

Title	コペンハーゲン国立美術館蔵浮世絵と和本目録 = Catalogue of Japanese prints and illustrated books in the National Gallery of Denmark (Statens Museum for Kunst)
Sub Title	Catalogue of Japanese prints and illustrated books in the National Gallery of Denmark (Statens Museum for Kunst)
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Publisher	慶應義塾大学日吉紀要刊行委員会
Publication year	2018
Jtitle	慶應義塾大学日吉紀要. 人文科学 (The Hiyoshi review of the humanities). No.33 (2018.) ,p.131- 209
JaLC DOI	
Abstract	
Notes	
Genre	Departmental Bulletin Paper
URL	https://koara.lib.keio.ac.jp/xoonips/modules/xoonips/detail.php?koara_id=AN10065043-20180630-0131

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コペンハーゲン国立美術館蔵 浮世絵と和本目録

Catalogue of Japanese Prints and Illustrated Books
in the National Gallery of Denmark
(Statens Museun for Kunst)

津田眞弓著 Mayumi Tsuda
デンマーク語・英語翻訳 メレーテ ペダーセン
Translated by Merete Pedersen

2017年夏、元コペンハーゲン大学図書館司書メレーテ ペダーセン Merete Pedersen 氏にご協力を得て、コペンハーゲン国立美術館所蔵の浮世絵と和本を調査することができた。残念ながら現在当美術館には、かつての所蔵者のメモはあるものの、きちんとした目録化がされていなかった。また日本美術の専門家がおらず、日本語が読めるスタッフがないとのことだったので、ここに英語を付したリスト化をする次第である。

現存するのは、浮世絵を中心とする木版印刷による絵が49種（中国のものが3）、同じく木版印刷の和装の絵本が15種（書名としては10）、その他の資料が1ある。

浮世絵のほとんどは東洋美術史研究者だったグスタフ ロハンセン Gustav Lorenzen から1949年に購入したものだという。浮世絵は美術品というよりは歴史家が資料として購入したということがよくわかる内容である。北斎・北溪の狂歌摺物もあるものの、全体としては印刷の奇麗なものが少ない。けれども北斎、広重、歌麿といったジャポニズム流行時代に西洋の人々が深く愛した絵師のものや、役者絵など浮世絵の代表的な形式を

要領よく押さえている。ロハンセンに加えて、専門家のカール バーガー Karl Berger が資料に関するメモを残しており、これらと共に見ることで、一層の価値が見いだせよう。

そして和本の殆どは江戸時代末から明治期に制作された絵手本類である。これも中心は北斎で、美本や初印本ではなく、内容で選んでいる。しかし中には、当時の江戸では出版統制のために作ることができなかった色彩豊かな絵本『役者三国志』(458a 9) といった興味深い本もある。

作品と共に残されているデンマーク語で書かれたメモも英訳付きで最後に掲出する。

In the summer of 2017, with the help of former librarian at the University of Copenhagen, Merete Pedersen, I took a close look at the ukiyo-e woodblock prints and Edo period books in the collection of the National Gallery of Denmark (Statens Museum for Kunst) in Copenhagen. Although there was a hand-written list of this collection, unfortunately it had not been properly catalogued. On learning that there is neither a Japanese specialist nor staff who can read Japanese there, I have created a list in English.

There are 49 woodblock prints mainly ukiyoe (including 3 Chinese prints), 15 Japanese woodblock-printed books (10 titles), and one item of another kind.

Almost all of the ukiyo-e were purchased in 1949 from the Oriental art historian Gustav Lorenzen. It is evident that the ukiyo-e have been purchased as research material for an historian rather than as objects of art. There are *kyōka surimono* by Hokusai and Hokkei, but most of the prints are not superior in quality. However, the collection embraces the representative forms of ukiyo-e such as prints by the artists Hokusai, Hiroshige, Utamaro and actor prints etc. that attracted Westerners in

the age when Japonism was at its height. The notes made by Gustav Lorenzen, and also by a specialist Karl Berger have been preserved and can add to the understanding of the collection.

The books are mostly from the end of the Edo period and the Meiji period. Most of them are by Hokusai and are not beautifully bound, nor first prints, but chosen for their content. However the multi-coloured illustrated book “Yakusha sangokushi” (458a 7-9) is of interest because its production was prohibited during the Edo period due to publishing regulations at the time.

