

# SHIN-HANGA

NEW PRINTS FOR A MODERN ERA

新版  
画

*Prints & Paintings from a Los Angeles Collection*



ANASTASIA VON SEIBOLD  
JAPANESE ART 日本美術







# SHIN-HANGA: NEW PRINTS FOR A MODERN ERA

*Prints & Paintings from a Los Angeles Collection*

**29 OCTOBER - 4 NOVEMBER 2024**

## **EXHIBITION LOCATION**

Sotheby's  
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London  
W1A 2AA

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## SHIN-HANGA: MODERN PRINTS FOR A NEW ERA

*Shin-hanga* ['new prints'] is the term given to a genre of prints made in the 20th century that employed the traditional Japanese *hanmoto* printmaking system, but in an updated, 'new' style. This traditional system of production which had been the norm since the late 17th century in the production of Edo period *ukiyo-e*, comprised a publisher who would finance the project, commissioning designs from the artist and then hiring professional block carvers and printers to produce the work.

As Japan raced to modernise during the Meiji period (1868-1912), one publisher in particular - the energetic and shrewd Watanabe Shozaburo (1885-1962), realised during the early years of the 20th century that the Japanese woodblock printing industry was declining as tastes changed and more efficient printing technologies were introduced. Passionate about *ukiyo-e*, the young Watanabe made it his mission to revive the artform, establishing a studio of skilled block carvers and printers who produced reproductions of classic 18th century *ukiyo-e*, replicating and preserving almost-lost printing techniques. However, Watanabe soon developed this further into a movement to revive *ukiyo-e* as a new genre - *shin-hanga*, a term he coined in 1915. He sought out a group of young Japanese artists who were influenced by Western art, as well as Westerners who travelled to Japan and were influenced by Japanese art - who were able to combine tradition and modernity in their work, thereby producing prints using traditional techniques yet in a modern style. In the production of the prints Watanabe demanded a high level of craftsmanship from his block carvers and printers, which was a characteristic of traditional printing.

At first Watanabe approached already successful artists trained in Western styles including Yoshida Hiroshi (1876-1950) and Hashiguchi Goyo (1880?-1921). However, being too well accustomed to the ideals of self-expression, they found Watanabe's methods constricting and both artists parted ways with Watanabe in order to publish their own works. Watanabe found better collaborative success with artists who were both starting their careers and also those who had a background in the traditional apprenticeship system, including Ito Shinsui (1898-1972), Kawase Hasui (1883-1957) and Shiro Kasamatsu (1898-1991), all of whom studied with Kaburaki Kiyokata (1878-1972). Another artist with whom Watanabe enjoyed a successful collaboration was Ohara Koson (1877-1945) who specialised in *kacho-e* (flower-and-bird pictures).

Although somewhat unusual at the time, Watanabe was comfortable dealing with foreigners, which led him to artists such as Charles Bartlett (1860-1940) and Elizabeth Keith (1887-1956), in which he saw huge potential in their fresh drawings and watercolours.

Works by many of these artists are presented in this exhibition and the majority of the works were produced with Watanabe.

## KAWASE HASUI (1883-1957)

Regarded as one of the great Japanese landscape artists of the twentieth century, Kawase Hasui aspired to be an artist from a young age but due to family circumstances it was not until 1908 (age 25) that he requested an apprenticeship with Kaburaki Kiyokata (1878-1972). Considered too old to apprentice, he was rejected and temporarily studied Western art at Hakubakai Aoihashi Western Painting Research Institute. However, he was finally accepted as Kiyokata's pupil in 1910, aged 27. In 1918 Hasui attended an exhibition where he saw the woodblock landscape series by Ito Shinsui (1898-1972) *Eight Views of Omi Province* which influenced him greatly, and he developed an interest in woodblock printing. He applied to Watanabe Shozaburo to be a *fukei-ga* (landscape) artist, beginning a long collaboration between the two. He also did limited work for several other publishers including Doi Sadaichi and Sakai-Kawaguchi.

A pivotal moment came with the Great Kanto earthquake and fire of 1923, when Hasui's house and Watanabe's shop in Kyobashi were destroyed. Hasui's 188 sketchbooks, along with the majority of his prints and woodblocks were lost. However, as Tokyo began to recover, Hasui started travelling once again for sketching, and Watanabe also worked to rebuild his business.

Hasui's landscapes convey a tranquil beauty imbued with Japanese tradition. Architectural details of temples, castles and dwellings are keenly rendered, or bucolic scenes from around Japan sympathetically depicted. To these compositions compelling atmospheric conditions were often added, such as falling snow or rain, to romanticise the scene and dramatise the mood. Often placing seemingly insignificant figures within monumental landscapes – through which the viewer can imagine him or herself, as well as conveying the monumental nature of the scene. Also a master of capturing the interplay of light and shadow – setting his scenes at different times of day and using shading and colour to convey shadows cast by moonlight, or the brightness of the sun on a spring day.

### 1

#### Kawase Hasui (1883-1957)

#### *Kozu, Osaka, from the series Souvenirs of Travel, Third Series (Tabi miyage dai sanshu)*

Woodblock print, 1924

Signed: *Hasui*, artist's seal: *Kawase*

Dated: Taisho 13 (1924)

Publisher: Watanabe Shozaburo (Hotei seal 'C', consistent with printing 1927-32)

Vertical *oban*: 38.4 x 25.4 cm. (15½ x 10 in.)

