



ORANDA JIN

Japanese paintings & painters' pottery

Jon & Senne de Jong

orandajin.com



Oranda Jin 28

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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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Short introduction

Making a catalogue is our excuse to collect. We spent two years in putting together this one: it shows our personal taste and also gives you an idea of what, in our view, can bear our 'beautiful and interesting' stamp, although the one is not necessarily equal to the other.

Our new catalogue features a contemplative *Murasaki Shikibu*, a poetic scream by Minagawa Kien and 'self portraits' by Jiun and Nantembō. It also shows a few of the many ways in which you can paint a plum.

Catalogue 26 had a poem by Ryōkan – this time we have one of his tea bowls which, like Rengetsu's ceramics, goes straight to your heart.

And of course, a few of our regular guests, including Kanō Tan'yū, some early icons of the *Maruyama-Shijō* school, as well as Bunchō, Kaikan, Kakō, Kahō, Tatsukichi, Kōshō.

The fact that it all suits us makes this a good catalogue.

Compared to earlier catalogues, this one gives more space to images and less to captions. Much more text and many more photo's (of signatures and mounting) can be found at our website, <http://www.orandajin.com> [—> *catalogue 28*]

We would like to thank Anna Beerens for her support and Henri Kerlen for his patience and for making his vast knowledge available to us.

Jon de Jong
October 2018

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

Translations of Rengetsu's poetry by The Rengetsu Foundation Project. http://rengetsu.org/poetry_db/index.php

1.

Kiyohara Yukinobu (1643-1682)

Murasaki Shikibu

Kanō

signed: Kiyohara-shi onna Yukinobu hitsu

seal: Kiyohara-jo

colours on silk, 110 x 40.4

Murasaki Shikibu was a court lady, who lived around 1000. She is known as the author of the Diary of lady Murasaki and the *Tale of Genji*. Yukinobu, a niece of Tan'yū (# 2), was one of the rare women painters affiliated with the Kanō School.





2.

Kanō Tan'yū (1602-1674)**Diptych - Old pine and plum***Kanō*signed: *Tan'yūsai hitsu*seal: *Morinobu**sumi* on silk, 66.4 x 28.7 (2x)

Kanō Tan'yū was the foremost artist of his day. He knew how to splash ink, an excellent *hōboku* diptych.

*Clouds merge**with their reflections in the river.**Mountains confine the mist.**Distant trees enfold the setting sun.**Visible in the glow – a few houses.*

(translation Fumiko E. Cranston)

3.

Minagawa Kien (1734-1807)**Poem: Yodogawa goro,****Evening view from a boat on the river Yodo**signed: *Minagawa Gen sho*seals: *Minagawa Gen in, Hakkyō, Yūhisai*

c. 1800

sumi on paper, 132.1 x 29.1

It has been a long-time wish to find and offer one of those rare frenzied raw and organic calligraphies by Kien.

Kien was a Confucian scholar, a painter, and a calligrapher.



4.
Kanō Terunobu
 (1717-1763)
Moon and wave

Kanō
 signed: *Yūsei hōgen*
 seal: *Terunobu*
sumi on silk, 45.1 x 63.3

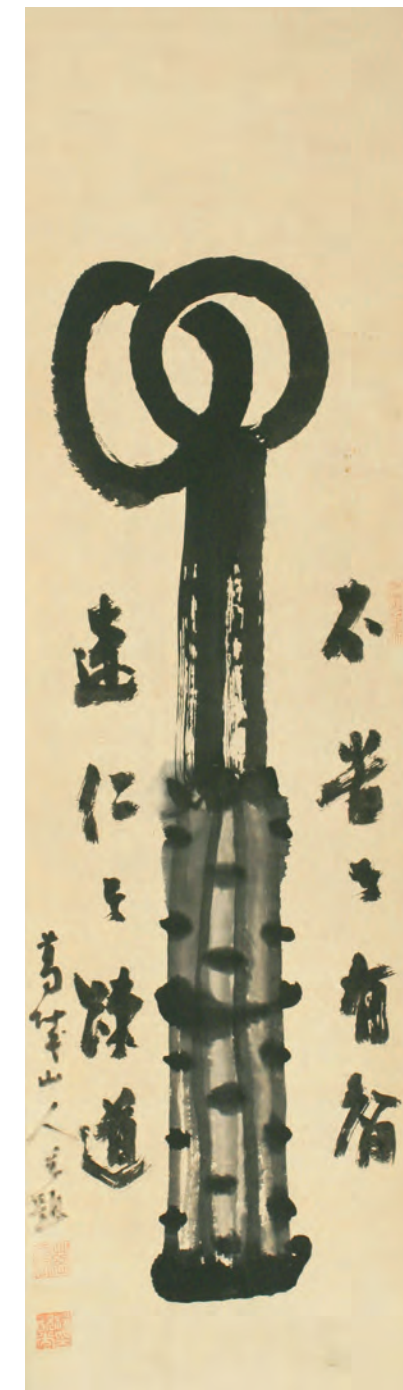
Gatō so yūshō Ken'nin so rendō

*That's me, self-examination;
 establish virtue
 and practice the way.*

5.
Jiun Onkō (1718-1804)
Anchor (selfportrait)

signed: *Onkō Sanjin jidai*
 seals: *Jiun, Shaku Onkō in,*
Ninjoku dai-ichi dō
sumi on paper, 93.8 x 28.4

Jiun wrote with force and confidence and very often with a brush made of straw. He has always been a major source of inspiration for later calligraphers.





6.
Gan Ku (1749-1838)
Bamboo in full moon

Kishi
signed: *Echizen no kami Gan Ku*
seal: *Gan Ku*
sumi on paper, 98.6 x 26.5

Nice characteristic brushwork of the Kishi style.

Gan Ku was the founder of the Kishi School, one of the most important Kyoto painting schools of the 19th century.



7.
Maruyama Ōkyo (1733-1795)
Plum blossom

Maruyama
signed: *Ōkyo*
seal: *Ōkyo noin*
sumi with touches of brown on paper,
113.5 x 25.4
Authorised by Matsumura Keibun (# 17)

Ōkyo was one of the most famous and important painters of the 18th century. He was the initiator of *shaseiga* (drawing from nature) and the founder of the Maruyama School.



*On the White Mountain,
in the shade of trees,
in its hide-away,
living in peace,
the Thunderbird,
the Japanese grouse!*

8.
Chō Gesshō (1772-1832)
& **Tsuruta Takuchi (1768-1846)**
Matsuyama tori, Grouse

Shijō
signed: *Gesshō, Seisei Takuchi sho*
seals: *Enkyo Shiken, ... Ransō*
colours on silk, 32.3 x 76

Chō Gesshō was a leading painter and affiliated with important haiku circles in Nagoya.
(compare # 16)

9.
Mori Sosen (1747-1821)
Saru, Monkey

Maruyama
signed: *Sosen*
seal: *Morikata*
First month of spring 1800
sumi on paper, 97 x 28.5

Sosen studied macaques in their natural habitat, which made him Japan's most famous monkey painter so far.





10.
Tani Bunchō (1763-1840)
Reeds in full moon

Nanga
 signed: *Bunchō*
 seal: *Gagakusai*
sumi on paper, 134 x 57

Bunchō was probably the most important Nanga painter in Edo, skilful and always exploring. He had an immense influence on his contemporaries. (compare # 11, 12 and 14)



11.
Tani Bunchō (1763-1840)
Snow-covered plum

Nanga
 signed: *Bunchō*
 seal: *Muni*
sumi and touches of 'pink' on paper,
 132 x 56.9
 (compare # 10, 12 and 14)



12.
Tani Bunchō (1763-1840)
Foliage in Buson style

Nanga
 signed: *Bunchō*
 seal: illegible (upside down)
 c. 1793
sumi on paper, 27.1 x 30.8
 (compare # 10, 11 and 14)

Bunchō studied the Buson style
 with Go Shun (# 13)



13.
Go Shun (1752-1811)
Two men carrying wood from a forest under moon

Shijō
 signed: *Go Shun*
 seal: *Go Shun*
sumi and some colours on silk, 103.6 x 33

Go Shun was the founder of the Shijō School, which,
 with the Maruyama and the Kishi School, formed the
 most influential painting schools of the Kansai district.



14.
Tani Bunchō (1763-1840)
Mount Fuji

Nanga
signed: *Bunchō hitsu*
seal: *Gagakusai ki*
sumi on paper, 116.5 x 43
Authorised by the art historian Hirawata Ogawa
(compare # 10, 11 and 12)

A modest Fuji, accompanied by a not so modest signature and seal.



15.
Yamaguchi Sōken (1759-1818)
Moon, pines and waterfall

Maruyama
signed: *Sōken*
seal: *Sōken*
sumi on paper, 110.8 x 29.3

One of the finest *Shijō* landscapes in this catalogue.



