita-e* and *hanshita-e* by Hiroshige have only survived in small number.

hanshita-e; *sumi* on paper; date: c. 1840s; paper size: ōban (c. 34 x 25 cms / 13 3/8" x 9 7/8").

Provenance: former collections: Nathan Chaikin, Geneva; Jeanette Ostier, Paris.

Reference:
This drawing is illustrated in: *Geneva* (1972), no. 34.





17. UTAGAWA HIROSHIGE II (1829 - 69)

Hiroshige II was a pupil and the adopted son of Hiroshige I. His early works are signed *Shigenobu*. When his master died in 1858, he married his daughter and took his name.

Parrot, sparrow and another bird

A finished preparatory drawing (*hanshita-e*) for three bird-and-flower prints (*kachō-e*) - to be printed on one *ōban*-sized sheet and then to be cut to obtain three *tanzaku*-sized prints -, with the publisher's seal of Yamaguchi-ya Tobei. The sheet had been submitted to the government censors as the stamped *aratame* ('approved') seal in the center panel shows. In addition each panel carries the oval date seal (reading: "eighth month, year of the snake" = 8/1857).

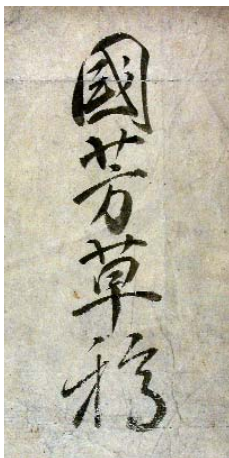
This final drawing was ready to be handed over to the block carvers. If the design actually had been used for the carving process it would not have survived. Instead, another drawing must have been prepared for the printer since a printed version of the design at right is known.

hanshita-e; *sumi* on paper;
signed: *Shigenobu*; publisher's seal: Yamaguchi-ya Tobei;
censor's seal: *aratame*; date seal: 8/1857;
size: c. 34 x 23 cms / 13 3/8" x 9" (*alban*).

Provenance:

We are able to track back the ownership of this drawing as follows:

- I. *John Stewart Happer Collection*, New York,
sold at Sotheby, Wilkinson & Hodge, 14-19 June, 1909; auction
catalog no. 378, illustrated on pl. XXIII;
- II. *Fritz Loewenstein collection*, Plauen, Germany;
illustrated in: Loewenstein, *Die Handzeichnungen der japanischen
Holzschnittmeister*, Plauen, 1922; ill. pl. XXIII.
- III. *Gerhard Pulverer collection*, Cologne, Germany;
ill. in: *Lempertz*, Cologne, auction #797, 01 December, 2000,
cat. no.106.



Inscription on the cover sheet of one of the albums with drawings by Kuniyoshi, saying: *Kuniyoshi sô* ('Kuniyoshi's drafts').

UTAGAWA KUNIYOSHI

Kuniyoshi's drawings

"... in these original drawings and sketches we see the artist's work set down by his own hand, and not as reproduced by the intermediary engravers and printers. We can see his mind working - how much thought and careful experiment went into a single design ..." (Robinson (1953) on Kuniyoshi).

By far the largest body of surviving preparatory drawings for Japanese prints is formed by the brush work of Kuniyoshi. It seems that his studio preserved and systematically collected the master's drawings to an extent unparalleled by other schools, to serve as teaching material for his many students. The drawings were initially bound in numerous albums inscribed *Kuniyoshi sô* ('Kuniyoshi's drafts') - see picture at left - which then may have been bought by the French dealer, BING, in the early 1880s.

Two of the albums were directly bought by the V&A MUSEUM in London in 1889, many others by the Parisian collector EMILE JAVAL. From there, many were acquired by the Dutch collector F. LIEFTINCK from the dealer FELIX TIKOTIN. These were finally acquired by the National Museum of Ethnology in Leiden, in 1958. Eight other albums were reportedly in the collection of Mr. THOMAS STAUFFER of Chicago as late as in the 1960s. (Above information taken from the sources listed in the box* below.)

Almost all of the following drawings by Kuniyoshi are derived from a group of five such albums.

* Detailed information on Kuniyoshi's *shita-e*, his style and artistic approach, as well as on the origins of the drawings, is given by Matthi Forrer in his study of the holdings in the *Museum of Ethnology* at Leiden, NL. We highly recommend his book *Drawings by Utagawa Kuniyoshi - from the collection of the National Museum of Ethnology Leiden*; The Hague, 1988, as well as: *Fagioli (1985), Fagioli (1986), Robinson (1953)*, a.o.

18. UTAGAWA KUNIYOSHI (1797 -1861)

The apparition of a female ghost

The priest, Nichiren, is seen painting on a terrace, only to have his subject matter - a ghost - materialize before him. The ghost at the center is drawn on the back of the sheet. To the right an alternate version of the ghost is seen. Very likely, this is an unused design for the set of ten prints, *Illustrated abridged biography of Nichiren*, which was published by Iseya Rihei in c. 1835, and which, perhaps, originally was to comprise more than the ten published designs.¹

shita-e; *sumi* on paper; date: c. 1835.
Size: c. 25 x 34 cms / 10" x 13^{3/8}".

Provenance: former T. Scheiwe collection (red seal 'TSN' at bottom left).

Reference:
Hempel (1972), p. 301, ill. no. 542 (this drawing).

¹ The complete set of ten published prints is illustrated in *UH*, vol VII, nos. 64-73.





19. UTAGAWA KUNIYOSHI (1797 -1861)

Seated woman

A full-figure depiction of a seated woman in a thoughtful pose. Preliminary drawing with large *pentimenti* to correct proportions of the head and the position of the hands. In the underlying first version, the left hand is placed under the woman's chin. The final version with her hands crossed in front of her face, certainly is much more graceful.

shita-e; *sumi* on paper; date: 1840-50s.
Size: c. 33 x 26 cms / 13" x 10^{1/4}".



20. UTAGAWA KUNIYOSHI (1797 -1861)

Seated nobleman

A full-figure depiction of a seated nobleman. While the man's garments are outlined with a few strokes only, his face has been fully worked out, showing the features of an individual character. Several *pentimenti*.

shita-e; *sumi* on paper; date: 1840-50s.
Size: c. 33.5 x 26.5 cms / 13 1/8" x 10 3/8".



Reference:
For a group of similar portraits see, e.g.: *Robinson* (1953), no. 328.



21(a). UTAGAWA KUNIYOSHI (1797 -1861)

*The actor Ichikawa Ebizō V
as the pirate Kezori Kuemon*

Preliminary drawing - ink on paper

The actor Ichikawa Ebizō V (Ichikawa Danjūrō VII; 1791-1859) is shown here in the role of the pirate Kezori Kuemon in the kabuki play, *Koi minata Hakata no hito uchi* ('Love at Sea'), a dramatization based on the puppet play, *Hikata kojoro (nami) makura* which is mentioned in the cartouche of the print and which was written around 1717 by the celebrated playwright Chikamatsu Monzaemon (1653 -1725). It is believed that this design may have been based on a kabuki performance at the Edo theater, the *Nakamura-za*, in 1840.

The story recounts the misfortunes of a young merchant (Soshichi) who is travelling by sea to the port city of Hakata to visit his courtesan mistress, Kojoro. He is aboard the pirate ship of captain Kezori Kuemon where he unknowingly witnesses the transfer of valuable contraband from China and Holland to Japan. To silence Soshichi, Kezori orders his men to throw him and his servant overboard. By a stroke of luck, Soshichi is saved and manages to meet up with his mistress in Hakata only to be confronted again by Kezori and his men. Although the latter wants to kill him, Kezori - so impressed by Soshichi's good luck - offers to spare his life and buy his mistress's freedom. He will do this, however, only on the condition that Soshichi joins the pirate gang. Given no option, Soshichi agrees.