The Danish notes with English translation are included at the end.

凡例

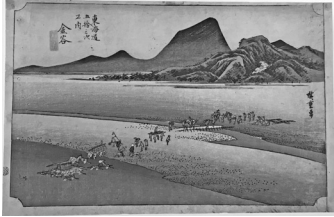
各資料リスト中の番号は、以下の内容を意味する。不明の場合は記載しなかった。ローマ字表記は欧米の図書館で通用しているアメリカ議会図書館の方式に準じている。

The numbers in the list of material are explained below. Numbers are skipped when information cannot be provided. The romanization is in accordance with the romanization system of the Library of Congress in the United States, and is commonly used by Western libraries.

- ①題 Title of Material (Japanese)
- ②大きさ (判型) Dimensions (Format)
- ③絵師 Artist
- ④版元 Publisher
- ⑤刊年 Date
- ⑥出版地 Place of publication
- ⑦備考 Notes

浮世絵ほか木版印刷された絵 Japanese woodblock prints

・ 455-33



①東海道五十三次之内 金谷 大井川
遠岸 Tōkaidō gojūsantsugi no uchi:
Kanaya Ōigawa engan

②25.5 × 37.5 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④竹内孫八 Takenouchi Magohachi

⑤1833年頃 around 1833

⑥江戸 Edo

⑦保永堂版東海道シリーズ。金谷は24番目の宿場（浮世絵は25番目）。改印「極」。署名「広重画」。東海道で最も大きい大井川を人々が渡る図。この川に橋はなく、人々はそれぞれの身分に応じた渡り方で川を渡る。“Gift 455,33 Testamentarisk gave 1991 for P.A.Spleth” と書かれている。

“The far bank of the Ōigawa river at Kanaya”, from the series “Fifty-Three Stations of the Tōkaidō”

The Hoeidō edition of the Tōkaidō series. Kanaya is the 24th station (print no. 25). Censor’s seal: “Kiwame”. Signed: “Hiroshige ga”. The print shows people crossing the river Ōigawa, the largest river on the Tōkaidō route. As there is no bridge, people cross in different ways according to their social standing. Bequest of P.A. Spleth, 1991.

・ 457a-1



- ①唐美人 Tō bijin
- ②33.0 × 12.7 cm
- ③初代歌川広重 Utagawa Hiroshige I
- ④和泉屋市兵衛 Izumiya Ichibē
- ⑤天保五年 1834
- ⑥江戸 Edo
- ⑦紺色のみ印刷。署名「幽斎」。背景にある篆字で書かれた漢詩は、令狐楚の「思君恩」。

泣き止む鶯の音や舞飛ぶ蝶に春が去るのを感じるという内容。手書きメモに橘守国の画とあり、さらに別筆でロハンセンの教示で、内田実『広重』（1932）により広重かと加筆されている。同書によれば、「古今名筆石摺鑑」の一つ。版元と刊年は、鈴木重三『広重』（1970）による。

Chinese beauty

Deep blue print. Signed: “Yūsai”. The Chinese poem in the background written in seal-script style is the “Si junen” by Linghu Chu (766-837). The poem conveys the feeling of the end of spring, when the bush warblers stop singing and the butterflies flutter around. The handwritten notes accord the print to Tachibana Morikuni, but another note in different handwriting indicates a suggestion by Lorenzen that it could be by Hiroshige, in reference to Uchida Minoru, *Hiroshige* (1932). According to this book, it is a print in the “Mirror of Stone Rubbings of Ancient and Modern Masters of the Brush” series (Kokon meihitsu ishizuri kagami). The publisher and the publication date are taken from Suzuki Jūzō, *Hiroshige* (1970).

・ 457a-2



- ①朝顔を愛でる親子（秋） Asagao o mederu oyako (aki)
- ②25.3 × 19.5 cm
- ③磯田湖龍斎 Isoda Koryūsai
- ⑤18世紀後半 late 18th century
- ⑥江戸 Edo
- ⑦署名「湖龍斎画」、右肩に「秋」の文字がある。

Mother and child admiring morning glory flowers. Character for “Autumn”

Signed: “Koryūsai ga”. The character for “autumn” is written on the right side.