16.
Chō Gesshō (1772-1832)
Diptych - Life in the mountains
in winter and in summer

Shijō
 signed: Gesshō
 seal: Chō Yukisada
 colours on silk, 130 x 31.8 (2x)
 (compare # 8)



17.
Matsumura Keibun (1779-1843)
& Okamoto Toyohiko (1773-1845)
Diptych - Spring and autumn
landscape

Sofuku yamamichiha,
 a mountain path with foliage *Moribeniha,*
 forest with leaves turning red

Shijō
 signed: Oka Toyohiko and Go Keibun
 seals: Toyohiko Shigen and Keibun noin
 colours on paper, 122 x 45.5 (2x)
 (compare Toyohiko # 18 and
 Keibun # 66-2)

Shijō at its best. Two landscapes by the
 two leading *Shijō* artists, both in their
 individual interpretations of the style.



18.
Okamoto Toyohiko (1773-1845)

Rainy landscape

Shijō

signed: *Oka Toyohiko*

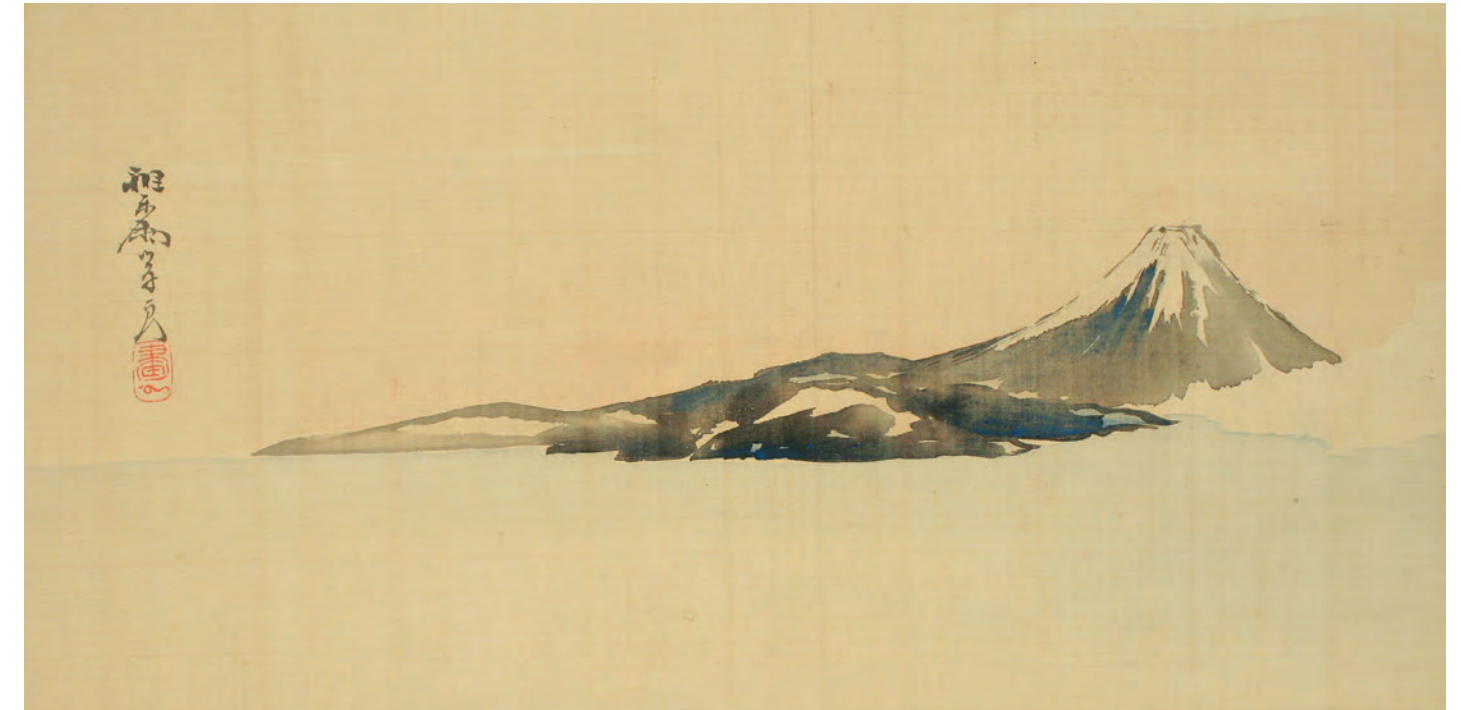
seal: *Toyohiko*

sumi on paper, 32.3 x 57.7

(compare # 17)

Toyohiko was famous for his atmospheric landscapes.

Just looking at this makes you drip.



19.
Gan Ryō (1798-1852)

Tōkai no yūshi, The Eastern Sea and its excellent appearance [Mount Fuji]

Kishi

signed: *Utanosuke Ganryō*

seal: *Gain*

colours on silk, 24.8 x 49.9

box dated, Kaei 5, 1852

Not only excellent, but elegant, too.



20.
Mori Ippō (1798-1872)
Bakufu, Waterfall

Shijō
signed: *Ippō*
seal: *Keishi*
sumi and a touch of blue on paper,
111.4 x 24.6
Authorised in the spring of 1916
by Kunii Ōyō (1868-1923)

Ippō, the grandson of Sosen (# 9), was a grandmaster of the flat *Shijō* brush. An image of a waterfall is supposed to give a sense of coolness in summer, and to make you feel nostalgic for summer days gone by in winter.



21.
Nishiyama Hōen (1804-1867)
Bakufu, Waterfall

Shijō
signed: *Hōen*
seal: Hōen
sumi on paper, 115.8 x 27.8



22.

Ōnishi Chinnen (1792-1851)

Bakufu sō kame, A pair of turtles at a waterfall

Shijō

signed: Chinnen

seal: Chinnen Sonan

sumi and light colours on silk, 98.5 x 35.2

Chinnen was one of the two great *Shijō* painters in Edo, who inspired Jack Hillier to write his famous *The uninhibited brush*.



23.

Murase Sōseki (1822-1877)

Ascending dragon

Shijō

signed: Sōseki sha

seal: Sōseki

sumi on silk, the tail decorated with applied shells, 86.9 x 28.1

I have rarely seen a painting more luxuriously executed and mounted. The shells give the tail a wonderful three-dimensional effect. The mounting is exquisite with an embroidered dragon at the top, and a woven dragon in rich blue and gold silk brocade at the bottom. The *jiku* (roller ends) are gold-decorated black lacquer.



*Little birds, you may laugh as much as you want
The owl does not pay attention
To the matters of this floating world*

24.
Gassaku
Hosoda Eishi (1756-1829),
Kikugawa Eizan (1787-1867),
Ōta Nampo (1749-1823),
Ishikawa Masamochi, 91754-1830)
Mimizuku, Horned owl and Otafuku

Ukiyo-e
signed: *Chōbunsai Eishi ga, Rokujuen, Kikugawa Eizan hitsu*
and, *Shokusanjin*
seals: *Eishi* and *Toshinobu*
colours on paper, 99.7 x 29 (2x)

The motif of small birds ridiculing an owl often has the connotation: 'Take care! You may laugh now, but you will regret your audacity yet.'
Much of the inscription by Rokujuen is illegible. Part of it refers to Otafuku (also known as Okame) and the gist of it is that, while she may have the face of a piggy, she has the heart of a bodhisattva.

A very nice *gassaku* (collaborative work) by Eishi, who was one of the finest *Ukiyo-e* painters, together with Eizan, another excellent *bijin* painter, and two of Edo's foremost poets, Shokusanjin (Ōta Nampo) and Rokujuen (Ishikawa Masamochi).



25.
Teisai Hokuba (1771-1844)
Bijin and flowering plum tree

Ukiyo-e
signed: *Teisai*
seal: *Hokuba gain*
colours on silk, 98.9 x 30

Hokuba was an outstanding pupil of Hokusai (1760-1849), who established a *bijin* style of his own.



*Today the master is tipsy
and thinks that it is [still] far away:
a good opportunity to bring
ink [to paint] and see a happy face.*

26.

**Tsubaki Chinzan (1801-1854)
& Yoshida Shōin (1830-1859)**

Ume, Plum tree

Nanga

signed: *Chinzan sei* and *Shōinsei dai*

seals: *Chinzan* and *Zetsu .. shinsui*

sumi on paper, 20.7 x 32.1

Unfortunately, it is no longer possible to establish what the lines refer to. Compare the plum trees by Ōkyo (# 7), by Bunchō (# 11), of whom Chinzan was a pupil, and by Renju (# 37) and look at it as a collector.

*When the millennial past first bloomed
and the autumns of the future shall close
no one knows
– a white chrysanthemum.*

(Rengetsu 554)

27.