From 1924 to 1929 Hasui worked on the series *Souvenirs of Travel, Third Series*, completing twenty-nine print designs of views from throughout Japan.

Night has fallen at the Kozu Shrine and shadows are cast by the moonlight. A single star pierces the night sky and the Osaka city lights twinkle in the distance below. Hasui realistically rendered the details of the shrine building including the roof and architectural supports, along with the stone balustrade and pathway. To this he adeptly imbued the scene with the mood and atmosphere of a moonlit night through his keen observation of light and shadow.





大垣之塔

大正十一年

水

版元波遊版畫店

## 2

**Kawase Hasui (1883-1957)**

***Tenno-ji Temple in Osaka (Osaka Tenno-ji), from the series  
Souvenirs of Travel, Third Series (Tabi miyage dai sanshu)***

Woodblock print, 1927

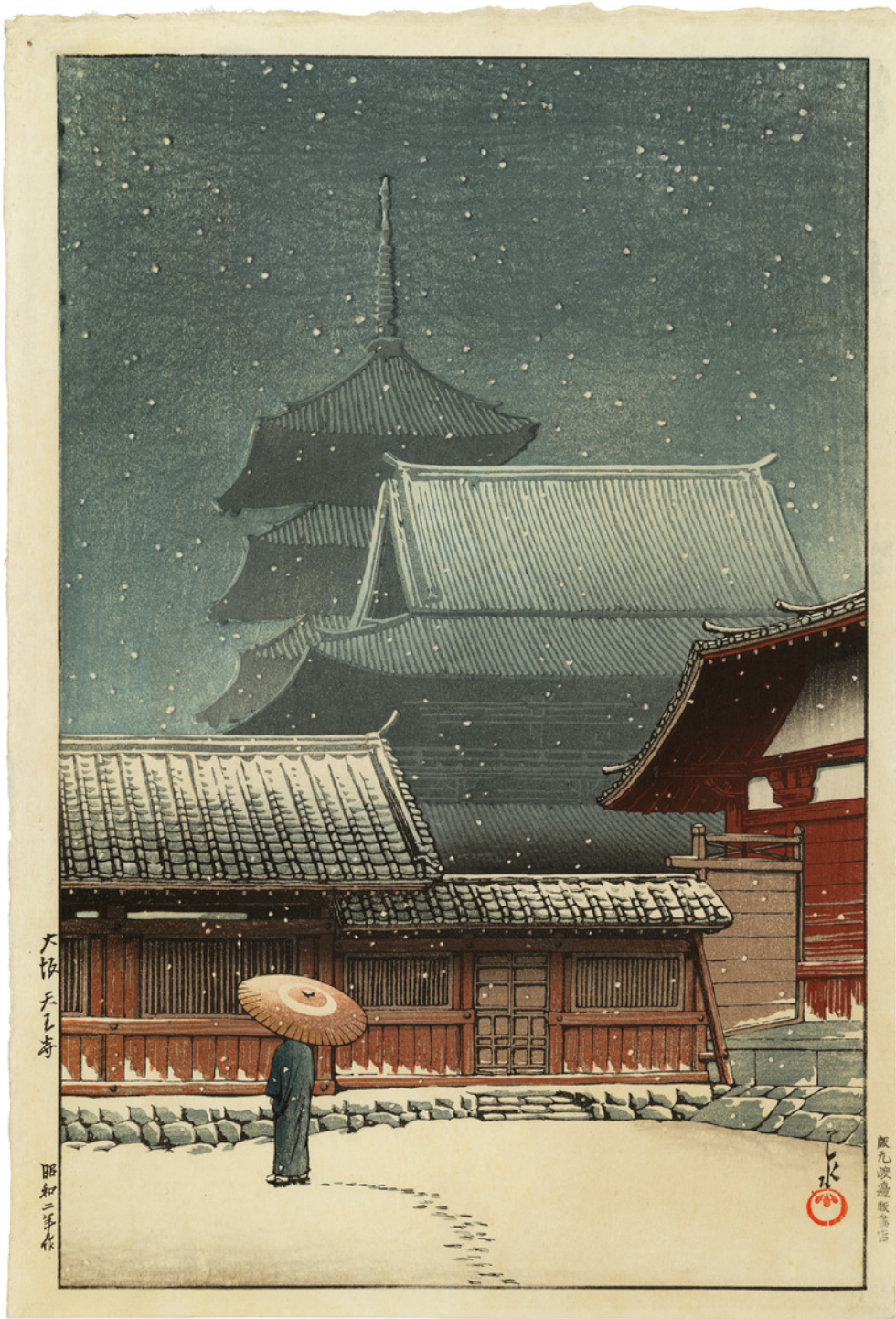
Signed: *Hasui*, artist's seal: *Kawase*

Dated: Showa 2 (1927)

Publisher: Watanabe Shozaburo (Hotei seal 'C',  
consistent with printing 1927-32)

Vertical *oban*: 38.7 x 26.3 cm. (15¼ x 10⅝ in.)

A solitary figure with a parasol wanders through the precincts of the Shitenno-ji [lit. Temple of the Four Heavenly Kings] in Osaka. The figure pauses in front of the vermillion corridor of the temple directly ahead. Snow falls heavily, shrouding the temple's main hall (*kondo*) and receding five-storied pagoda beyond in a progressively darkening grey haze. Hasui's abilities as a great observer of architecture are evident here. He skilfully rendered ornate and intricate details, such as the complex bracket systems (*tokyo*) and curved eaves of the shrine and temple structures with fine detail. The solitary figure adds a poignancy to the nocturnal setting, conveying a nostalgia for a Japan which had by this time had already changed significantly.