In the final acts of the play, Soshichi is

Surviving *shita-e* are very rare, more so those of published prints. As to this design, the print as well, is very rare, particularly in this version with Rokujuen's verse in the cartouche (see bottom left of next page).

Kuniyoshi's skill as a draughtsman is well represented in this fine example of a preparatory drawing.

date: 1840

shita-e, *sumi* on paper;

Size: c. 31.5 x 22 cms / 12 3/8" x 8 1/2"

This set is illustrated in and text quotes are from:
Schaap/Newland, pp. 152-53.

21(b). UTAGAWA KUNIYOSHI (1797 -1861)

*The actor Ichikawa Ebizo V
as the pirate Kezori Kuemon*

The published print

arrested by the police and commits suicide. The pirates are likewise captured and driven away, but not before their ears and noses are cut off.

The preparatory drawing illustrated on the previous page does not differ greatly from the finished ōban print. The artist portrays Ichikawa Ebizo V (later Danjūrō VII; 1791-1859) as the pirate Kezori Kuemon in a self-assured stance and dressed in an outlandish mixture of foreign and Japanese garments decorated with the image of a dragon amidst clouds. Kuemon's swaggering pose and gorgeous costume would undoubtedly have been dictated by contemporaneous kabuki conventions but they also aptly reflect Ebizo's dramatic character and lavish lifestyle. The latter eventually led to his banishment from Edo in 1842 following the enactment of the *Tenpō* reforms, which also forbade, among others, the publication of actor prints.

Noteworthy is the influence this print had on the impressive 1890 triptych of the same subject by Kuniyoshi's foremost pupil, Tsukioka Yoshitoshi (1839-92) (reproduced Schaap / van den Ing (1992), ill. 69.2).



There are two editions of this print with differing verse in the upper right cartouche. The verse in this print is by Rokujuen and translates as:

"Kuemon's speech
on the revolving stage
rings sinister
whilst making a good appearance."

date: 1840

Size: ōban (c. 37.5 x 25.5 cms / 14 3/4" x 10")

Signed: *Ichiyūsai Kuniyoshi ga*

Publisher: *Fujikaya Hikotarō*

Censor's seal: *kiwame*



22. UTAGAWA KUNIYOSHI (1797 -1861)

Quarreling couple

Inside a house by the entrance, a man and a woman quarrel fiercely. Behind them, through the open door we see a bearer in his sedan chair, apparently waiting to pick up one of the quarrelers. With *pentimento* containing corrections to the man's head.

shita-e; *sumi* on paper; date: c. 1840-50s.
Size: c. 33.5 x 25.5 cms / 13 1/8" x 10".



23. UTAGAWA KUNIYOSHI (1797 -1861)

Man grabbing a boy by the neck

A man, - probably a warrior -, grabs a boy by his neck, pushing him down so that his legs and arms are stretched out as if trying to fend off his adversary. The warrior himself takes a repulsive pose, his left leg put forward to have a secure footing. In his left hand he holds an unidentified item, pointing into the direction he is looking at. A powerful preparatory drawing for one of the warrior prints, a field in which Kuniyoshi excelled, and which became his 'trade-mark'.

shita-e; *sumi* on paper; one *pentimento*;
date: c. 1840-50s.

Size: c. 31.5 x 22 cms / 12³/₈" x 8⁵/₈".



24. UTAGAWA KUNIYOSHI (1797 -1861)

Three foxes

Kuniyoshi as a print artist excelled in a large variety of subject matter, such as comic prints (*giga-e*), caricatures and depictions of animals in human guise or involved in human activities.

Three sketches of foxes engaged in human activities, - two of them painting (on fans?) -, possibly a design for one of Kuniyoshi's rare silhouette prints.

shita-e; *sumi* on paper; date: c. 1840s.
Size: c. 20.5 x 20 cms / 8" x 7 7/8".



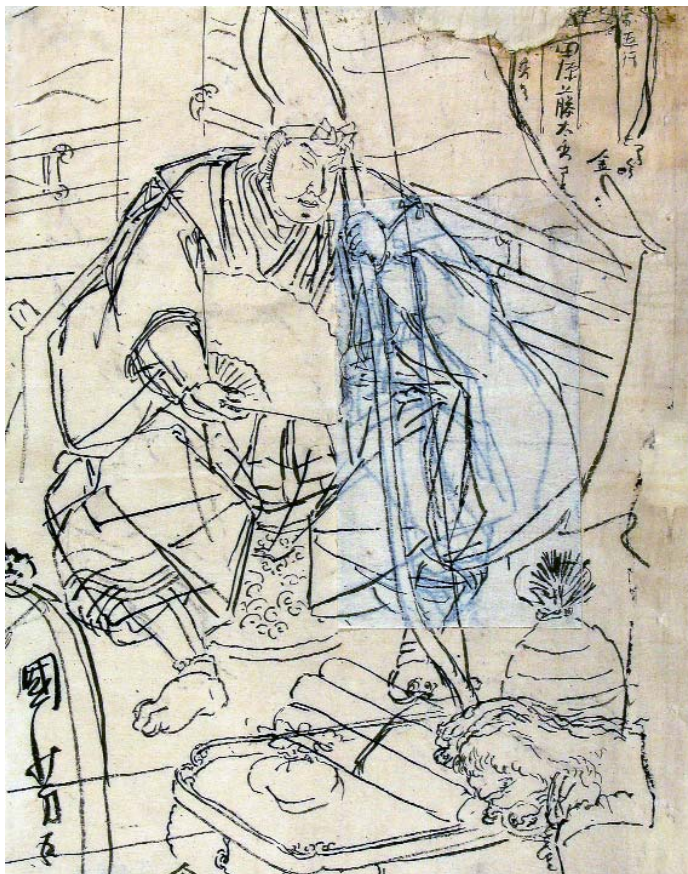
25. UTAGAWA KUNIYOSHI (1797 -1861)

Scene from a kabuki play

A dynamic drawing depicting a samurai who points with his sword towards a woman. The samurai seems to stumble over another woman crawling on the floor behind him.

Two *pentimenti*, one showing the samurai's shoulder part in a lower position than in the initial version which is revealed when lifting the *pentimento*. Another correction was made to the samurai's head.

shita-e; *sumi* on paper; *pentimenti*; date: c. 1840-50s.
Size: c. 31.5 x 22.5 cms / 12 3/8" x 8 7/8".



26. UTAGAWA KUNIYOSHI (1797 -1861)

Fujiwara Hidesato

Towara Toda (Fujiwara Hidesato, 10th century), holding his bow and fan, sits in front of a table decorated with gifts possibly given to him by the Dragon King, Riujin, whose underwater kingdom he once saved. Only the bottom part of the series title can be read: ... *yu gaden* (*Series of Pictures of Brave ... [Warriors (?)]*). Large *pentimento* attached on the main sheet containing a correction to the position of Toda's arm.

This *shita-e* represents one of the rarer instances of a preliminary drawing from such an early stage being signed by the artist.

shita-e; *sumi* on paper; date: c. 1840s; signed: *Kuniyoshi ga*; Size: c. 33.5 x 26.5 cms / 13^{1/8}" x 10^{3/8}".



27. UTAGAWA KUNIYOSHI (1797 -1861)

Woman by a window

A finished preparatory drawing (*hanshita-e*) for a fan print (*uchiwa-e*) of a young woman standing by the window gazing dreamily outside.