・ 457a-3



- ①菅原道真像 Sugawara no Michizane
- ②57.5 × 23.5 cm
- ③磯田湖龍斎 Isoda Koryūsai
- ④西村屋与八 Nishimuraya Yohachi
- ⑤18世紀後半 late 18th century
- ⑥江戸 Edo
- ⑦署名「湖龍斎謹画」。学問の神様（天神）として人々に愛された菅原道真（845-903）の像。

背景に彼の好きな梅の花が描かれる。彼の絵は習慣的に詩歌作成や学問の場に飾られたので、そういう用途の物か。

Sugawara no Michizane

Signed: “Koryūsai kinga”. Image of Sugawara no Michizane (845-903), worshipped by people as a god of scholarship and learning. In the background, plum blossoms of which he was fond. His picture is customarily displayed in places where Chinese and Japanese poetry is

composed and in places of learning.

・ 457a-4



①お梅と糸之助 Oume to Kumenosuke

②34.3 × 14.7 cm (細判 Hosoban)

③喜多川歌麿 Kitagawa Utamaro

④和泉屋市兵衛 Izumiya Ichibē

⑤1800年頃 around 1800

⑥江戸 Edo

⑦署名「歌麿筆」。近松の『心中万年草』をはじめ人形浄瑠璃や歌舞伎で取り上げられる恋人

「お梅」と「糸之助」を描く。モデルになった二人は宝永七年（1710）に心中した。

Oume and Kumenosuke

Signed: “Utamaro hitsu”. The print depicts the lovers Oume and Kumenosuke, characters appearing in ningyō jōruri (bunraku) and kabuki plays, especially known from the play “Shinjū mannengusa” by Chikamatsu Monzaemon (1653-1725). The couple on which the play is based committed double suicide in 1710.

• 457a-5



①端午の節句「合愰色の五節句」Aibore iro no gosekku: Tango no sekku

②37.7 × 25 cm (大判 Ōban)

③喜多川歌麿 Kitagawa Utamaro

④若狭屋与市 Wakasaya Yoichi

⑤1800年頃 around 1800

⑥江戸 Edo

⑦署名「歌麿筆」。端午の節供（五月五日の行事）につきものの鍾馗（厄災をはらうという中国の神）を描く少年と少女。

“The Tango festival”, from the series “Five Festivals of Mutual Desire”

Signed: “Utamaro hitsu”. A young boy and girl painting Shoki, a Chinese god who warded off calamities, on the occasion of the Tango no sekku festival (the Boys’ Day Festival celebrated on May 5th).

• 457a-6



①曾我祐成と母 Soga Sukenari to haha

②130 × 190 cm (半紙本 1page of Hanshibon)

⑤18世紀後半か late 18th century?

⑦浮世絵ではなく、半紙本の『曾我物語』関連書からきりとった一枚。曾我兄弟の母と兄の十郎祐成を描いている。

Soga Sukenari and his mother

This is not an ukiyo-e print, but a page from a book relating to the “Soga story”. It depicts the mother of the Soga brothers and the eldest son Jūrō Sukenari.

・ 457a-7



①四性ノ内 藤卷鎌 Shishō no uchi: Fuji makigama

②21.3 × 18.5 cm (色紙判 Shikishiban)

③葛飾北斎 Katsushika Hokusai

⑤明治期 Meiji, late 19th century (初印は1820年頃 original prints: around 1820)

⑥明石 Akashi (初印は江戸 original prints: Edo)

⑦狂歌摺物。平安時代の代表的な四つの姓を題材にし、「藤原」の「藤」の文字を使った一枚。本来、この摺物には「干珠満珠」（海の潮をひかせる玉・満ちさせる玉）の文字があるはずだが、本資料では初印のものと同様部分が変わっており、文字も「干味満照」になっている。小林ふみ子氏の教示によれば、明治期に輸出用に作られた明石版。模刻時に文字を誤ったか。署名「北斎改为一筆」。狂歌師は「五十鈴川人」と「千羽亭手踊」。

“Fujiwara, curled sickle”, from the series “Four Clans”

Kyōka surimono. The theme for the prints are the four great clans of the Heian period. This print has the inscription “fuji” for the Fujiwara clan. The characters in the title within the cartouche of this surimono differ from the first printings. The characters “kanmi manshō” replace the characters “kanju manju” (pearls of ebb and flow). According to Dr Fumiko Kobayashi it was made as an export article in the Meiji period, and is an Akashiban edition. Perhaps the characters were mistaken when carving the blocks. Signed: “Hokusai aratame Iitsu hitsu”. The kyōka poets are Isuzu Kawando and Senbatei Teodori.