大板  
天乙寺

昭和二年作



版元  
渡邊  
散書  
店



### 3

Kawase Hasui (1883-1957)  
*Dawn at Beppu (Beppu no asa)*, from the  
series *Souvenirs of Travel, 3rd Series*  
(*Tabi miyage dai sanshu*)

Woodblock print, 1928

Signed: *Hasui*, artist's seal: *Kawase*

Dated: Showa 3 (1928)

Publisher: Watanabe Shozaburo

(Hotei 'B' seal - earliest type of Watanabe  
seal for this design, consistent with  
printing 1924-30)

Vertical *oban*: 38.7 x 26 cm. (15¼ x 10¼ in.)



別、月乃夜

昭和三年作

水月堂







4

**Kawase Hasui (1883-1957)**  
***Snow at Hie Shrine (Shato no yuki [Hie jinja])***

Woodblock print, 1932

Signed: *Hasui*, artist's seal: *Kawase*

Dated: Showa 6 (1932), New Year's Day

Publisher: Watanabe Shozaburo (Hotei seal 'A', consistent with printing 1945-57 (lifetime, post-war printing))

Vertical *oban*: 37.8 x 26.2 cm. (14 $\frac{7}{8}$  x 10 $\frac{3}{8}$  in.)

5

**Kawase Hasui (1883-1957)**  
***Shiba Park, Tokyo***

Woodblock print, 1953

Signed: *Hasui*, artist's seal: *Kawase*

Publisher: Watanabe Shozaburo, for the Pacific Transport Lines, Inc., 1953

Horizontal *oban*: 25.9 x 38.5 cm. (10 $\frac{1}{4}$  x 15 $\frac{1}{8}$  in.)

## 6

**Kawase Hasui (1883-1957)**

***Evening Moon at Itako (Itako no yuzuki)***

Watercolour on paper

Date: *circa* 1950

Signed: *Hasui*

Sealed: *Hangado*

47.8 x 36.2 cm. (18 $\frac{3}{8}$  x 14 $\frac{1}{4}$  in.)

An original watercolour of a calm moonlit-evening scene of boats moored at the water's edge alongside the town of Itako, present-day Ibaraki Prefecture. Hasui has captured the atmosphere of the scene with a skilful use of colour to depict the moon reflecting in the dark green water in which the reflections of the trees, boats and buildings also ripple gently. A lone elderly woman makes her way along the path beside the boats carrying a basket of what could be *daikon* vegetables. As can be Hasui's trademark, the inclusion of a solitary figure adds an emotional depth to the work.

The painting is based upon the print *Evening at Itako (Itako no yu)*, published by Sakai-Kawaguchi in 1930, an impression of which is in the collection of The Museum of Fine Arts, Boston, accession no. 49.709. The print has some slight compositional differences including a small child walking with the old woman as well as clothes hanging out to dry along the pathway, but the freedom allowed by paint and brush in the present work has given Hasui the opportunity to show off his ability to convey the mood of the scene with a highly perceptive use of colour, imbuing the painting with a depth which is slightly lacking in the printed version.

Aside from Hasui's sizeable print output extant today, various types of hand-executed works by him also exist. One type are watercolours which were preliminary paintings for a print designs, which would be based upon sketches made usually in pencil in Tokyo or on travels around Japan (and on one occasion to Korea). However, such works were often sketched outside and on location, or soon afterwards, and are not the type of large-scale finished work presented here. This type of larger painting would more likely have been created for exhibition purposes, or on request by a collector who admired his prints, as a means to supplement his income.

Other Hasui watercolours can be found in various international museum collections including the collection of the National Museum of Asian Art, Washington and the Edo-Tokyo Museum.





湖岸夕月



## 7

**Kawase Hasui (1883-1957)**

***Spring at Matsuyama Castle (Matsuyamajo no haru)***

Watercolour on paper

Date: 1950s

Signed: *Hasui*

Sealed: *Hangado*

49.3 x 37.7 cm. (19 $\frac{3}{8}$  x 14 $\frac{7}{8}$  in.)

A father, mother and young child are about to disappear out of sight around the corner at the base of the dry-stone walls (*ishigaki*) of Matsuyama Castle, in the city of Matsuyama in Ehime Prefecture. Visiting the castle on a spring day, the figures are dwarfed by the large wood structure of the Tonashimon (lit. 'doorless gate') and the steep stone wall of the castle on the left. Blossoming cherry trees spread high against the clear blue sky and a patch of bright green grass covers the top of the lower wall on the right.

Hasui accurately depicts the imposing side of the castle structure and wood construction of the Tonashimon gate. Rather than depict the castle from a more conventional angle, he focuses on this side pathway leading up to the gate, leaving the main parts of the castle to the imagination. Through his lively use of colour, especially green, pink and blue, alongside the rich yet muted tones of brown and grey for the shadowy gate, walls and pathway, the emphasis shifts to the feeling of a fresh spring day being fleetingly enjoyed by visitors.

This painting is based upon the print Full moon over Matsuyama castle (*Matsuyamajo meigetsu*), published by Watanabe in December 1953. The same scene is depicted with some differences. The print is an evening scene which despite the moon is significantly darker and more shadowy. The figures are reduced in number to a kimono-clad couple who appear to have paused to admire the cherry blossoms.