While *shita-e* are only rarely found signed, finished drawings like this sample are more likely to carry the artist's signature. This sheet was meant to be the draft to cut the key wood-block, but apparently was not used in the end, - only the title cartouches in our sample are still empty.

hanshita-e; *sumi* with red tints on paper;

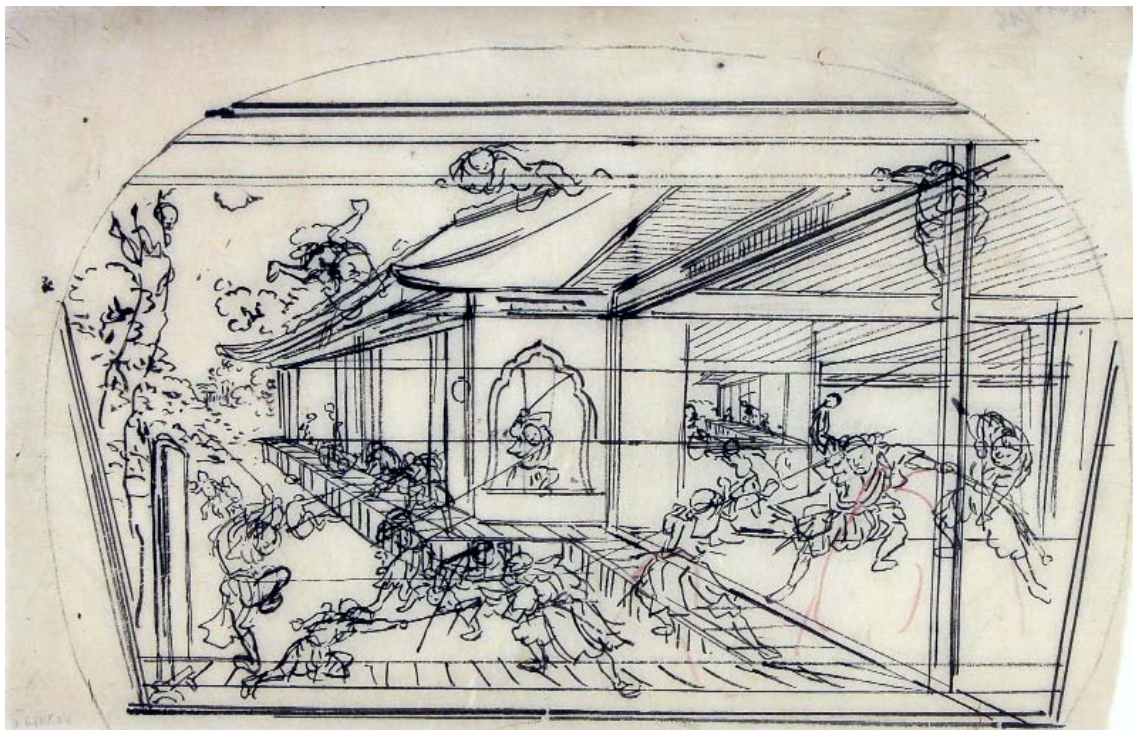
date: c. 1840s.

signed: *Ichiyūsai Kuniyoshi ga*; sealed: *kiri* (Utagawa school seal);

size: c. 18 x 27 cms / 7 1/8" x 10 5/8".

Reference:

cf.: *Ota Museum* (1987), pp. 30-31.



28. UTAGAWA KUNIYOSHI (1797 -1861)

The attack on the palace at Yamaki

Another preparatory drawing (*shita-e*) for a fan print (*uchiwa-e*). It shows Minamoto no Yoritomo (1147 - 99) and his men attacking the palace of Kanetaka at Yamaki. The event took place in 1180.

Other preparatory drawings depicting the event, as well as a print triptych, are known (please see the reference list below).

shita-e; *sumi* with red tints on paper;

date: early 1840s.

size: c. 20 x 31 cms / 8" x 12".

Reference:

A very similar drawing, though designed for a print triptych, is discussed and illustrated in *Forrer*, no. 51; the published print is illustrated in *Robinson* (1982), S18.T123, p. 112. Further reference: *Robinson* 1953, no. 11.



29. UTAGAWA KUNIYOSHI
(1797 -1861)

Samurai

Full-length depiction of a standing samurai holding a closed fan in his hands. A study of a head at right. Preparatory drawing for a woodblock print.

shita-e; sumi on paper;

date: c. 1840-50s.

Size: c. 32 x 23.5 cms / 12 1/2" x 9 1/4".



30. UTAGAWA KUNIYOSHI
(1797 -1861)

Warrior

Full-length depiction of a standing warrior, his lowered lance pointing down to two figures kowtowing on the floor. Large preparatory drawing (for a painting?).

shita-e; sumi on paper;

date: c. 1840-50s.

Size: c. 42 x 29 cms / 16 1/2" x 11 1/2".



31. UTAGAWA KUNIYOSHI
(1797 -1861)

Traveller

A travelling nobleman in a sedan chair with open blinds is looking into the distance. At the top margin, simple brush strokes outline twigs hanging down from a tree, behind which the full moon is seen. Preparatory drawing for a woodblock print.

shita-e; sumi on paper;

date: c. 1840-50s.

Size: c. 30.5 x 23 cms / 12" x 9".



32. UTAGAWA KUNIYOSHI (1797 -1861)

Figure studies

Full-length and head studies of a samurai, some separate small sketches of facial details. A fine example of Kuniyoshi's draftsmanship.



Preliminary sketches for a woodblock print or a book illustration.

shita-e; *sumi* on paper;

date: c. 1840-50s.

Size: c. 16 x 22 cms / 6 1/4" x 8 5/8" (each)

33. UTAGAWA KUNIYOSHI (1797 -1861)

Family with child

A woman holding an *origami* is watching her husband walking off with their young son. The boy is holding a candy box in his left hand. At right a study of the woman's face. Large-size preparatory drawing, probably for a diptych.

shita-e; *sumi* on paper;

date: c. 1840-50s.

Size: c. 38 x 54 cms / 15" x 21 1/4".



34. KUNIYOSHI Studio

Heroic stories of the Taiheiki
('Taiheiki eiyuden')

The *Taiheiki eiyuden* are dedicated to two of the most famous samurai warriors of the so-called 'Warring period' (1467-1658), Oda Nobunaga (1534-82) and Toyotomi Hideyoshi (1536-98). The biographical text is by Ryukatei Tanekazu (1807-58), author of popular novels and illustrated books.

Shibata Katsuie, whom we see here leaning on his spear with which he has just broken a water-jar, was Oda Nobunaga's brother-in-law, and one of his lieutenants. After the death of his leader he plotted against Hideyoshi, but being somewhat dull-witted was easily detected by Taiko, who attacked him and defeated him. Katsuie committed *seppuku* in his castle of Kita no Sho, in Echizen, after killing his wife and daughter, to escape capture.

Sumi and watercolor on thin paper; date: 1847-50;
size: c. 27.5 x 20.5 cms / c. 10³/₄" x 8" (ea.)
Text by: Ryukatei Tanekazu (1807-58).



35. ICHIEISAI YOSHITSUYA (1822 - 66)

YOSHITSUYA, a pupil of KUNIYOSHI, was a printmaker and illustrator, known for his pictures of warriors, also illustrated chap-books and made designs for tattooing. The sudden death of the artist apparently had stopped the publication of the series:

Biographies of the Loyal Retainers
('Gishi meimei jitsuden')

Oribe Yasubei Taketsune, one of the '47 *ronin*', making a thrust with his spear.

This finished drawing (*hanshita-e*) comes with all inscriptions, the artist's signature, and the date/censor seals of the year 1854.

hanshita-e; sumi on paper;
signed: *Ichieisai Yoshitsuya ga* with *kiri* seal;
dated: *tora-ni aratame* ('examined, 2nd month of the year of the tiger = 1854); size: c. 37 x 25 cms / 14¹/₂" x 9⁷/₈".