Ōtagaki Rengetsu (1791-1875)

Kiku, Chrysanthemum

Shijō-waka

signed: Rengetsu

sumi on paper, 41 x 23

Authorised in 1938 at the Jinko-in by Issui (1863-1945)

(compare # 68-1, 68-2, 69-1 and 69-2)

Rengetsu's work is often somewhat melancholy.

She had a tragic life, filled with the sadness of loss,
until she pulled out her teeth, shaved her head and
became a nun. Living in a hut in a temple precinct,
she found peace in poetry, pottery and painting.





28.

Anonymous**Picture of a gathering of old people, painted jointly**

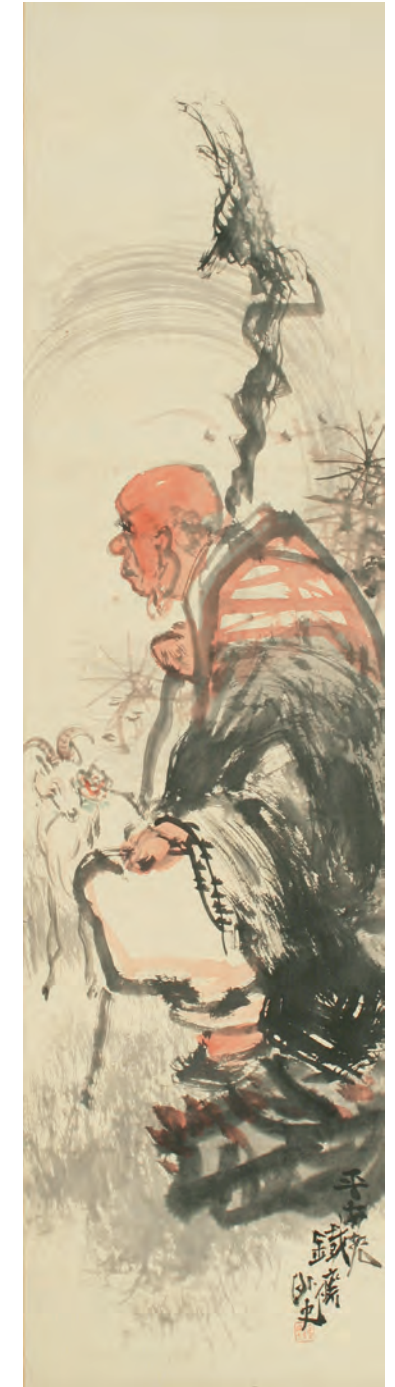
11 portraits

Maruyama-Shijō

All portraits are signed, but remarkably not one seal

sumi on paper, 111.4 x 33.9

1. Matsumura Keibun (1779-1843)
2. Yoshimura Kōkei (1769-1836)
3. Yoshimura Ranshū (1739-1817)
4. Oku Bummel (1773 -1813)
5. Okamoto Toyohiko (1773-1845)
6. Azuma Tōyō (1755-1839)
7. ...bun
8. Kōjun Gettei (...-1838)
9. Shibata Gitō (1780-1819)
10. ...
11. Azuma Tōin (1793-1853)



29.

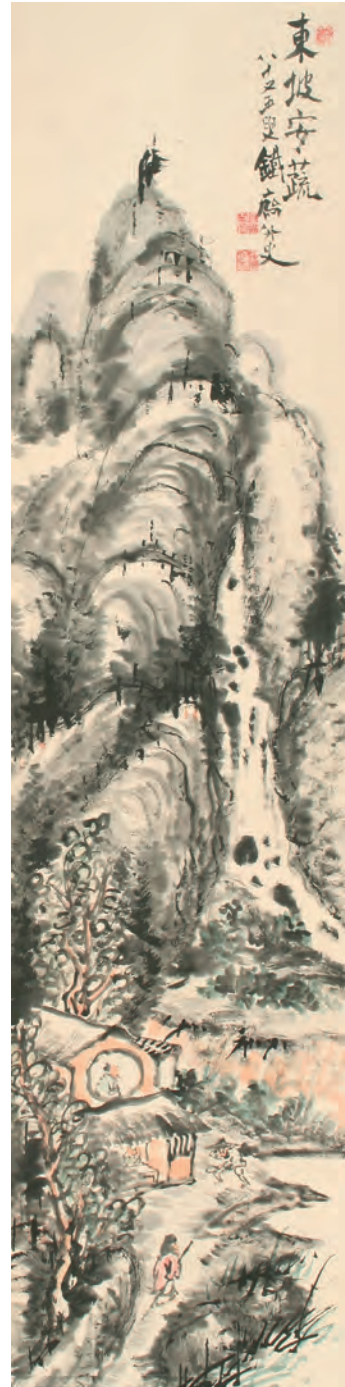
Tomioka Tessai (1836-1924)**A priest holding a mirror for a goat
in love in the full moon.***Nanga*signed: *Heian .. Tessai gaishi*seal: *Tetsumin*

c. 1875

sumi, red and a touch of green on paper, 121 x 31.3

(compare # 30, 72-1, 72-2 and 73-1)

An early portrait of a human figure, not the kind of caricatures
Tessai painted in his later years, when he was considered 'the last
great exponent of the Nanga school'!



30.

Tomioka Tessai (1837-1924)***Tōha Anso, [Su] Dongbo's cabin named Anshu****Nanga*signed: *Hachijūmatagoō* (85 years old) *Tessai gaishi*seals: *Tomioka Hyakuren, Tessai gaishi*

1921

sumi and some colours on paper, 130.5 x 32

signed box

(compare # 29, 72-1, 72-2, and 73-1)

The Chinese poet Su Dongbo (1036-1101) borrowed half a *mou* of land, where he started to grow vegetables. It made him self-sufficient. He named his cabin *Anshu* (vegetables in peace).



31.

Kaitō Unrin (1847-1919)***Setting sun and sails****Shijō*signed: *Unrin shin*seal: *Unrin gain*

Mid autumn 1872

sumi on paper, 27.5 x 57.2

A landscape painted in the Shijō line of his teacher Shiohawa Bunrin (1801-1877).



*Croaking in the green battlefield
– a toad [turns up]*

The 'green battlefield' refers to frogs and toads holding a croaking contest.
(Haiku)

32.
Kōno Bairei (1844-1895)
Gama kaeru, Bullfrog, with poem

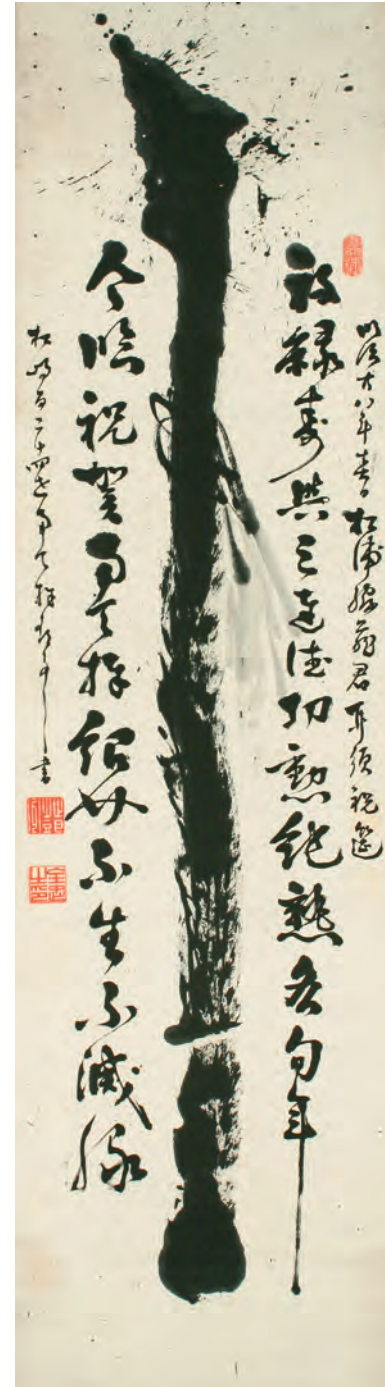
Maruyama-Shijō
signed: Ōmu
seal: Bairei
colours on paper, mounted album leaf, 16.9 x 23.4
Bairei was an important Maruyama-Shijō painter in Kyōto, famous for his books on and paintings of nature.



33.
Gan Rei (1816-1883)
Tai, Sea bream

Kishi
signed: Gan Rei
seal: Gan Rei Hokuhō
colours on paper, 62.3 x 54.4

A sea bream too large for its paper, with the eyes of a doll.



[the gist of the text is:]

At a banquet in the spring of Meiji 28 (1895) in honour of Matsuura Tosono, Nantembō announced his relationship with “being born” and “not perish”.