• 457a-8



① 青楼美人合姿鏡 角大黒屋

Seirō bijin awase sugata kagami:

Kado daikokuya

② 25 × 30 cm (大本 2pages of Ōhon)

③ 勝川春章 Katsukawa Shunshō、
北尾重政 Kitao Shigemasa

④ 蔦屋重三郎 Tsutaya Jūzaburō、

山崎金兵衛 Yamazaki Kinbē

⑤ 安永五年 1776

⑥ 江戸 Edo

⑦ 吉原遊女を写した全三冊の絵本から切り取ったもの。この部分は二冊目(「秋冬」と名付けられている)にある。右上に妓楼の名前、「角大黒屋」。遊女は右から「華まち」、「つかさ」、「玉かつら」。

“Kado daikokuya”, from the series “A Mirror of Beautiful Women of the Pleasure Quarters”

These prints have been removed from the three-volume book depicting the Yoshiwara prostitutes. This is vol. 2 entitled “Fall, Winter” (shūtō). In the upper right-hand corner the name of the brothel: “Kado daikokuya”. The names of the prostitutes from the right are Hanamachi, Tsukasa, and Tamakatsura.

・ 457a-9



①青楼美人合姿鏡 松葉屋 Seirō
bijin awase sugata kagami:
Matsubaya

②25 × 30 cm (大本 2pages of
Ōhon)

③勝川春章 Katsukawa Shunshō,
北尾重政 Kitao Shigemasa

④葛屋重三郎 Tsutaya Jūzaburō,

山崎金兵衛 Yamazaki Kinbē

⑤安永五年 1776

⑥江戸 Edo

⑦吉原の遊女を描いた絵本の一冊目（「春夏」と名付けられている）の一番目の妓楼「松葉屋」の中にある。遊女は右から「歌まち」、「松の井」、「花むらさき」、「華むらさき」。

“Matsubaya”, from the series “A Mirror of Beautiful Women of the Pleasure Quarters”

The first volume on the prostitutes of Yoshiwara entitled “Spring, Summer” (shunka), depicting the leading brothel called “Matsubaya”. The names of the prostitutes from the right are Utamachi, Matsunoi, Hanamurasaki, and Hanamurasaki.

• 457b-10



- ①鯉をすくう男女 Koi o sukū danjo
- ②25 × 36 cm (大判 Ōban)
- ③菊川英山 Kikugawa Eizan
- ⑤1820年頃 around 1820
- ⑥江戸 Edo
- ⑦署名「菊川英山筆」。隅田川近くの家で、少年と少女が隅田川の名物だった鯉をすくっている。

Man and women scooping up a carp

Signed: “Kikugawa Eizan hitsu”. At a house near the Sumida river, young man and women are scooping up a carp. The Sumida river was known for its carp.

• 457b-11



- ①風流花合 Furyū hana awase
- ②25.3 × 30.5 cm
- ③菊川英山 Kikugawa Eizan
- ⑤1820年頃 around 1820
- ⑥江戸 Edo
- ⑦改印「極」。署名「英山筆」。弟子の英泉へと繋がっていく美人画である。

Elegant hana-awase (game with flowers)

Censor's seal: “Kiwame”. Signed: “Eizan hitsu”. An ukiyo-e in the genre “beautiful women” (bijinga) that leads to the work of pupil Eisen.

・ 457b-12



- ①竹 十五 Take jūgo
- ②24.5 × 26.5 cm
- ③黄山樵子 Huangshan Qiaozhi
- ⑤1880年頃 around 1880
- ⑥中国 China
- ⑦中国清代の絵師のもの。「黄山樵子蓮溪」とあり、「蓮溪六十歳」の文字がある印がある。1816年の生まれなので、1876年以降のものと思われる。

Bamboo 15

A Chinese artist from the Qing Dynasty. It has the inscription “Huangshan Qiaozhi Lianxi” and the seal “Lianxi 60 years old”. As Huangshan Lianxi was born in 1816, it must date from after 1876.