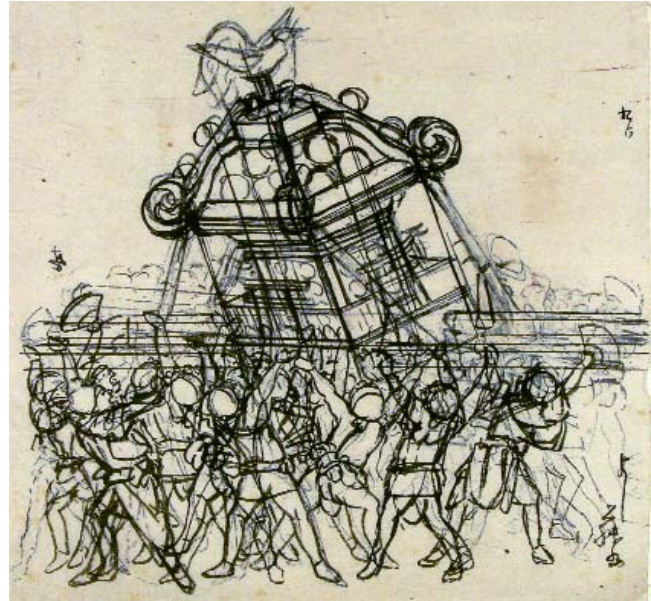
36. attr. to Utagawa Yoshifuji (1828 - 87)

Festival scene

A *shita-e* with underdrawing in black ink, and the finished version, the *hanshita-e*, of a festival scene showing a crowd carrying a *mikoshi*, a portable shrine.

Note the diagonal and horizontal help lines in the upper drawing which serve to meet the proper perspective.

shita-e; *sumi* on paper; one small *pentimento*;
date: c. 1860; Signed: *Utagawa Yoshifuji ga* (?)
size: c. 23 x 25 cms / 9" x 10" each.



37. UTAGAWA YOSHIKU (1833 -1904)

YOSHIKU, born in Edo (Tokyo), was the son of the proprietor of a teahouse in the *Yoshiwara* district. He apprenticed to the owner of a pawnshop, but soon left to become a pupil of *Utagawa Kuniyoshi*. Together with *Yoshitoshi*, Yoshiiku who was six years older than Yoshitoshi, rivaled for the leading position within Kuniyoshi's school. It seems that both continued to be great rivals when they became independent. Yoshiiku was a successful printmaker and illustrator of numerous books. After the *Meiji Restoration* he became a popular and well-known newspaper illustrator and cartoonist. His subjects included actors and *bijin*, and particularly ghostly scenes.

Mirror of our country's swordsmanship
Musashi taking a sword lesson

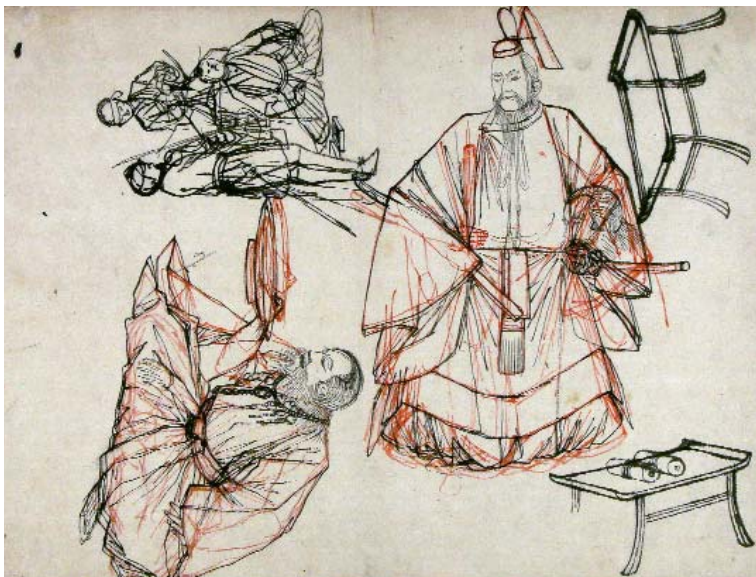
Musashi taking a sword lesson from Tsukuhara Bokusen in the teacher's house. We see him aiming his sword towards a piece of cloth Bokusen holds in his stretched out hand. The open room discloses the *engawa* and a distant mountain landscape. At left, a peasant woman who is standing next to an ox with her wide straw hat raised, is looking into the room, watching the exercise.

Preparatory drawing for a triptych of the series, *Mirror of our country's swordsmanship*. Though not an *hanshita-e*, this drawing already contains the series title, a descriptive cartouche and the artist's signature, a.o.

shita-e; *sumi* on thin paper; large *pentimento*;
 signed: *Ikkeisai Yoshiiku ga*, and: *Yoshiiku*
 date: c. 1870's;
 size: c. 36 x 75 cms / 14 1/8" x 29 1/2".







38. KOBAYASHI TOSHIMITSU (fl. 1875 - 95), attr. to

Figure studies

Studies of two noblemen, one seated and one standing, a group of soldiers, and a small table with two scrolls. Designs for a book illustration.

The preliminary drawings on this sheet are fine examples of the Yoshitoshi school drawing style, and were, by some scholars, once attributed to Yoshitoshi himself.¹

shita-e; *sumi* and red underdrawing on paper;
date: c. 1880-90;
size: c. 24.5 x 32.5 cms / 9⁵/₈" x 12³/₄".

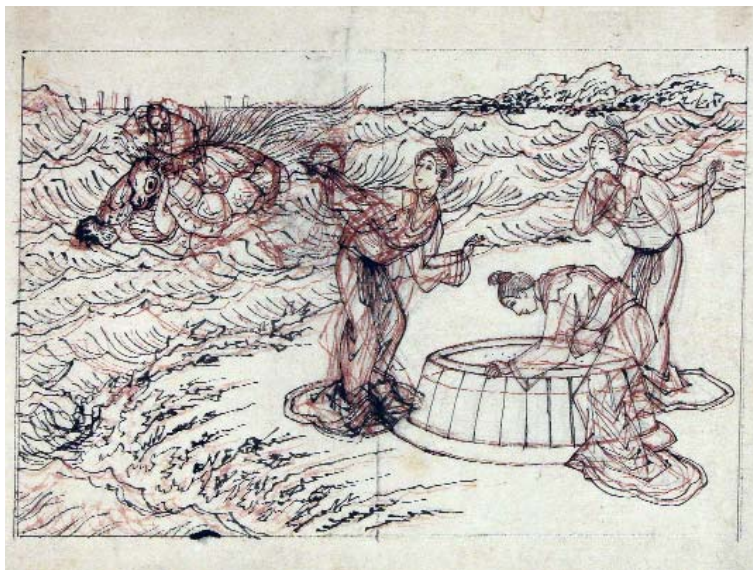
¹ cf. Henderson (1977), Henderson (1983) last paragraph of foreword; Kruml (1975).

39. KOBAYASHI TOSHIMITSU (fl. 1875 - 95), attr. to

*Three women on the shore, and
a man riding on a giant turtle at sea*

Preliminary drawing for a double-page book illustration, most likely to illustrate a mythological story, as the giant turtle with its long tail leads one to suppose.¹

shita-e; *sumi* and red underdrawing on paper;
date: c. 1880-90;
size: c. 21 x 28 cms / 8¹/₄" x 11" (*hanshibon*)



¹ *Minogame*, the tortoise (*kame*) of a thousand years, one of the four supernatural animals (*Joly*, no. 593, p. 342).

40. MIZUNO TOSHIKATA (fl. 1866 - 1908), attr. to

Japanese-style painter and illustrator, first learned woodblock printing from Yoshitoshi, then studied Japanese-style painting with Watanabe Shōtei ('Seitei', 1851-1918).

Portrait of a warrior

A warrior, his left hand resting on a closed fan, is sitting on his knees outdoors. Behind him we see the top of his bow, and behind him his armor standing on a box. An almost finished preparatory drawing, except for the background which shows just a rough outline of the top of a tree.

shita-e; *sumi* on thin paper;

date: c. 1890's; size: c. 39 x 27 cms / 15^{3/8}" x 10^{5/8}".