34.
Nantembō (1839-1925)

Bō, Staff - selfportrait

Zenga

signed: *Matsushima hyakkeinijūshirō* (124th generation Matsushima)

Nantembō Tōjū sho

seals: *Tōjū, Zenshū noin, Nantembō*

on a spring day in 1895

sumi on paper, 151.2 x 41

(compare # 35)

Nantembō was the abbot of Matsushima Zuigan-ji, from 1891 until 1902. Only 56 years old, a very early example of Nantembō's painting career. His name refers to his *nanten* staff, his training stick of *Nandina* (so-called 'sacred bamboo'). He is without any doubt the best-known Zen painter of the 20th century.

Kakunen mushō, Empty, not holy

35.
Nantembō (1839-1925)

*Ippitsu Daruma, Menpeki Daruma,
In one stroke*

Zenga

signed: *Kokimatasan Nantembō Tōjū* (73 years old)

seals: *Tōjū, Kokimatasan Nantembō, Nantembō*

1911

sumi on paper, 138.4 x 32.8

(compare # 34)





Ryōhi hōshō,
Dragons jump, the phoenix flies

36.
Sakamoto Kōjō (1875-1969)
Calligraphy - Congratulations

Zenga
signed: *Shingon Sanbō shū Kōjō kyujūsan ō* (92)
seals: *Seichō hōshu, Kōjō takushin, Jinshaju*
1967
sumi on paper, 132.3 x 32.5

Kōjō, a priest, was the founder of the Tomioka Tessai Museum.
Since 1918 Kōjō had assembled a huge collection of works by
Tessai (# 29, 30, 72, and 73).
He organised many important international exhibitions of
Tessai's work in the 1960s.



A hundred flowers and all with different colours
Red ones and white ones, both take care of spring
Someone who rejects the red and only takes the white
Is not a real lover of flowers

(Variation on an old song)

37.
Shiseki Renju (Renshu) (1842-1914)
Ume, Plum

Zenga
signed: *Shu dōjin so*
seals: *Ōbaku Shu .., Shu..shiseki, ... shin ichiteki*
sumi on paper, 135.3 x 32.1

Compare the plum trees by Ōkyo (# 7), Bunchō (# 11), and Chinzan (# 26).

A plum is a statement. A plum tree like a lobster. Renju, an Ōbaku monk
and abbot of the Manpuku-ji, painted plums all his life.



*The wind blows a song through the green willows
The colour of the Yangzi water is quiet
Flowering peaches along the ascending road
Down below, a fishing boat*

(A Chinese style *zekku* poem, written in *kana*)

38.

Hashimoto Kaikan (1854-1935)

Landscape

Nihonga

signed: *Kaikan*

seals: *Hashi Toku in, Yūrin*

colours on silk, 130.6 x 36.5

By the father of Hashimoto Kansetsu (# 51), a self-taught painter who shows a glimpse of Ike Taiga (1723-1776), Okada Beisanjin (1744-1820) and Kameida Bōsai (1752-1826). The elements of the conservative *Nanga* style neatly piled up, presenting a different world.



39.

Nagasaka Sekitai (1846-1925)

Riverscene

Nihonga

signed: *Sekitai rōjin nanajūshi (74) rōjin shū*

seals: *Shūin, Sekitai, Ikeidō*

April 1918

colours on silk, 52.4 x 42.1

The poem remains unread.

Like Kaikan (#38) Sekitai was an autodidact with his own interpretation of *Nanga*.



40.
Yamamoto Shunkyo (1871-1933)

Diptych - Crow and egret

Ugo bakufu, Waterfall (with crow) after the rain
Natsukei sansui, Summer landscape (with egret)

Nihonga

signed: *Shunkyo*

seals: *Itetsu koshi*

sumi (and a little white) on silk, 113.6 x 31

signed box

(compare # 74)

With Kakō (# 44 and 45), Seihō (# 76-2 and 77-1),
 Shunkyo belonged to the most famous painters
 from Kyoto.

41.

Yokoyama Taikan (1868-1958)
& Hishida Shunsō (1874-1911)

Diptych - Waterfall and falling leaves

Nihonga

signed: *Taikan* and *Shunsō*

seals: *Shōkodō* and *Shunsō*

colours on silk, 112.6 x 37.4 (2x)

double box authorised in 1968 by Shunsō's
 eldest son, Hishida Haruo (1902-1986), an
 expert on his father's works, and secretary
 general of the *Nihon Bijutsuin* (Japanese Art
 Institute) – he had studied with Taikan after
 his father's death.

(*Taikan* compare # 42)

The friends and classmates Taikan and Shunsō
 from the Tokyo School of Fine Arts experimented
 with a style called *mōrōtai bossen* (*mōrō* meaning
 'fluid' or 'vague'), a style without outlines and
 using western elements such as *chiaroscuro*.
 Shunsō died young, but Taikan became one of
 the most important *Nihonga* painters of the 20th
 century.





42.

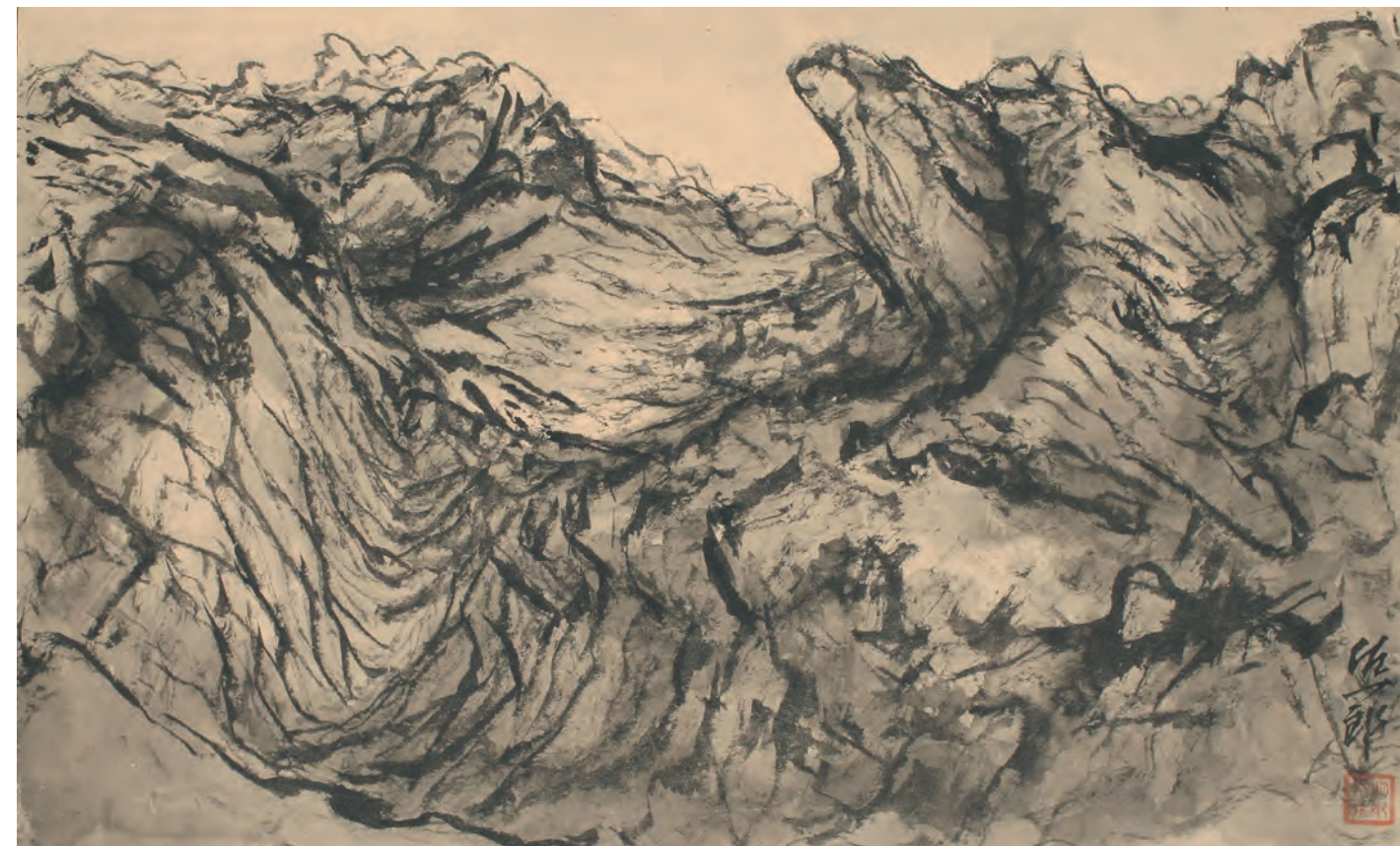
Yokoyama Taikan (1868-1958)*Amekōkasumine, Rising fog between the peaks after the rain**Nihonga*signed: *Taikan* (in gold)seal: *Taikan* and *Shōkotōshu*

c. 1955

sumi on silk, 44.2 x 50.4

signed double box

(compare # 41)



43.