松山城之岩

己卯





8

**Kawase Hasui (1883-1957)**  
***Dahlias (Dariya)***

Woodblock print, 1940

Signed: *Hasui*, artist's seal: *Kawase*

Publisher: Watanabe Shozaburo

(Hotei seal 'G', consistent with printing 1934-41)

Vertical *oban*: 40.2 x 27.4 cm. (15 $\frac{7}{8}$  x 10 $\frac{3}{4}$  in.)

9

**Kawase Hasui (1883-1957)**  
***Cherry Blossoms at the Shirakawa Castle Ruins***  
***(Shirakawajoshi no Sakura)***

Woodblock print, 1946

Signed: *Hasui*, artist's seal: *Kawase*

Dated: Showa 21 (1946)

Publisher: Watanabe Shozaburo

(Hotei 'A' seal, consistent with printing 1945-57)

Horizontal *oban*: 39.2 x 26.3 cm. (15 $\frac{3}{8}$  x 10 $\frac{3}{8}$  in.)



**10**  
**Takahashi Shotei (Hiroaki) (1871-1945)**  
***Thunderstorm at Tateishi (Tateishi no raiu)***

Woodblock print, 1925

Sealed: *Shotei*

Publisher: Watanabe Shozaburo

*Mitsugiri-ban*: 37.8 x 17.3 cm. (14 $\frac{1}{8}$  x 6 $\frac{3}{4}$  in.)

Takahashi Shotei (also known as Hiroaki) was one of the *shin-hanga* movement's first emblematic artists, beginning to draw print designs for Watanabe Shozaburo in 1907. Despite much of his work and woodblocks being destroyed by the Great Kanto earthquake in 1923, he continued to create another 250 prints in the *shin-hanga* style.



## 11

**Kasamatsu Shiro (1898-1991)**  
***Gokokuji Temple Bell Tower (Clear Weather after Snow)***  
***(Gokokuji Shoro (yuki bare))***

Woodblock print, 1933

Signed: *Shiro*, with artist's red seal

Dated: Showa 8 (1933), March

Publisher: Watanabe Shozaburo (Hotei 'D' seal,  
consistent with printing 1929-42)

Vertical *oban*: 39 x 26.4 cm. (15% x 10% in.)

Kasamatsu Shiro was born in Tokyo in 1898. He became a pupil of Kaburaki Kiyokata (1878-1972) alongside fellow artists Ito Shinsui and Kawase Hasui. He was noticed by Watanabe Shozaburo who saw potential in his landscape work, commissioning his first print from him in 1919. He went on to produce prints regularly for Watanabe until after World War II.

## CHARLES W. BARTLETT (1860-1940)

Born in Dorset, England in 1860, Charles Bartlett developed an interest in drawing from an early age. In 1883 (aged 23) he was accepted into the royal Academy in London where he studied for three years. Following a few years in Paris working as an artist, he returned to England in 1889 and married Emily Frances Tate in 1890. Emily's death in 1891 during childbirth, along with the death of their child affected him greatly and he spent time travelling in Europe with his friend and artist, Frank Brangwyn (1867-1956). Finally returning to London in 1898 he met and married Catherine (Kate) of Glasgow and in the subsequent years they lived in Devon and Charles developed an interest in printmaking.

In 1913 Charles and Kate set out on a trip around the world, visiting Ceylon (now Sri Lanka), India, eventually arriving in Yokohama, Japan in 1915. He filled numerous sketchbooks with drawings and watercolours during these travels. While in Japan Charles began to experiment with the *ukiyo-e* process and through Kate's good friend, Elizabeth Keith, Charles met Watanabe Shozaburo. On the lookout for new talent in his endeavour to revive woodblock printing, the astute Watanabe saw the potential of Bartlett's drawings and watercolours, especially of India and Ceylon which he felt would remind potential clients of their travels or might inspire them to visit famous and exotic places.

In 1916 twenty-two woodblock prints were produced with Watanabe using drawings and paintings from India, Ceylon and Japan, including two series each comprising six prints – *1st Series. India* and *2nd Series. Japan*. These prints were sold as a six-print portfolio with a cover designed by Bartlett and were also sold individually.

After travelling to Korea, in 1917 the Bartletts arrived in Honolulu where they settled permanently, although they continued to travel with trips to China, Japan and Java over the forthcoming years. Charles continued to produce prints with Watanabe with further scenes of India, Japan, China, Ceylon and Hawaii. His final print with Watanabe was issued in 1926, after which he carried on producing his own hand-coloured copper-plate etchings in Hawaii.

### 12

Charles W. Bartlett (1860-1940)