41. TOYOHARA KUNICHIKA (1835 - 1900)

*The actor, Onoe Kikugorō V (1844-1903)
in the role of Kyara-no, Jingorō*

Preparatory drawing for the woodblock print series, *Otoko-zoroi* ('Men's Looks'). The actor's name and his role, as well as the series title are inscribed at left, above the artist's signature.

Onoe Kikugorō, the illustrious actor, was a 'super star' of his time, and is depicted in numerous of Kunichika's prints and print series, and seen in many different roles.¹

shita-e; *sumi* on thin paper; signed: *Kunichika hitsu*
date: c. 1870's; size: c. 39 x 27.5 cms / 15^{3/8}" x 10^{7/8}".

¹ see: *Newland*

42. TOYOHARA CHIKANOBU (1838 - 1912)

Ukiyō-e painter. Born in Takada, Niigata-ken. First studied the Kano-style of painting. After the Meiji Restoration studied under *Toyohara Kunichika*, whose surname he later used. Specialized in historical subjects and in pictures of women and children of the Meiji era. Also did illustrations for newspapers.

We are particularly happy to be able to present in this catalog a larger group of preparatory drawings by Chikanobu, among them two preparatory drawings and the finished prints from two of his major print series. Chikanobu certainly was a particularly skilled artist and a great draftsman as proven by the following drawings; I dare say that his talent is more obvious in his drawings than in his published prints.

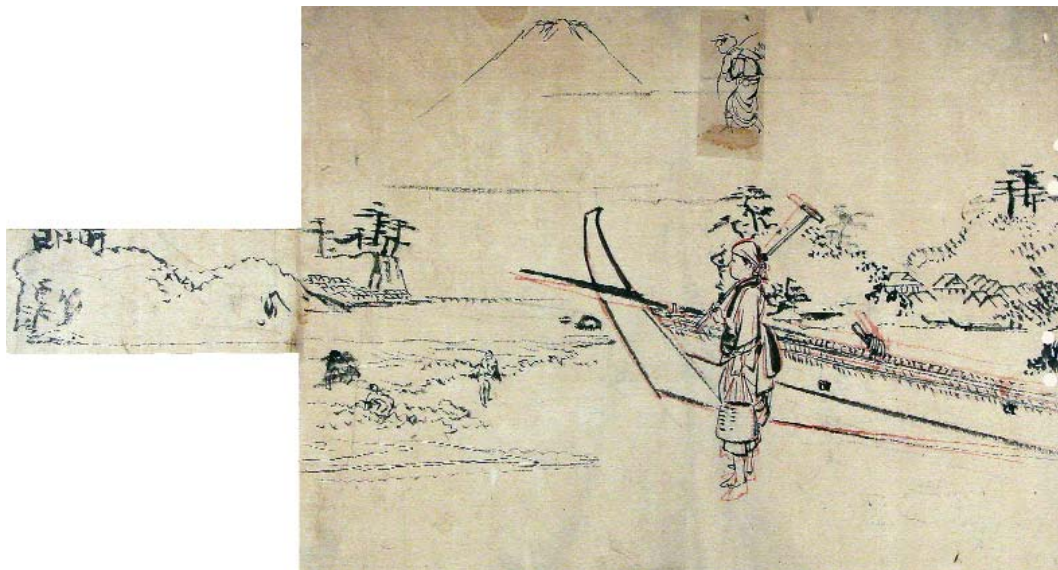
The drawings by Chikanobu in this catalog all come from a private collection where they had been kept in a folder, and so have small punch holes along the top or one of the side margins.

Peasant woman in a landscape

A peasant woman carrying a hoe over her shoulder and a bag in her left hand, is standing by the sea shore in front of a long boat. She gazes past a group of people at the near beach, over to the opposite bank of the bay where we see roof tops along a rocky coast line with trees. To the right a village in a hilly area. In the distance the cone of Mt. Fuji is seen.

Preparatory drawing for a woodblock print. The woman and the boat were first outlined in red color. A *pentimento* at top shows a different version of the woman, now walking in a slightly stooping posture. This drawing represents an early stage in the development of the design when the artist had decided to extend the view farther to the left to add more depth to the picture. The extension is executed on a small piece of paper attached to the left margin.

shita-e; *sumi* and red underdrawing on paper;
date: c. 1880-90's;
size: c. 45 x 24.5 cms / 17 3/4" x 9 3/4"
(which includes the paper attachment at left)





43. TOYOHARA CHIKANOBU (1838 - 1912)

Pastime of Japanese women

The drawing depicts a typical Chikanobu scene: women occupied with domestic activities. Two women in a room are modeling miniature landscapes, their working utensils are spread around them on the floor. In the background to the right, a large screen shows a painting of two cranes by the bank of a creek, and a tree stump.

shita-e; *sumi* and red underdrawing on paper;

date: c. 1880-90's;

size: c. 27 x 39 cms / 10^{5/8}" x 15^{3/8}".

44. TOYOHARA CHIKANOBU (1838 - 1912)

Annual festivals by the month
(*Nenjū gyōji*)

This is the first *shita-e* by Chikanobu in this catalog which we offer together with the published print. The design belongs to the series of *bijin* prints, entitled *Nenjū gyōji*. Each print shows a young woman engaged in an activity related to one of the annual Japanese festivals.

Our design represents the sixth month, and shows a young woman watching a festival parade from her balcony.

At bottom left we see the canopy of a festival shrine with a rooster on top, carried by strong men; small objects made from paper are thrown in the air. It is in this part of the drawing, shown on the opposite page, that *pentimenti* indicate modifications to the street scene and to the girl's left hand. Underneath her garment we notice a study of the girl's right hand, executed in red color, being part of the first rough sketch (the underdrawing). In the next step, - the drawing in black ink -, we no longer see that hand as it now holds a fan and is covered by her body.

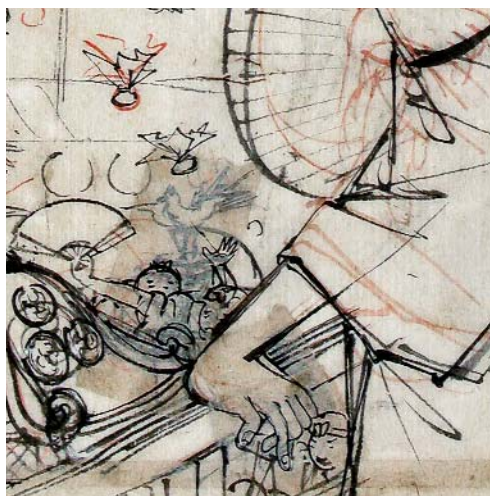
The drawing:

shita-e; *sumi* and red under-drawing on paper; *pentimento*; date: 1890; size: c. 38 x 24 cms / 15" x 9 1/2".

The print:

Signed: *Yōshū Chikanobu*; publisher: *Hasegawa Enkichi*; dated: *Meiji 23* (1890); size: 36.7 x 24.6 cms / c. 14 1/2" x 9 3/4".







45. TOYOHARA CHIKANOBU (1838 - 1912)

Japanese emperors

An almost finished preparatory drawing, signed by the artist, for a woodblock print depicting Japanese emperors from various periods, the inscriptions read:

Yuryaku-tennō, the twenty-first Emperor (418 - 79); Ōjin-tennō, the fifteenth Emperor (200 - 310 (!), reigned from 270 - 310); Jingu-kōgō, Empress and wife to the fourteenth Tennō (reigned from 200 - 270); Takeuchi-no Sukune, a vassal.

shita-e; *sumi* on paper; date: 1880-90's; size: c. 39 x 28 cms / 15^{3/8}" x 11"; signed: *Yōshū Chikanobu ga*.