Tanaka Saichirō (1900-1967)*Landscape*

Modern

signed: *Saichirō*

seal: unread

sumi on paper, 30 x 50

A landscape that reminds me of the paintings by European painters from the interbellum, veterans who fought in the First World War.



Matsu-ame

44.

Tsuji Kakō (1870-1931)

Pines in the rain - Forest and crows

Nihonga

signed: *Kakō*

seal: *Kakō* (cypher)

early summer of 1916

sumi on grey washed paper, 37.4 x 50.7

signed box

Just a fabulous painter, innovative and daring. With Seihō (# 76-2 and 77-1) and Shunkyo (# 40 and 74), he belongs to the most famous painters from Kyoto.

45.

Tsuji Kakō (1870-1931)

Tomafune, Moored ships

Nihonga

signed: *Kakō*

seal: *Kakō*

c.1914

sumi on paper, 132.3 x 29.8

signed box

(compare # 44)





46.
Fujii Tatsukichi (1881-1964)
Splashed ink landscape

Nihonga
 unsigned
 seal: unread
sumi on paper, 30.1 x 43.9
 box signed with a poem
 (compare # 47 and 48)

Tatsukichi was a multi-talented crafts artist. His creativity touched nearly every area: embroidery, lacquer, pottery, papermaking, woodblock carving as well as printing, dyeing and poetry. His influence was enormous and the government honoured him with his own museum: the Hekinan Tatsukichi Fujii Museum of Contemporary Art.

47.
Fujii Tatsukichi (1881-1964)
Landscape -
The beauty of 10,000 roads

Nihonga
 unsigned
 seal: *Nanjūnana (77)*
 1957
Urushi-e, lacquer painting on paper,
 89.4 x 29
 box signed with a poem
 (compare # 46 and 48)





48.
Fujii Tatsukichi (1881-1964)
Suiboku sansui
Splashed ink, rocky landscape

Nihonga
 unsigned
 seal: *Chōtei*
sumi on paper, 90.5 x 29.2
 box signed with a poem
 (compare # 46 and 47)



49.
Tomita Keisen (1879-1936)
Tozan, Mountain climbing

Nihonga
 signed: *Keisen*
 seal: *Keisen*
sumi and a little colour on paper,
 21.1 x 32.1

Keisen was as innovative as his teacher
 Kakō (# 44 and 45); he moved from
 one style to the next.



50.
Odake Kokkan (1880-1945)
Boating in the moonlight

Nihonga
 signed: *Kokkan*
 seal: *Kokkan*
sumi and a little colour on paper,
 129.2 x 29.9



51.
Hashimoto Kansetsu (1883-1945)
Yôtô ukifine,
Floating in a boat along
the willows on the embankment

Nihonga
 signed: *Kansetsu sanshi*
 seal: *Kansetsu*
sumi and some colours on paper, 120.5 x 38.7
 Authorised in February 1969 by Nishimura Nangaku,
 a prominent scholar and art historian.

Kansetsu was the son of Kaikan (# 38).



52.
Hashimoto Gahō (1835-1908)
Twelve ink landscapes

Kanō, Nihonga
 signed: *Gahō hitsu*
 seal: *Gahō*
sumi on paper, 14.1 x 10.9
 signed box

In Tokyo, Gahō was the father of the revival of Japanese-style painting, *Nihonga*. With his students Taikan (# 41 and 42), Shunsō (# 41) and Gyokudō (# 53), he was among the founders of the *Nihon Bijutsuin* (Japanese Art Institute) in 1898.

53.
Kawai Gyokudō (1873-1957)
Dptych - Two landscapes
(in the style of Gahō)

Nihonga
 signed: *Gyokudō*
 seals: *Gyokudō*
sumi on paper, 118 x 20.5 (2x)
 (compare # 77-2)

This pair of paintings is still very close to the style of his Tokyo teacher Gahō (# 53). Gyokudō originally came from Kyoto, but was highly successful in Tokyo.





54.
Fukada Chokujō (1861-1947)

Gajō, Picture album

miscellaneous subjects

Nihonga

seal: *Chokujō*

colours on paper, 28.6 x 24.2

55.
Nakajima Kahō (1866-1939)

Climbing carp

Nihonga

signed: *Kahō*

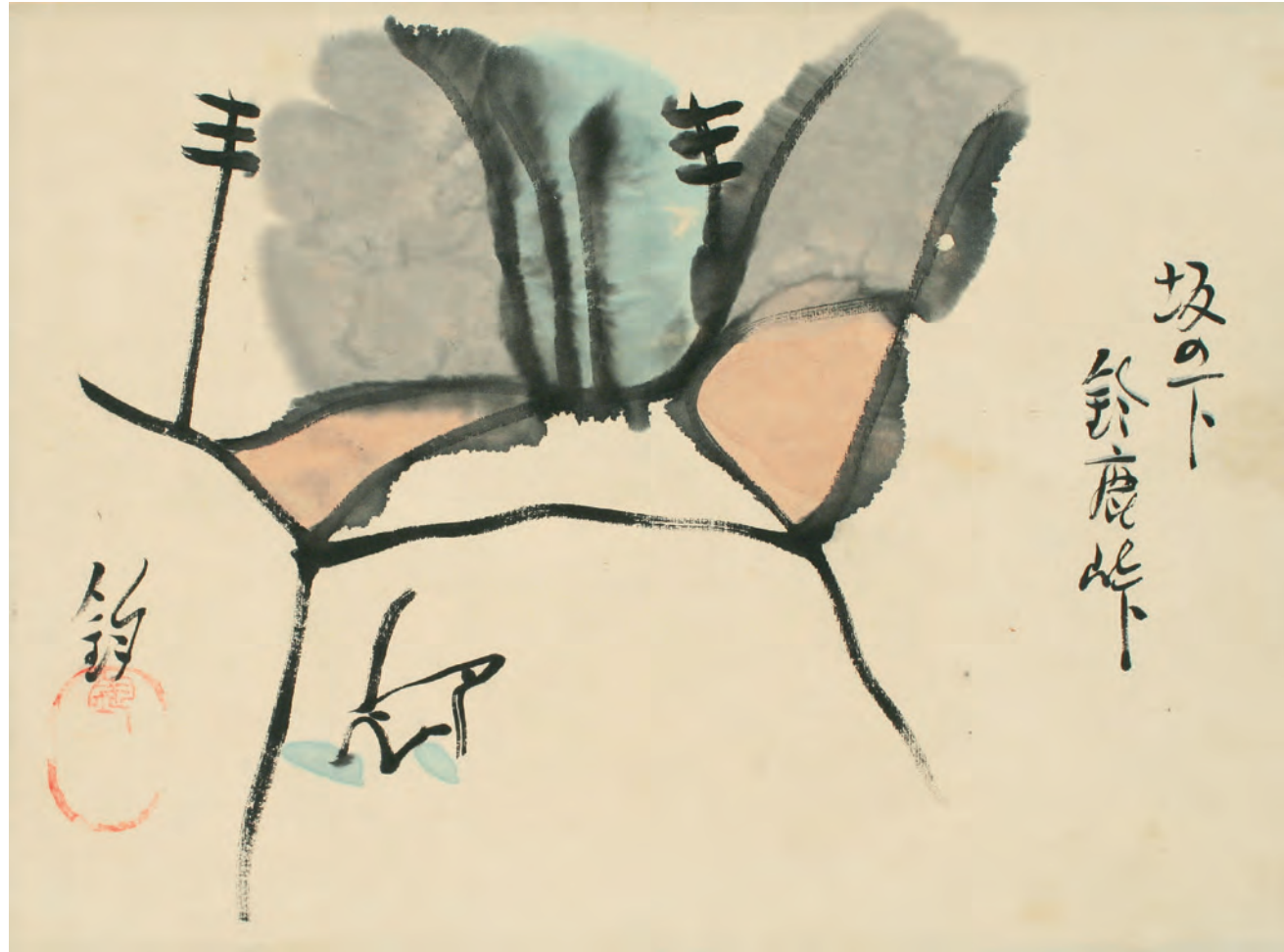
seals: *Kahō noin* and *Kenshō*

colours on silk, 123 x 49.8

(compare # 73-2)

A carp that swims up the Dragon Gate Waterfall will be transformed into a dragon – this story stands for the difficulties of attaining Buddhahood.





56.

Ikebe Hitoshi (1886-1969)

*Station 49, Sakanoshita, Suzuka Tōge*from the series: *Tōkaidōgojūsantsugi manga**Nihonga*signed: *Hitoshi*seal: *Hitoshi*

1921

colours on paper, 24.5 x 33.1

The dangerous mountains pass, Suzuka Tōge, was notorious for robbers (particularly a female bandit), and demons.