*Negishi. 1916, from the series 2nd Series. Japan*

Woodblock print, 1916

Signed in red-brown pencil: *Charles W. Bartlett*

Printed monogram: *CWB*

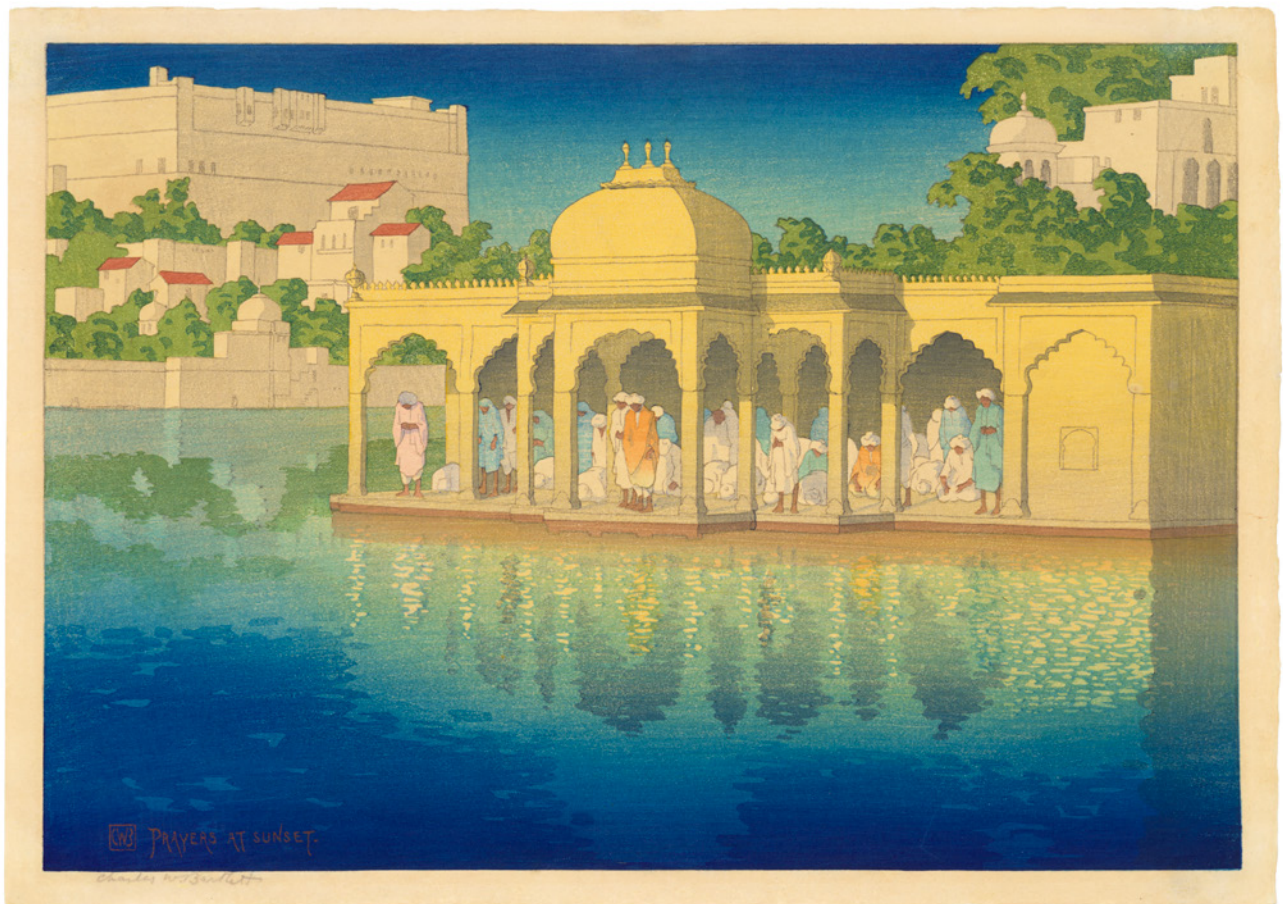
Copyright seal in red lower left inside the design

Publisher: Watanabe Shozaburo, seal at lower left margin

Vertical *oban*: 37.5 x 24.8 cm. (14¾ x 9¾ in.)