46. TOYOHARA CHIKANOBU (1838 - 1912)

*True beauties
(‘Shin bijin’)*

Preparatory drawing for and the finished print of a design of one of Chikanobu's two major series of *ōkubi-e* (bust portraits) of beautiful women.

The print depicts a young woman wearing a plain headscarf and a blue patterned cape; underneath the open cape different layers of garment are visible. With her right hand she slightly lifts a brownish patterned shoulder scarf which adds an elegant touch to her posture and a flowing movement to the design.

The design was first briefly outlined in charcoal, then another brief outline was executed in red color. In a third step the design was worked out in black ink. In the latter version the position of the woman's arm was lowered as the red underdrawing shows. While the woman's face and headscarf are almost identical in both, the preparatory drawing and the print, there is a substantial difference in the arms' posture. The drawing seems to represent an early stage in the development of the design. The relaxed position of her left arm in the drawing spreads a feeling of calmness, while in the printed version in which she lifts the scarf, the overall effect is a more elegant one.

Prints of the series are numbered in the lower left margin, underneath the publication date of the print and the publisher's name. This design carries the number '15'.

The drawing:

shita-e; charcoal, *sumi* and red underdrawing on paper; date: 1897; size: c. 36 x 24 cms / 14^{1/8}" x 9^{1/2}".

The print:

signed: *Yōshū Chikanobu*

publisher: Akiyama Buemon

dated: 10 October 1897

size: c. 37 x 25 cms / 14^{5/8}" x 9^{7/8}".

- See illustrations on the opposite page. -



46.(a)



46.(b)



47. attr. to KAWANABE KYŌSAI (1831-89)

Bunraku (puppet) Player

First sketches in black ink with red underdrawing of a puppeteer standing on a cloud holding a (*bunraku* theater) puppet; with corrections to the man's head and the puppet on a separate piece of paper (*pentimento*) which is pasted over the initial drawing. To his right the view of a temple roof, and a large banner announcing the "Exhibition of a Buddhist image at the Dainembutsu Temple" (*kaichō Dainembutsu(-ji)*) in Sumiyoshi near Osaka. These elements of the drawing are encircled by a thin red line, indicating that this most likely is a design for a fan print. - To the left a study of a woman's head.

shita-e; *sumi* on paper, with red underdrawing; date: c. 1850s; size: c. 28 x 38.5 cms / 11" x 15".
Laid down on a cardboard with decorative borders (not shown in the illustration).



48. KAWANABE KYŌSAI (1831-89)

Courtesans on a vessel

A group of young women on a pleasure boat. The vessel's bow has the form of a large swan. Judging from the standing girl's *obi* being tied in front, she must be a courtesan. - Preparatory drawing for a fan print.

Kyōsai, as a child, was a pupil of Kuniyoshi, whose influence is clearly visible in this early work. Drawings by him are extremely rare, most of which are now housed in the Kyōsai Memorial Museum, Japan.

shita-e; *sumi* on paper; date: c. 1850s;
size: c. 24 x 33.5 cms / 9 1/2" x 13 1/8".

Provenance:

The drawing most likely is from a collection of Kyōsai drawings formed in the 19th century by the first German Consul to Japan.



49. SHIBATA ZESHIN (1807 - 91)

Making Japanese paper

The drawing shows a man in the process of paper making, scooping out paper fibers from a large basin with a special frame. To the right behind him we see two smaller and two larger-sized frames on stands.

shita-e; sumi on paper;

signed: *Zeshin*; sealed: *Zeshin*

date: c. 1870-80s;

size: c. 16 x 12 cms / 6 1/4" x 4 3/4".

50. SHIJŌ-STYLE ARTIST

Two peasant women

An old woman smoking a pipe, and a young woman, both resting on bails of brushwood. Preliminary *Shijō*-style watercolor drawing, with underdrawing executed in shades of gray.

sumi with underdrawing in gray on paper;

date: probably late 19th century;

size: c. 35 x 28 cms / 13 3/4" x 11".





51. (attr. to) SCHOOL OF MATSUMURA KEIBUN

Raftsmen

Watercolor drawing of a man pushing his raft against the current of a small river, executed in the typical *shijō* style which became so popular in Japan in the early 19th century through illustrated books by Kawamura Bumpō and Chō Gesshō, e.g. An obvious element found in *shijō* style works is the distinct pictorial composition and the treatment of empty space.

sumi and watercolors on paper; artist's seals: unread
date: early 19th century; size: c. 27 x 38 cms / 10^{1/2}" x 15".

52-53. UNIDENTIFIED ARTIST

Fishes and Shells

Two watercolor drawings from a Japanese sketchbook, by an unidentified 19th century artist. *Sumi* and watercolors on paper; date: c. mid-19th century; size: c. 27.5 x 38 cms / 10⁷/₈" x 15", each.



52.



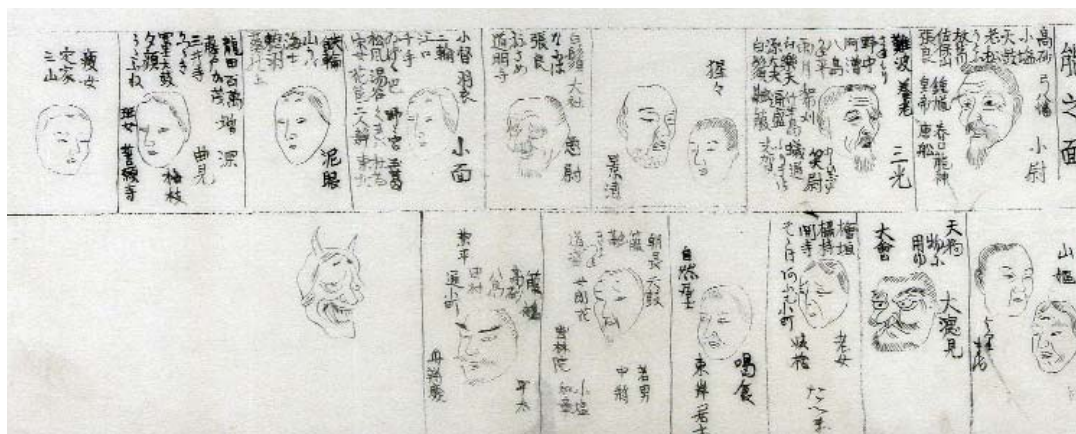
53.

54. attr. to KOBAYASHI EITAKU (1843-90)

No masks

A collection of No masks; with descriptive text.

shita-e; *sumi* on paper; date: c. 1870's-90; size: c. 15 x 38 cms / 5⁷/₈" 15".



54.



55. KOBAYASHI EITAKU (1843-90)

KOBAYASHI EITAKU, born in Edo, was a Japanese-style painter, print-maker and illustrator, pupil of *Kano Eitoku Tatsunobu* (1814-91); first worked in the *kano* tradition, later studied the *nanga* manner; finally developed his own style of realistic painting; specialized in historic subjects and figures, including at least one illustrated book on children's games, also did illustrations for the *Yokohama Manichi Shimbun*.

Emma-ô, the King of Hades, sitting in judgement

Eitaku in this parody of a worldly court session performed by Emma-ô, the King of Hades, proves his fine skills as one of the best illustrators of his time; but he also was a skilled painter. Finished watercolor drawing, probably for an illustrated book or magazine.

sumi and shades of gray watercolor on paper;
signed: *Eitaku*; date: 1870s - 90;
size: c. 24 x 16.5 cms / 9 1/2" x 6 1/2".

56. UNIDENTIFIED ARTIST

Still life

Watercolor drawing for an *Inrô*¹, depicting a.o. a lobster, a sword, paper figures, pines and bamboo.

sumi and colors on paper;
date: 19th century;
size: c. 9 x 12.5 cms / 3 1/2" x 5".