This Tōkaidō scroll set was hand-painted by eighteen members of the Tokyo Manga Association. The images are based on a trip these artists made in 1920-1921.

www.nagaragawagarou.com/sakuhin/mangatoukaidou2.html



57.

Kondō Kōichirō (1884-1962)

*Station 55, Kyo[to] (Kyoto, Sanjō Ōhashi)**Nihonga*signed: *Kōichirō*seal: *Kōichirō*

1921

colours on paper, 23.5 x 32.3

Sanjō Ōhashi, the great bridge of *Sanjō* across the Kamo River in Kyoto, was the final destination of the Tōkaidō. From the same set as # 56.



58.

Yamashita Chikusai (1885-1973)

Flock of crows

Nihonga

signed: *Chikusai*

seal: *Chikusai gain*

sumi on silk, 110.2 x 41.2



59.

Tomita Hankei (active 1930s)

***Shunshō, early spring -
Weeping egrets in sleeping willows
under a hazy moon***

signed: *Hankei*

seal: *Hankei*

colours on silk, 141 x 50



60.
Dōmoto Inshō (1891-1975)
Kabuto, helmet in the snow

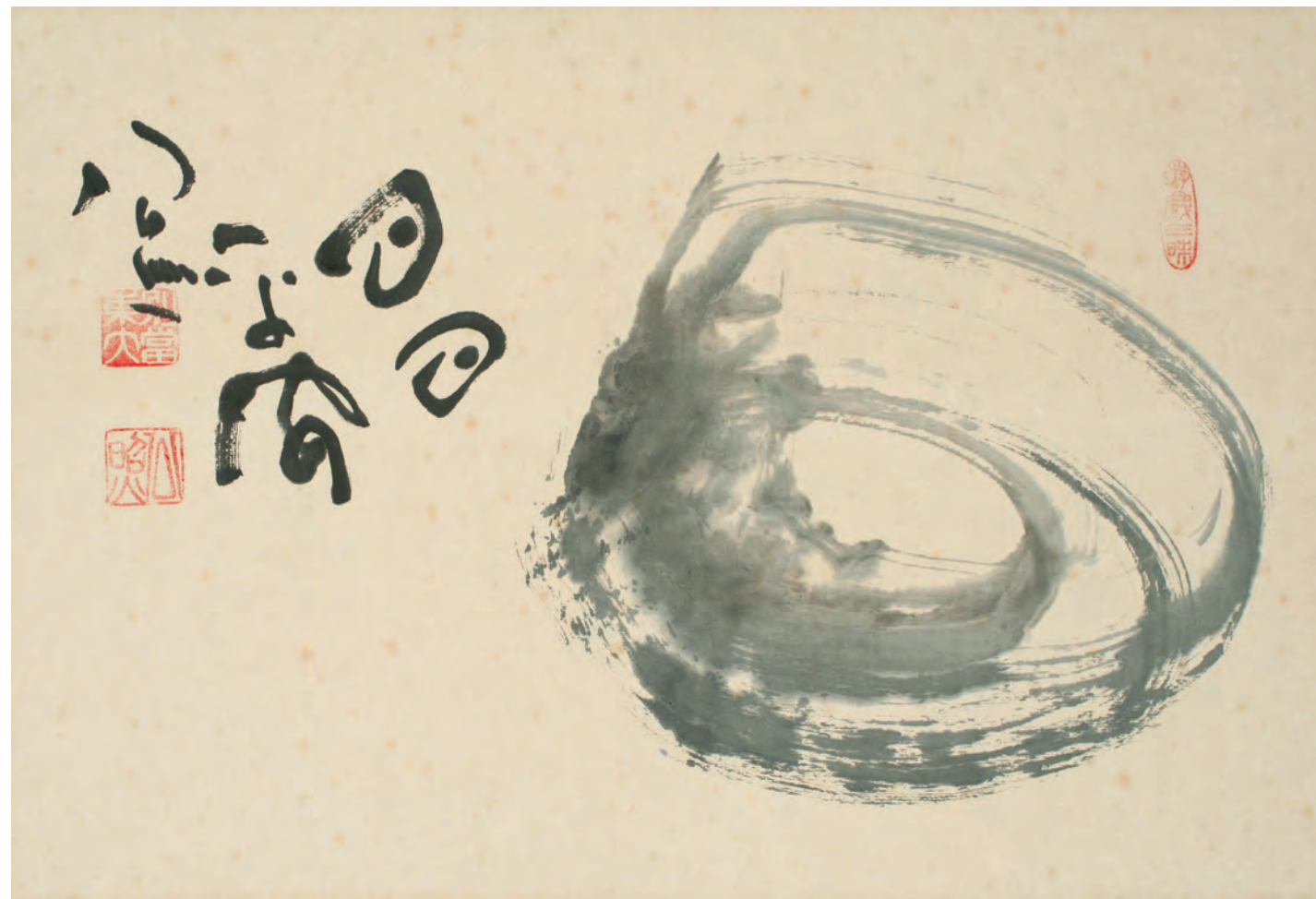
Nihonga
 signed: *Inshō saku*
 seal: *Kōbijin*
 colours on silk, 54.6 x 71
 (compare # 79-2)

Inshō was one of the first abstract painters in Japan. His abstract works shook Japan, and he had important exhibitions in Paris, Turin and New York. But being well-trained, he was also an excellent *Nihonga* painter.

61.
Mochizuki Seihō (1886-1931)
Young tiger acting like the well-known Hachikō, the little dog who endlessly waited for its deceased owner

Nihonga
 signed: *Seihō*
 seal: *Seihō gain*
 sumi and brown on paper, 134 x 50





Jitsu jitsu Heian
Day in day out in Kyoto

62.
Shimizu Kōshō (1911-1999)
Ensō

Zenga
signed: *Kōshō*
seal: *Bettō Tōdai* and *Kōshō*
sumi on paper, 29 x 42.2
signed box
(compare # 63)



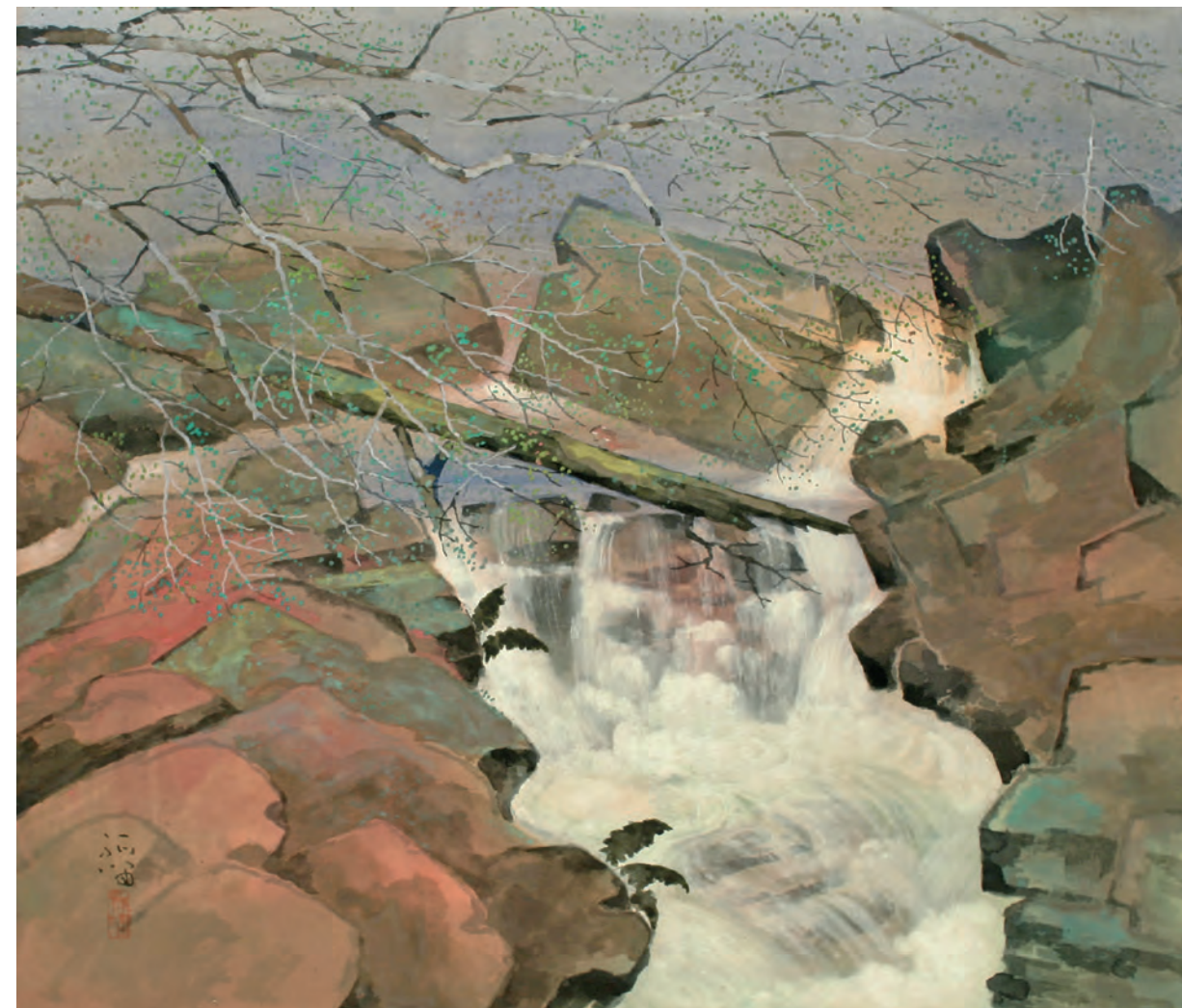
63.
Shimizu Kōshō (1911-1999)
Getsu iji, Moon