13

**Charles W. Bartlett (1860-1940)**

***Prayers at Sunset (also called Udaipur, India)***

Woodblock print, 1919

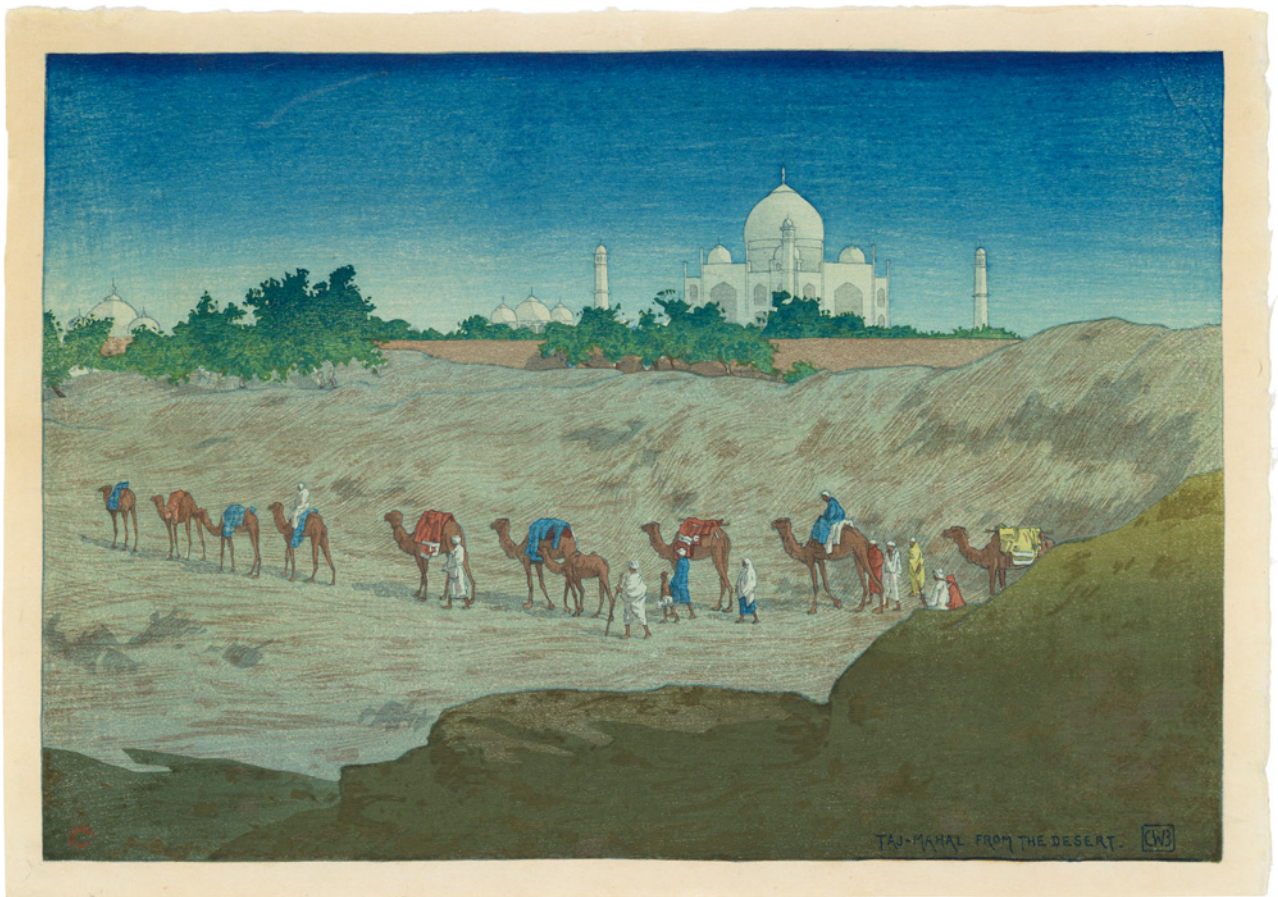
Signed in graphite: *Charles W. Bartlett*

Printed monogram: *CWB*

Publisher: Watanabe Shozaburo

28.9 x 41 cm. (11 $\frac{3}{8}$  x 16 $\frac{1}{8}$  in.)





14

**Charles W. Bartlett (1860-1940)**

***Taj-Mahal from the Desert***

Woodblock print; 1919, 'blue-grey/brown' variant  
 Signed in pencil: *Charles W. Bartlett (faint signature)*  
 Printed monogram: *CWB*  
 Copyright seal in red at lower left  
 Publisher: Watanabe Shozaburo  
 Horizontal *oban*: 27.9 x 39.6 cm. (11 x 15 $\frac{5}{8}$  in.)

*Taj-Mahal from the Desert* was printed as several colour variants: an olive-green variant; an olive-green/brown variant; and a blue-grey/brown variant with a blue-grey and brown hillside in the middle distance (as here).

15

**Charles W. Bartlett (1860-1940)**

***Jaunpur, India***

Woodblock print, 1920, 'early morning' variant  
 Signed in graphite: *Charles W. Bartlett*  
 Printed monogram: *CWB*  
 Publisher: Watanabe Shozaburo  
 Vertical *oban*: 39.5 x 27.5 cm. (15 $\frac{1}{2}$  x 10 $\frac{7}{8}$  in.)

Three colour variants are known for this design: 'early morning' (as here) with a pink tonality; 'midday' with more pronounced sunlight on the stupa, radiant horizon, and yellow tone of the man's turban; and 'moonlight' with an overall deep blue tone. See Richard Miles and Jennifer Saville, *A Printmaker in Paradise: The Art and Life of Charles W. Bartlett*, (Honolulu Academy of Arts, 2001), p. 114.





THE GOLDEN TEMPLE  
AMRITSAR



16

**Charles W. Bartlett (1860-1940)**

***The Golden Temple Amritsar***

Woodblock print, 1925

Signed in black ink: *Charles W. Bartlett*

Printed monogram: *CWB*

Copyright seal in red at lower left

Publisher: Watanabe Shozaburo

27.8 x 40.4 cm. (11 x 15½ in.)

## ELIZABETH KEITH (1887-1956)

Elizabeth Keith was born in Scotland and made her first trip to Japan in 1915. What was initially intended to be a short visit of a few months to see her sister, turned into a stay of almost nine years. Basing herself in Tokyo, she travelled extensively, including visiting China, Korea and the Philippines - often visiting remote or inaccessible places to which few foreigners would venture and sketch local scenes and customs. On her return from a trip in 1919 she exhibited a group of watercolours at the Mitsukoshi department store where she met the visionary publisher Watanabe Shozaburo (1885-1962). Clearly impressed with her work, he encouraged her to have her watercolours made into woodblock prints. Watanabe went on to publish over sixty Keith woodblock prints over the years 1919 to 1936.

During her lifetime her prints were acquired by institutions including The British Museum, the Musée Guimet, Paris, the Honolulu Academy of Arts and the Museum of Art at the University of Oregon. In 1937 a member of the Japanese Imperial Household acquired a print at a sell-out exhibition of fifty-seven prints at the Daimaru Department Store, Kyoto. Then in 1937 the Beaux Arts Gallery in London held an exhibition of her work, and seven works were acquired by Queen Elizabeth The Queen Mother for the Royal Collection.