・ 457b-13



- ①かごの甚兵衛 Kago no Jinbē
- ②23.1 × 35.3 cm (大判 Ōban)
- ③初代歌川豊国 Utagawa Toyokuni I
- ④鶴屋金助 Tsuruya Kinsuke
- ⑤文化七年 1810
- ⑥江戸 Edo
- ⑦改印「極」。江戸の市村座で八月に上演されていた「当秋八幡祭」(できあきやわたまつり)

で、駕籠の甚兵衛を演じる五代目松本幸四郎を描いた役者絵。

Kago no Jinbē

Censor’s seal: “Kiwame”. Actor print depicting Matsumoto Kōshirō V as Kago no Jinbē in the play “Dekiaki yawata matsuri” performed in the

8th month at Ichimura-za in Edo.

• 457b-14



- ①兜と桜 Kabuto to sakura
- ②21 × 18 cm (色紙判 Shikishiban)
- ③魚屋北溪 Totoya Hokkei
- ⑤1830年頃 around 1830
- ⑥江戸 Edo
- ⑦狂歌摺物。署名「応需北溪画」。狂歌師は「夏木重留」。印も「重留」。

Helmet and cherry blossoms

Kyōka surimono. Signed: “Ōju Hokkei ga”. The kyōka poet is Natsuki Shigeru. Seal: “Shigeru”.

• 457b-15



- ①樊噲 Hankai
- ②21 × 18.5 cm (色紙判 Shikishiban)
- ③魚屋北溪 Totoya Hokkei
- ⑤1830年頃 around 1830
- ⑥江戸 Edo
- ⑦狂歌摺物。中国『史記』の「鴻門之会」にちなんだ樊噲図。原話では、仲間を救うために敵

地で大酒を飲み、豚の生肉を食べるが、ここでは、新年を祝う日本の屠蘇を飲んでいる。狂歌師は「含笑庵道列」。

Fan Kuai

Kyōka surimono. A picture of Fan Kuai associated with “The Feast at Hong Gate” from the Chinese “Shiji” or “Records of the Grand Historian”. In the original story, in order to rescue his comrades, he drank copious

amounts of alcohol and ate raw meat at the enemies quarters. In celebration of New Year, here he drinks “toso”, a Japanese spiced saké. The kyōka poet is Ganshōan Dōretsu.

・ 457b-16



- ① 忠雄義臣録第五 Chūyū gishin roku daigo
- ② 24 × 34.3 cm (大判 Ōban)
- ③ 三代歌川豊国 Utagawa Toyokuni III
- ④ 山本平吉 Yamamoto Heikichi

⑤ 弘化四年頃 around 1847

⑥ 江戸 Edo

⑦ 改印は「村松」「吉村」。「忠雄義臣録第五 国貞舎豊国筆 栄久堂新梓」とある。『仮名手本忠臣蔵』の五段目、定九郎による強盗殺人が行われる直前の様子を描く。

Act 5 of Chronicle of heroic loyalty (Chūshingura)

Censor's seal: “Muramatsu” and “Yoshimura”. Signed: Kunisadasha Toyokuni hitsu. Depicting The fifth act of “Kanadehon Chūshingura”, immediately before the murder and robbery by Sadakurō.

• 457b-17



- ①八代目市川團十郎と中村鴻蔵 Hachidaime Ichikawa Danjurō to Nakamura Kōzō
- ②24 × 37 cm (大判 Ōban)
- ③三代歌川豊国 Utagawa Toyokuni III
- ④丸屋甚八 Maruya Jinpachi
- ⑤安政元年1854
- ⑥江戸 Edo
- ⑦改印は、「改」「寅三」。役者絵。署名「豊国画」。

右が「勝間源五兵衛」（八代目市川團十郎）、左が「廻し方九助」（中村鴻蔵）。いわゆる「五大力」もの。朱で上部に役者名が書かれている。

Ichikawa Danjurō VIII and Nakamura Kōzō

Censor's seal: "Aratame" and "Tiger 3rd month". Signed: "Toyokuni ga". Actor print. To the right Katsuma Gengobē (Ichikawa Danjurō VIII), and to the left Mawashikata Kyūsuke (Nakamura Kōzō). A so-called "Godairiki" (five great powers) motif. The actors' names are written at the top in red.