Zenga
signed: *Kōshō*
seal: *..butsu*
sumi on paper, 33.8 x 34.6
signed double box
(compare # 62)



64.
Shōbun (20th century)
Tsunami

Modern
seal: *Shōbun*
colours on paper, 44.7 x 49.2



65.
Hama Kosho (1894-1990)
Mountain stream

Modern
signed: *Kosho*
seal: *Kosho*
colours on silk, 43.5 x 51.4



66-1. Tanomura Chikuden (1777-1835)

Hanaire, vase - Sometsuke sansui, blue-and-white landscape

Bungoyaki

signed: *Chikuden sei*

In the eighth month of the autumn of 1832

Wheel-turned beige and grey *gohonde* earthenware from *Bungo* with a dark blue *tetsu-e* underglaze painting of a landscape, 14.5 x 30.5

The vase was sold in auction on October 9, 1919 for ¥ 1.055

Chikuden ranked high among the first of the *bunjin Nanga* painters. He was devoted to the kind of tea ceremony known as *bunjincha*. His most important pupil and adopted son Tanomura Chokunyū (# 71-1) carried on his legacy throughout the 19th and early 20th century.

66-2. Matsumura Keibun (1779-1843) & Kiyomizu Rokubei II (1790-1860)

Mokōzuke, In one's presence

Set of 5 flower-decorated tea cups

Awatayaki

signed: *Keibun* and *Kaō*

Beige brown fine crackled glazed *Kyōyaki* with a *tetsu-e*, iron oxide underglaze decoration, ø 10,3 x 6,5

Authorised in March 1940 by Kiyomizu Rokubei V (1875-1959)

(compare Keibun # 17)

Throughout the 19th century there have always been good relationships between the potters and the *Maruyama-Shijō* painters of Kyoto.



67. Yamamoto Baiitsu (1783-1856)

Machaki, set for green tea – Sansui, landscape

Bankoyaki

signed: *Baiitsu* and *kaō*

seal: *Banko*

Bankoyaki, gold-decorated grey luxurious stoneware

Kyūsu (teapot) ø 10.8 x 8.8 - *yuzamashi* (cooler) ø 11.1 x 4

chawan (tea cup) ø 6.6 x 3.9

Baiitsu was a *Nanga* painter from Nagoya, who lived in Kyoto, where he became a fanatical devotee of *bunjincha*.

He produced the utensils for his own tearoom.

Bankoyaki is a traditional ceramic technique using white clay. The first *Bankoyaki*, luxurious tea ware, was made in 1736 by the wealthy amateur potter Numami Rōzan (1718-1777) in Yokkaichi in Mie Prefecture.



*The fleeting spring...
do they fall in haste
not to lag behind?
Here at Mount Oshio –
mountain cherry blossoms.*

(Rengetsu 402)

68-1. Ōtagaki Rengetsu (1791-1875)

**Horitake-bushi-te kyūsu -
teapot with bamboo handle**

Kyōyaki

signed: *Rengetsu*

c. 1866

White glazed hand-shaped *kyōyaki*, with a self-incised *waka* poem,
ø 10 x 6.3 (12 x 12)

Authorised in 1971 at the Jinkō-in by Shin'en.

It is illustrated in *Rengetsu* (Kodansha 1971, # 67)

(compare Rengetsu # 27, 68-2, 69-1 and 69-2)

*Seeing green willows
sway gently
at the beginning
of a long imperial reign...
the first wind of spring.*

(Rengetsu 78)

68-2. Ōtagaki Rengetsu (1791-1875)

Gaerukyūsu - frog teapot

Kyōyaki

signed: *Rengetsu*

Gold-decorated handshaped *kyōyaki*.

Pink crackled glaze with a gold overglaze inscription,

ø 8.5 (11 x 10) x 5.5

(compare # 27, 68-1, 69-1 and 69-2)



*Our young bamboo
piling up happy knots
year upon year –
its tips reaching high
a paragon to us.*

(Rengetsu 304)

69-1. Ōtagaki Rengetsu (1791-1875)

Small vase - Our young bamboo

Kyōyaki

signed: *Rengetsu*

Lotus-formed and hand-shaped *kyōyaki*, ø 8 x 5.4

Authorised at the Jinkō-in by Awadaguchi Hōin Kōen

(compare # 27, 68-1, 68-2 and 69-2)

*[An old tanuki]
foraging for sake?
Perhaps this is how
he passes the leisure hours
on a rainy night.*

(Rengetsu 278)

69-2. Ōtagaki Rengetsu (1791-1875)

**Tokkuriki, sake bottle - Tanuki amayadori,
tanuki taking shelter from the rain**

Kyōyaki

signed: *Rengetsu*

Hand-shaped light brown crackled *kyōyaki* with a dark brown

tetsu-e, iron oxide painting, ø 6.5 x 10.5

(compare # 27, 68-1, 68-2 and 69-1)

The words 'An old tanuki' are not written, but painted.

**70-1. Ryōkan Taigu (1757-1831)*****Natsu chawan, summer tea bowl - grasses***signed: *Ryōkan*Hand-shaped earthenware with a light blue glaze *kyōyaki*,

ø 14,5 x 5,4

The priest Ryōkan is widely regarded as a saint. He lived as a hermit and is best known as a poet and calligrapher.

Everything is subtle about this bowl, including its Korean feel.

70-2. unii Ōbun (1833-1887)***Natsu chawan, summer tea bowl - Hototogisu, cuckoo****Akarakuyaki*signed: *Kanchū oite Dai-Hakurankai shoku Ōbun sha* with *kaō*seal: *Gosho-Nai Dai-Hakurankai shoku rakutō tōkōzō oite*

1871

Wheel-turned red *raku* with a black, *tetsu-e* underglaze painting,

ø 14,5 x 5,5

Ōbun was a descendant of Maruyama Ōkyo (# 7) and fifth head of the Maruyama School. He made this *chawan* in commemoration of the Gosho-Nai Dai-Hakurankai (Exhibition of Pottery at the Imperial Palace, Kyoto).

**71-1. Tanomura Chokunyū (1814-1907)*****A pair of tokkuri, sake bottles for celebrations,****Kyōyaki*signed: *Chokunyū sanjin jinen hachijū* (80 years old)

1893

Fine crackled beige *kyōyaki*, with a black underglaze inscription.

ø 8 x 18,5

Chokunyū became a pupil of Chikuden (# 66-1) when he was nine years old. He inherited his master's love for the tea ceremony and became a pivotal figure in *sencha*-loving circles in Kyoto and Osaka, where he founded the Seiwan Chakai, Blue Bay Tea Society.

71-2. Ikegami Shūho (1874-1944)***Kashibachi, Fruit bowl - Kochō, butterflies****Rakuyaki*signed: *Shūho sakuji*

Spring of 1932

Fine crackled beige *rakuyaki*

with coloured underglaze paintings of butterflies,

ø18,5 x 7,4

Signed box



72-1. Tomioka Tessai (1837-1924)
Chawan, tea bowl - Momo, peaches

Kyōyaki

signed: *Tessai Gaishū*

seal: illegible

Grey crackled *kyōyaki* with a coloured over- and underglaze painting of peaches,

ø 13.5 x 7

Box inscribed by Tessai's pupil Andō Kōsei (1862-1939)

(compare # 29, 30, 72-2 and 73-1)

*Poling through water,
the flowers in full bloom.*

72-2. Tomioka Tessai (1837-1924)
Akaraku chawan, tea bowl - Rafter

Akarakuyaki

signed: *Tessai with kaō*

Red *raku* with black *tetsu-e* underglaze painting

ø 12 x 7.7

(compare # 29, 30, 72-1 and 73-1)



73-1. Tomioka Tessai (1837-1924)
& Tomioka Haruko (1847-1940)

Jibachi, porcelain bowl - Ume, plum blossom

Shie sen shijin

White (i.e. undyed) clothing gets contaminated by dust.