### 17

#### Elizabeth Keith (1887-1956)

##### *Blue and White (Ai to Shiro)*

Woodblock print, 1925

Signed in pencil: *Elizabeth Keith*

Publisher: Watanabe Shozaburo

40.3 x 29.7 cm. (15 $\frac{7}{8}$  x 11 $\frac{3}{4}$  in.)

Keith captures a moment on a hot summer's day where an elegantly dressed woman holding a parasol and fan is browsing blue-and-white ceramics displayed in a shop window. The shopkeeper meanwhile is binding a vine of morning glories to the pillar at the front of the shop using a ball of string. With the exception of the shopfront, the woman's parasol handle and shoes, as well as the pink skin of the figures, the dominant colour of this composition is blue in various shades, somewhat reminiscent of Katsushika Hokusai's iconic 1830s series 'Thirty-six Views of Mount Fuji'. Interestingly, displayed in a frame in the shop is an impression of Hokusai's woodblock print "The Great Wave", a masterpiece from the series.







18

Elizabeth Keith (1887-1956)  
*Wisteria Bridge, China*

Woodblock print, 1925

Signed in pencil: *Elizabeth Keith* at lower right

Publisher: Watanabe Shozaburo

Vertical *oban*: 41.3 x 27.5 cm. (16¼ x 10⅞ in.)





Returning from the South to KOREA

E.K.  
1922  
Elizabeth Keith



19

Elizabeth Keith (1887-1956)  
*Returning from the Funeral, Korea*

Woodblock print, 1922

Signed in pencil: *Elizabeth Keith*

Artist's seal: *E.K.* at lower right

Vertical *oban*: 40 x 26.5 cm. (15¾ x 10⅝ in.)

20

Elizabeth Keith (1887-1956)  
*East Gate, Seoul (By Moonlight)*

Woodblock print, 1920

Faint trace of the artist's signature at lower right

Artist's seal: *E.K.* at lower right

31.8 x 44.9 cm. (12½ x 17⅞ in.)

## OHARA KOSON (SHOSON, HOSON) (1877-1945)

Ohara Koson was a master of *kacho-ga* [bird and flower pictures] – a genre which, despite the name, encompasses images of the entire natural world, including also animals, fish and insects. Koson initially produced prints under the publishers Akiyama Buemon (Kokkeido) and Matsuki Heikichi (Daikokuya), signing these works *Koson*. In around 1926 he began an association with Watanabe Shozaburo, using the name Shoson for the prints produced with Watanabe. He also produced prints with the publisher Kawaguchi, this time using the name Hoson.

Koson produced more than 450 designs of birds over his career and his skill was to imbue his subjects with a natural sensibility and at the same time depict them in a highly decorative manner. Also key to his work was the achievement of a fine balance between modern clarity and Japanese sentiment. Koson's prints were highly successful, especially abroad, as proven by a famous episode from 1933 during the International Woodblock Printing Exhibition held in Warsaw, Poland. Four out of five Japanese artists who presented their works were the *shin-hanga* artists Ito Shinsui, Kawase Hasui, Natori Shunsen and Ohara Koson. Each submitted four works, with Koson's four Shoson works (including *Cockatoo and Pomegranate* and *Goldfish* – nos. 21 and 24 in the present catalogue) receiving an impressive 967 orders.

### 21

Ohara Koson (1877-1945)

*Cockatoo and Pomegranate*

Woodblock print, 1927

Signed: *Shoson*, artist's seal: *Shoson*

Publisher: Watanabe Shozaburo

(Hotei seal 'C', consistent with printing 1927-32)

Vertical *oban*: 38.5 x 26.2 cm. (15½ x 10¼ in.)

Arguably Koson's most famous image, *Cockatoo and Pomegranate* would have appeared strikingly new and modern to contemporary viewers due to its bold juxtaposition of the heavily embossed white feathers of the bird with a pitch-black, almost velvety background. Koson then cleverly balanced the composition with a sub-motif of the green leaves and ruby-red pomegranates.

Another impression is in the Toledo Museum of Art, object no. 1939.268.





**22**  
**Ohara Koson (1877-1945)**  
***Two flycatchers***  
***feeding on nandina***  
***berries in snow***

Woodblock print, 1929  
Signed *Shoson*,  
artist's seal: *Shoson*  
Publisher: Watanabe  
Shozaburo (Hotei 'C',  
consistent with  
printing 1927-32)  
Vertical *oban*:  
38.8 x 26 cm.  
(15¼ x 10¼ in.)

Bunches of nandina  
berries hang heavily  
laden with snow.  
Two flycatchers  
enthusiastically feed on  
the berries as snow falls  
quietly around them.  
The deliberate use of the  
*baren* to leave the  
swirling patterns in  
the grey background  
adds to the depth of  
the composition.