¹ on design works for *inrô*, see: *Kress*.





57. TAKEUCHI KEISHŪ (1861-1943)

TAKEUCHI KEISHŪ was one of the leading artists of *kuchi-e*. He started to design such illustrations when, in 1887, he joined the *Ken'yusha* circle of writers whose members were engaged in the writing of novels and stories for popular magazines. About 1895 he became an official employee of the Hakubunkan publishing company and was placed in charge of illustrations for the company's magazines, which included *Bungei kurabu*, *Taiyo*, and *Shonen sekai*. As an art editor of *Bungei kurabu* he played a crucial role in the selection of woodblock-printed *kuchi-e* for the magazine and personally contributed about sixty-five prints.

Earlier in his career Keishū met TSUKIOKA YOSHITOSHI who misunderstood the purpose of his visit and made him his pupil. Yoshitoshi and Keishū later deepened their acquaintance in conversations at Yoshitoshi's studio.⁽¹⁾

⁽¹⁾ Quotes from: Merritt / Yamada (2000), pp. 216-7; samples of Keishū's *kuchi-e* are illustrated throughout the book.



A kuchi-e

A frontispiece illustration (*kuchi-e*) for one of the Meiji period's popular novels or magazines, obviously a love story. This is one of the rare cases of a (finished) preparatory drawing for a *kuchi-e* having survived. It is shown on the opposite page, executed in black ink and watercolors on thin paper. Next to the round inset showing the bust portrait of a woman, we find an inscription by the artist giving a color indication to the wood carvers and printers. The illustration above shows the published print.

Preparatory drawing in *sumi* and watercolors on thin paper, and the published woodblock print.

date: c. 1900

Size of each: c. 22.5 x 28.5 cms / 9" x 11".

The print is signed: *Keishū*; with seal: *Keishū*



58. KUBOTA BEISEN (1851-1906)

KUBOTA BEISEN studied with SUZUKI HYAKUNEN from age sixteen. He became acquainted with KONO BAIREI in 1873. He designed *sashi-e* for several newspapers and magazines. In 1884 he received an award at the second Domestic Painting Competition. Beisen went to Paris in 1889 and became friends with HAYASHI TADAMASA (the most influential Japanese art dealer to introduce Japanese art to Paris). He was active as a *kuchi-e* artist in the early 1890s. Kubota Beisen and his son, KUBOTA KINSEN, were the only artists known to have gone to the front to observe in the Sino-Japanese War of 1894/95 (Merritt / Yamada (2000), pp. 205-6).

At the flower market

A watercolor drawings, most likely designed as a supplement for a magazine.

sumi and watercolors on paper; date: 1880-90s; signed: *Beisen*
size: c. 19.5 x 27 cms / 7 1/2" x 10 1/2".

Merritt / Yamada (2000); *Chaikin*;

59. ANONYMOUS

Bird studies

Black ink (*sumi*) with shades of gray on thin paper. Date: c. 1900; size: c. 38 x 27 cms / 15" x 10¹/₂".



60. SHIJŌ SCHOOL ARTIST

Two drawings

Two studies, - one, a watercolor drawing, shows a couple performing a Japanese folk dance, - the other, a preliminary drawing in *sumi* of a young girl by a tree at full moon, probably is a book illustration.

sumi and watercolors on paper; date: around 1900; size: c. 20.5 x 28 cms / 8" x 11".

61 -62. attr. to YAMANAKA KODO (1869-?)

Yamanaka Kodo was a Japanese-style painter who had studied with Tsukioka YOSHITOSHI, a.o. Specialized in figure painting, worked in a revived ukiyō-e manner. His woodblock-printed work was published by Kobayashi Bunshichi, Unsodo and Watanabe Shōzaburō.



61.



62.

Playing children

Two preparatory drawings for an illustrated children's book.

shita-e; *sumi* on paper; date: early 20th century;
size ea.: c. 19.5 x 16.5 cms / 7⁵/₈" x 6¹/₂".



64. KAMOSHITA CHOKO (1890-1967), attr. to

Kamoshita Choko studied 'yamato-e' and Japanese-style history painting with Matsumoto Fuko at the Tokyo School of Fine Arts. Illustrator of old-fashioned stories and historical novels. Active 1920-30's. Woodblock prints include 'bijin-ga' published by Takami-zawa. Contributed to the series, 'New Ukiyō-e Beauties', 1924.¹



63. attr. to KAJITA HANKO (1843-90)

Young girl by the door

Preparatory drawing, for an illustrated book.

hanshita-e; *sumi* on paper;
date: around 1900;
size: c. 25.5 x 19 cms / 10" x 7¹/₂".

Playing children

Preparatory drawing, possibly for an illustrated children's book.

shita-e; *sumi* on paper; date: 1920 - 30s;
size: c. 19.5 x 26.5 cms / 7⁵/₈" x 10³/₈".

¹ Merritt / Yamada (1992)



65. UNIDENTIFIED ARTIST

Rocky coastline with flying geese and turtles on the shore

The large watercolor painting shows a harsh, rocky shore by the sea. Along the beach turtles are crawling towards the sea, while two geese are returning from the ocean. - See note¹ at bottom.

sumi and watercolors on paper;
date: around 1900; seal: unread;
size: c. 61 x 95 cms / 24" x 37^{3/8}".

¹ Due to the large paper size, the above illustration is made of combined photographs, which is the cause for the strong vertical shades (in the picture only). As usual, such large works on paper were stored folded.



66. UNIDENTIFIED ARTIST

Resting nude with wine glass

Western-style portrait of a resting woman covered with a long shawl. Preparatory drawing, possibly for a book illustration or *kuchi-e*.

shita-e; *sumi* and pencil on paper;
date: early 20th century;
size: c. 19.5 x 27 cms / 7^{5/8}" x 10^{5/8}".

67. TOMIOKA EISEN (1864 - 1905)

Tomioka Eisen studied with the Kano painter, KOBAYASHI EITAKU (see cat. no. 55) while he began designing *sashi-e* and *kuchi-e* as a freelancer. After Eitaku's death in 1890 he designed *sashi-e* for the *Miyako shimbun*, a very popular newspaper whose main attractions were gossip and serial novels, and for *Shokokumin*, and had many commissions for *kuchi-e*. As an artist he received a silver award at the first joint Japan Art Institute/Japan Painting Association exhibition.

Poetic Intercourse
(*'Yakumo no chigiri'*)

Yakumo no chigiri, designed by Tomioka Eisen and his pupil, Hamada Josen, is an album containing twelve erotic woodblock prints. It is a very good example of the late Meiji period *shunga* style - A complete album is a. o. in the collection of the *Bibliothèque Nationale*, Paris.

The illustrations at right show details of the preparatory drawing (*shita-e*) and, below, the finished color painting (*hanshita-e*) on silk for one of the prints from the album. By the beginning of the 20th century *hanshita-e* occasionally were executed in full color on silk (e.g. those for Ohara Koson's bird prints).

shita-e; *sumi* and pencil on paper, and the fully worked-out watercolor painting on silk.
album published in: 1899;
size of each: c. 23 x 28 cms (c. 9" x 11")



(picture details only - full pictures available on request)



68. KOBAYASHI EIKO (1868-1933)

Eiko studied the Tosa style with MATSUMOTO HARUKI and the *kano* style with KOBAYASHI EITAKU (see cat. no. 55), by whom he was adopted. He is known as a designer of *kuchi-e*, as for example of the boy's story 'Parental Love' by Miyazaki Zanmai, of 1892, and 'Collection of Leaf Tips' by Koda Rohan of 1891.¹

After the bath

A highly interesting preparatory drawing (*shita-e*) anticipating the *shin hanga* style of prints of beautiful women (*bijin*) as they became popular from c. 1919 on, in works by such artists as GOYO, SHINSUI, KOTONDO, a.o.