Kyōyaki

signed: *Tetsu sanjin* and *Haruko zō*

Hand-shaped grey *kyōyaki*

with an underglaze painting,

ø 15.7 x 6.8

Box signed by both Tessai and Haruko

(compare Tessai # 29, 30, 72-1 and 72-2)

Shie sen shijin means that the white blossom of the Japanese apricot will be stained by its pollen.

The painting and the bowl are both equally raw.

Haruko was a poet and a potter. She married Tessai in 1872.

73-2. Nakajima Kahō (1866-1939)
& Takahashi Dōhachi VI (1881-1941)

Set of 5 haiga tea bowls

Kyōyaki

signed: *Kahō sha -Kahō sho*

seal: *Dōhachi*

Grey *gohonde kyōyaki*

with *tetsu-e* underglaze paintings,

ø 9.7 x 8.2

Box signed by Dōhachi

(compare Kahō # 55 and Dōhachi VI # 75)

Kahō studied works of the *haiga* genre.

For this set of tea bowls he used his own unmistakable *haiga* style.

*There he is again
the cormorant that
disappeared from my sight
right in front of my nose (Buson)*

*The sixth month
Clouds surround its peak
Mount Arashi (Bashō)*

*Hunting for mushrooms
Leaves of an unknown tree
Stick to them (Bashō)*

*I went alone
To someone who is alone
Winter moon (Yahanō)*

*Like tearing silk
The shrillness of the biwa's
melody
The voice of autumn (Yahanō)*



*Furō mannen, Perennial youth
for ten thousand years*

**74-1. Yamamoto Shunkyo (1871-1933)
& Miura Chikusen II (1882-1920)**

**Set of two square kashibachi, bowls for sweets -
Chishō, Pine shoots**

Kyōyaki

signed: *Shunkyo saku* and *Chikusen kan sei*

Sometsuke (Seikaji). Translucent blue-and-white porcelain with a

hand-painted cobalt blue underglaze decoration, □ 13.5 x H10.5

Box signed by both potter and painter

(compare Shunkyo # 40 and 74-2)

**74-2. Yamamoto Shunkyo (1871-1933)
& Kiyomizu Rokubei V (1875-1959)**

Kashibachi, cake bowl - Bara-zu, Rose

Kyōyaki

signed: *Shunkyo saku*

seal: *Kiyo*

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

of a rose shaped in crackled slip, ø 20 x 12

Box signed by both potter and painter

(compare Shunkyo # 40 and 74-1)



**75. Kawakita Kahō (1875-1940)
& Takahashi Dōhachi VI (1881-1941)**

**Set of 10 futamono, covered bowls
Shiki sōka, Flowers of the four seasons**

Kyōyaki

signed: *Kahō hitsu* and *Kachūtei rokusen Dōhachi zō*

Sometsuke (Seikaji) - Translucent blue-and-white porcelain

with hand-painted cobalt blue underglaze decorations

ø 12 x 7.2

Box signed by both potter and painter

(compare Dōhachi VI # 73-2)



**76-1. Yamada Kōun (1878-1956)
& Seizan (dates unknown)**

Chawan, tea bowl - Fugaku, Mount Fuji

Kyōyaki

signed: *Kōun*

seal: *Seizan*

Wheel-turned beige *kyōyaki* with a brown *tetsu-e* underglaze painting, ø 11 x 7.4

Box inscribed in 1901

**76-2. Takeuchi Seihō (1864-1942)
& Konnichi'an (dates unknown)**

Izusuzu chawan, tea bowl - Kamijiyama

cryptomeria along the way through the hills to Ise

Isuzuyaki

seals: *[Sei]hō, Isuzu [gawa] yaki*

Light brown crackled *Isuzuyaki* with a black underglaze painting of Ise cryptomeria, ø 12.4 x 6.7

Box signed by Konnichi'an, the head of the Isuzu kiln (compare Seihō # 77-1)

Seihō, another pupil of Bairei (# 32) was a flamboyant virtuoso, who became one of the most popular painters of Kyoto. It seems that he experimented with Konnichi'an of the Isuzu kiln on this subject. Some other *chawan* are known for which they used different materials. The Isuzu kiln was founded in 1910 on the banks of the river Isuzu in Ise.



Sennari; all just happy friends from each other.

**77-1. Takeuchi Seihō (1864-1942), Yagi Issō, (1894-1973),
& Nakamura Ganjirō II (1902-1983)**

Six-cornered kashiki, bowl for sweets - Sennari, Gourd

Kyōyaki

signed: *Seihō & Ganjirō*

seals: *Hō* and *Sō*

In the early winter of 1918

Grey crackled glazed *kyōyaki* with an underglaze painting, ø 21,7 (20,7) x 8,9

Box signed by Issō (potter), Sennari, a special kind of gourd

Gassaku (collaborative work) bowl by Seihō, the painter, Issō, the potter, and Ganjirō, a famous *Kabuki* and film actor. (compare Seihō # 76-2)

**77-2. Kawai Gyokudō (1873-1957)
& Jun'ichi (dates unknown)**

Kashibachi, Bowl - Suzuki grass

Rakuyaki

signed: *Gyokudō* and *Jun'ichi zō*

Brown hand-shaped earthenware with a black-and-white underglaze painting,

ø 20 x 10,5

(compare Gyokudō # 53)

A kind of work by Gyokudō that you do not often see – bold and poetic at the same time.



**78-1. Takebe Hakuho (c. 1850-1920)
& Miura Chikusen III (1900-1990)**

**Futa kōro - Lion-lidded incense burner -
Nadeshiko, carnation**

Kyōyaki

signed: *Hakuho with kaō & Chikusen sei*

Sometsuke (Seikaji) - Translucent blue-and-white
porcelain with hand-painted cobalt blue underglaze
decoration, ø 10 x 9.5

Box signed by both potter and painter

Hakuho was the son and pupil Nishiyama Hōen (# 21).

Works by Chikusen III are rare because he was only ac-
tive for a short time, from 1921 until 1931. His pottery
is therefore usually quite expensive (not this incense
burner, of course).

**78-2. Ikai Shōkoku (1881-1939)
& Yamasawa Shōkō (II?)**

**Teaburi, Handwarmer, small brazier -
Chidori, plovers**

Kyōyaki

signed: *Shōkoku ga*

seal: *Shōkō*

Cream earthenware with an underglaze painting, ø
23.5 x 17.7

Box signed by both potter and painter

This teaburi is a big and a really good and rare piece
of pottery.

**79-1. Yamada Kaidō (1868-1924)
& Miura Chikusen I (1854-1915)**

Kashibachi, fruit bowl - Bōtan, peony

Kyōyaki

signed: *Kaidōjin shai*

seal: *Heian Chikusen sei*

Sometsuke (Seikaji) - Translucent blue-and-white
porcelain with hand-painted cobalt blue underglaze
decoration, ø 17.7 x 9

Box signed by both potter and painter

Kaidō was an important Nanga figure in Kyoto
during the first quarter of the 20th century.

**79-2. Dōmoto Inshō (1891-1975)
& Morino Kakō (1899-1987)**

Hanaire, flower vase - Kōbai, red plum

Kyōyaki

signed: *Inshō and Yoshimitsu*

Sometsuke (Seikaji) - Translucent blue-and-white
porcelain with hand-painted cobalt blue underglaze
decoration, ø 12 x 28

Box signed by Inshō

(compare Inshō # 60)

Morino Kakō was son of a ceramist. He became a
Nihonga painter, but returned to pottery in 1963.





**80-1. Kawabata Kohaku (born 1903)
& Murata Kisui (dates unknown)**

Kashibachi, fruitbowl - Akatake, red bamboo

Kyōyaki

signed: *Kohaku*

seal: *Kisui*

Wheel-turned white-glazed earthenware
with red overglaze painting, ø 19.5 x 8.8

Box signed by both potter and painter

Kohaku, though not very famous, produced a truly smashing bowl.

**80-2. Umezaki Shujaku (1896-1969)
& Ōtsu fu Hanadō (I or II)**

Kashibachi, fruitbowl - Ran, orchids

Kyōyaki

signed: *Shujaku* and *Hanadō*

Sometsuke (Seikaji) - Translucent blue-and-white porcelain with a
hand-painted cobalt blue underglaze decoration, ø 18.6 x 9.4

Box signed by both potter and painter

Just as wonderful as Kohaku's bowl (# 80-1), but for completely
different reasons.

Japanese painting styles

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

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

Maruyama A painting style developed by Maruyama Ōkyo, em-
phasizing the artists study of and response to nature (*Shaseiga*).

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

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

(Neo-)Rimpa Decorative painting style.

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

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

Further reading

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And don't forget the internet.