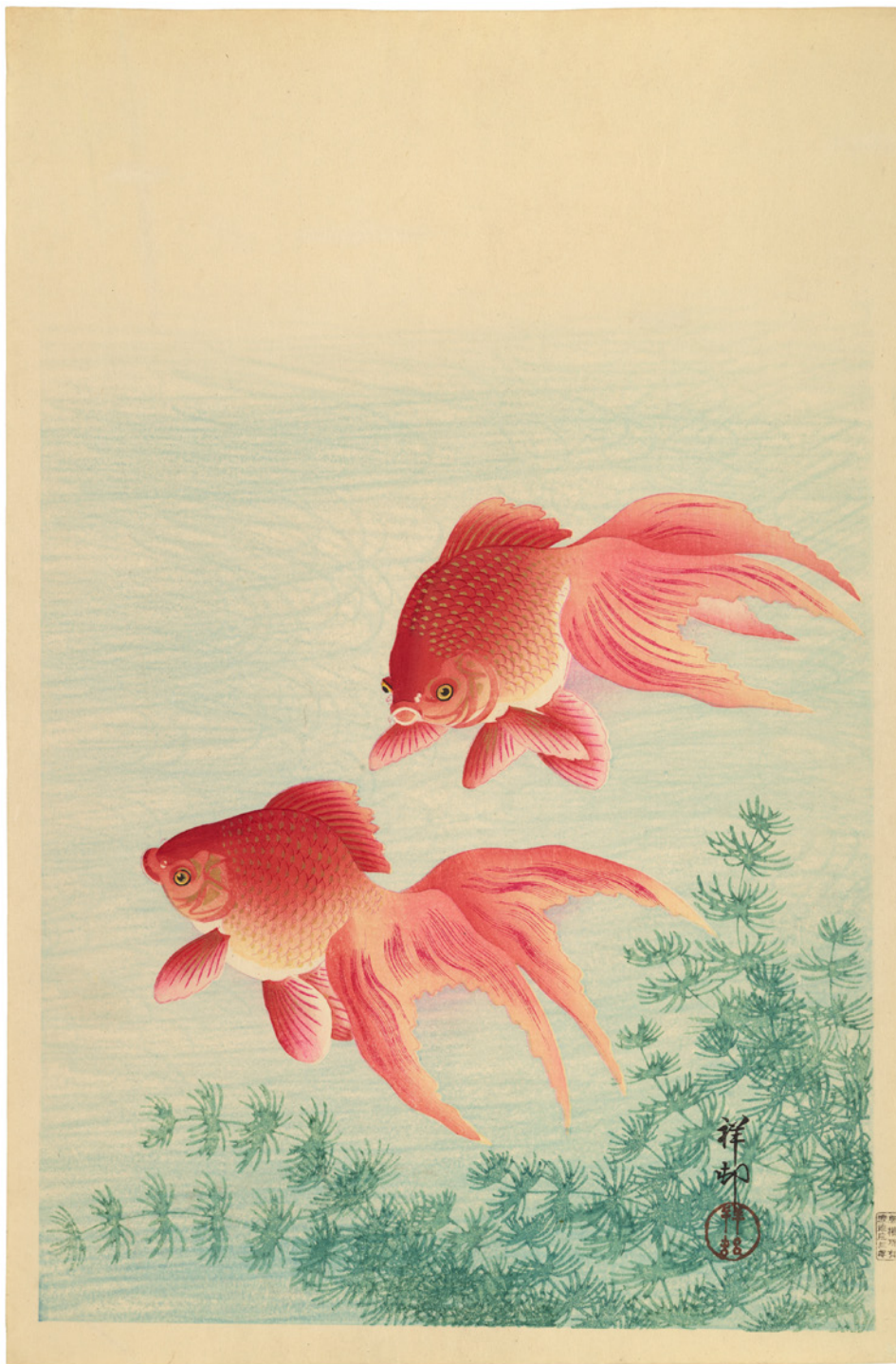
阪九波堂 隆壽店





**23**  
**Ohara Koson (1877-1945)**  
*Heron in a stream  
in moonlight*

Woodblock print, 1926  
Signed: *Shoson*,  
artist's seal: *Shoson*  
Publisher: Watanabe  
Shozaburo, Hotei 'E' seal  
(consistent with printing  
between 1931-41)  
Vertical *oban*: 38.4 x 26 cm.  
(15½ x 10¼ in.)



**24**  
**Ohara Koson (1877-1945)**  
***Two goldfish***

Woodblock print, 1926  
Signed: *Shoson*, artist's seal: *Shoson*  
Publisher: Watanabe Shozaburo (Hotei seal 'B', consistent with printing 1924-30, the earliest type of Watanabe seal for this print)  
Vertical *oban*: 39.1 x 26 cm.  
(15 $\frac{3}{8}$  x 10 $\frac{1}{4}$  in.)



25

**Ohara Koson (1877-1945)**  
***Carp and water plants***

Woodblock print, 1926

Signed: *Shoson*, artist's seal: *Shoson*

Publisher: Watanabe Shozaburo, Hotei seal 'B' (consistent with printing 1924-30), the earliest type of Watanabe seal for this design

Vertical *oban*: 39 x 26.1 cm.  
(15½ x 10¼ in.)



26

Ohara Koson (1877-1945)

*Two swimming geese*

Woodblock print, 1928

Signed: *Shoson*, artist's seal: *Shoson*

Publisher: Watanabe Shozaburo, Hotei seal 'D'  
(consistent with printing 1929-42)

Horizontal *oban*: 25.8 x 38.6 cm. (10¼ x 15¼ in.)

27

Ohara Koson (1877-1945)

*Heron in snow*

Woodblock print, *circa* 1930

Signed: *Hoson*, artist's seal: *Hoson*

Publisher: Kawaguchi

Sealed: *Komatsu* (printer) and *Maeda* (carver)

Vertical *oban*: 40 x 27 cm. (15¾ x 10¾ in.)

A solitary heron perches on one leg on a snow-covered post beside a river. Frosted reeds bend over a *jakugo* – a stone-filled basket used to protect riverbanks from erosion.









ANASTASIA VON SEIBOLD  
JAPANESE ART 日本美術

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