The drawing of a standing nude is executed in 'sumi' and pencil on paper, with red underdrawing; probably for a *kakemono*-sized print.

The technical aspects of this *shita-e*, however, remind us are very much of the way, Meiji print artists, like YOSHITOSHI and his pupils, CHIKANOBU or KYŌSAI worked. As in our sample, these artists also started with a red underdrawing, over which more precise outlines in black ink were drawn (in fact, Eiko first did a very rough outline in pencil which differs considerably from the red and black strokes of the later stages). In addition, Eiko's drawing shows a clearly Western feature: the diamond-shaped penciled background, applied first to the blank sheet helping the artist to find the right perspective and body proportions.

shita-e; *sumi* and pencil on paper; with red underdrawing;
sealed: *Sadakichi* (Eiko's birth name)
date: early 20th century;
size: c. 51 x 28 cms / c. 20" x 11" .



¹ Merritt / Yamada (2000), p. 203.



Reference:
 van Doesburg, p. 115; Izzard, no. 96/1-8;; Shindo, col. ills. pp. 119-122.

69. A printing (key-) block - side A

UTAGAWA KUNISADA (1786-1865)

The actor ONOE KIKUGORŌ IV

This design belongs to Kunisada's highly acclaimed, untitled series of powerful and masterly actor bust portraits. The publication was started early in 1860 and - for all but two designs - completed in 1865.

This key block is one of the few from the series that survived the frequent fires and earthquakes that had hit Tokyo in the course of time.

The actor, Onoe Kikugorō IV (1808-60, also known as Baikō), was an extremely popular player of female roles (*onnagata*), and is seen here as the *chinohito* (wet nurse) MASA-OKA in the play, *Konoshita masagono datezome*. The play was performed at the Ichimura Theater in the ninth month of 1855.

The key block is signed: *Toyokuni ga*; with publisher's seal: *Kinshodō* (Ebisuya Shōshichi); date/censor's seal: 3/1860, *aratame*. Block size: 39.5 x 26 cms (c. 15 1/2" x 10 1/8").



Sample of the published print
 - no item of sale -

69. A printing (key-) block - side B

UTAGAWA KUNITOSHI (1847 -99)

Tōkyō meisho Kaiunbashi dai-ichi kokuritsu ginkō
 ('First National Bank at Kaiun Bridge - Famous view of Tokyo')



UTAGAWA KUNITOSHI was a pupil of Utagawa KUNISADA and Utagawa KUNITUGU (1800-61). Samples of his works are in the collections of the Musées Royaux d'Art et d'Histoire, Brussels, and the Victoria and Albert Museum, London, e.g.

This is the reverse of the key block which was initially carved for the *ōkubi-e* by Kunisada shown on the foregoing page. Since printing blocks were the capital of the publishers, they were stored after the first publication of a print, either to be used for a possible later edition by the same publisher, or, as maybe in our case, to someday be sold to another publisher who used hitherto blank sides of printing blocks for new works. The design on this side of the block is part of a series of popular prints featuring famous views of Meiji-period Tokyo, including modern places and buildings.

Signed: *Kunitoshi hitsu*; publisher: *Naraha Shūhei*; dated: Meiji 10 (1877).

Glossary

aiban

Print size between *chûban* and *ôban*, about 13 x 9 in. / 34 x 22.5 cms.

aratame

Censorship seal.

bijin(-ga)

(Pictures of) beautiful women.

engawa

A verandah or balcony.

fumpon

Preparatory drawing for a painting (see also: *shita-e* and *hanshita-e*).

ga

A picture; term meaning *pinxit*, "drawn by", used as a suffix to artists' signatures.

giga (-e)

Term meaning "(picture) drawn for amusement", a comic picture.

harimaze-e

Prints of two or more subjects on one sheet.

hanshibon

The most common medium book size, c. 9 x 6 1/4 in. / 23 x 16 cms.

hanshita-e

A finished preparatory drawing, ready to be given to the woodcarver who cut the key block from it (see also: Foreword on page1, as well as here. under: 'shita-e').

inrô

Small lacquered box used to hold medicines.

kachô-e:

Bird-and-flower print or painting.

kakemono-e

Vertical *ôban* diptych; large upright print about 30 x 9 in. / 76.5 x 23 cms in size.

Kanô school of painting

Leading school of Japanese painters in semi-Chinese style from the mid 15th century onward.

kiri seal

Seal used by Utagawa Kuniyoshi (and some of his pupils), in the shape of the flower of the pawlonia tree.

koto

A long lute, played with ivory plectra.

kuchi-e

Woodblock-printed frontispiece illustrations for novels and magazines (see also: *sashi-e*).

kyôka

A type of humorous poem in *waka* form.

Maruyama school of painting

Founded by Ôkyo, based on Kanô, Ch'ing and Western styles, plus an emphasis on preliminary sketching from nature.

Meiji Restoration

A period of fundamental political and social changes in Japan; the Meiji period (1868-1912) commenced with the Emperor moving to the Eastern Capital of Edo (renamed Tokyo), followed by the abolishment of the feudal clans, the establishment of army, navy, postal and telegraph systems, and of the Tokyo-Yokohama Railway. Western customs grew in popularity, gradually replacing many of the surviving aspects of old Japan. This difficult period of transition led to a number of bloody revolts, the best-known, and at the same time the end of any such uproars, was the Satsuma rebellion of 1877, depicted, a.o., in prints by Yoshitoshi.

mitate

Facetious depictions featuring pastiche, allusion or parody.

Nanga school of painting

Literary mens' painting in Chinese style.

ôban

Most common print size, about 15 x 10 in. (38 x 25.5 cms); see also: *aiban*, *tanzaku*.

obi

Wide long sash on a kimono.

ôkubi-e

Bust portrait.

pentimento

The word is derived from the Italian *pentirsi*, which means to repent or change your mind. *Pentimento* (*pl.* *pentimenti*) is a change made by the artist during the process of painting or drawing.

sashi-e

Inserted illustration used in conjunction with metal-type printing (see also: *kuchi-e*).

shamisen (or samisen)

A three-stringed musical instrument played with a plectrum called 'bachi'.

Shijô

Name of the leading Kyôto school of impressionistic painting in the 19th century, founded by Gôshun, an offshoot of the *Maruyama* school.

shin hanga

'New prints', - revival of *ukiyo-e* in the 20th century.

shita-e

(That's what this catalog is all about, - nevertheless:) the preliminary or preparatory design for a woodblock print (compare with: *hanshita-e*), also referred to as 'kôji-ta-e'.

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sumi

Chinese black ink, mixed in tones from deep black to light gray; a lustrous black is produced by adding rice-paste.

surimono

Privately commissioned prints, often elaborately printed.

tanzaku

Narrow-sized prints in various formats: as 'chû-tanzaku', e.g.: 15 x 5 in. (38 x 13 cms).

toshidama

Seal used by members of the 'Utagawa' school, most commonly found in prints by Kuniyoshi.

uchiwa-e

A fan print, made to be mounted as a (flat, round) fan.

ukiyô-e school

The school of 'floating-world' artists that developed in the mid-17th century from the nebulous genre schools of the Momoyama Period.

waka:

A Japanese lyric poem composed of thirty-one syllables.

yakuza

Members of traditional organized crimes groups in Japan. Yakuza organizations developed from different elements of traditional Japanese society. Although the yakuza often insist on their origins as Japanese "Robin Hoods" and protectors, one may trace their beginnings to the 'kabukimono' (raving ones), also known as 'hata-moto yakko' (servants of the shogun); as masterless samurai they were known as 'ronin'.

Yoshiwara

The principal licensed entertainment quarter of Edo, established near Nihonbashi in 1618; after the great fire of 1657, moved to a more remote location, north of Asakusa, there often referred to as the 'Shin- (New) Yoshiwara'.

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