• 457b-18



- ①二代目嵐璃寛 Nidaime Arashi Rikan
- ②24.5 × 35 cm (大判 Ōban)
- ③春江斎北英 Sunkōsai Hokuei
- ④本屋清七 Hon'ya Seishichi
- ⑤1830年頃 around 1830
- ⑥大坂 Ōsaka
- ⑦署名「春江斎北英画」。

大坂の役者絵。文字は「合邦実は唐端飛十郎 嵐璃寛」とある。鶴屋南北の『絵本合法衛』（文化七年 1810初演）に登場する、合法こと高橋

弥十郎に因むか。

Arashi Rikan II

Signed: “Sunkōsai Hokuei ga”. An actor print from Ōsaka. The inscription reads: “Gappō jitsu wa Karahashi Tobijūrō Arashi Rikan”. Perhaps associated with Takahashi Yajūrō, alias Gappō, who appeared on stage in the play “Ehon gappō ga tsuji” by Tsuruya Nanboku (performed for the first time in 1810).

・ 457c-19



①炬燵の上で遊ぶ母子図 Kotatsu no ue de asobu boshi-zu

②23 × 35 cm (大判 Ōban)

③溪斎英泉 Keisai Eisen

④江崎屋吉兵衛 Ezakiya Kichibē

⑤1820年代 1820s

⑥江戸 Edo

⑦改印「極」。署名「英泉画」。狂歌師は、琴樹

園二吉。狂歌が書かれているが、これは私家版のいわゆる狂歌摺物ではなく、市販されていたもの。

Mother and child playing, seated at a kotatsu (brazier)

Censor’s seal: “Kiwame”. Signed: “Eisen ga”. The kyōka poet is Kinjuen Futakichi. Although there is a kyōka poem on the print, it is not a kyōka surimono, nor privately commissioned print. This one was produced for selling on the market.

• 457c-20



- ①葛飾廿四将 源頼光 Katsushika nijūyon shō: Minamoto no Raikō
- ②(色紙判 Shikishiban)
- ③屋島岳亭 Yashima Gakutei
- ⑤1830年代 1830s
- ⑥江戸 Edo
- ⑦狂歌摺物。絵師の署名「岳亭」、印「定岡」。

狂歌師は文教舎白菊皇丸。

Minamoto no Yorimitsu (also known as Raikō), from the series “Twenty-Four Generals for the Katsushika Circle”

Kyōka surimono. Signed: “Gakutei”. The artist’s seal is “Sadaoka”. The kyōka poet is Bunkyōsha Shiragiku Kimimaru.

• 457c-21



- ①誠忠義士伝 早水総左衛門満亮 Seichū gishiden: Hayami Sōzaemon Mitsutaka
- ②27.3 × 35.3 cm (大判 Ōban)
- ③歌川国芳 Utagawa Kuniyoshi (画 Artist)、一筆庵 Ippitsuan (文 text)
- ④海老屋林之助 Ebiya Rinnosuke
- ⑤弘化四年 1847
- ⑦改印は「村松」、「吉村」。署名「一勇斎国芳

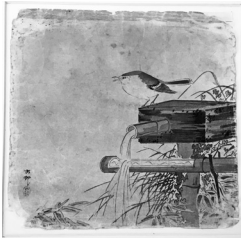
画」。いわゆる赤穂浪士の一人を描く。人物説明を書いた一筆庵は溪斎英泉。

Hayami Sōzaemon Mitsutaka, from the series “Legend of the Loyal Retainers”

Censor’s seal: “Muramatsu” and “Yoshimura”. Signed: “Ichiyūsai

Kuniyoshi ga”. The print shows one of the 47 Rōnin (the masterless samurai). Author of the text, Ippitsuan is another name used by Keisai Eisen.

・ 457c-22



- ①雀 Suzume
- ②23.5 × 24.4 cm (色紙判 Shikishiban)
- ③小原古邨 Ohara Koson
- ⑤20世紀初頭 early 20th century
- ⑥東京 Tōkyō
- ⑦署名「古邨」。この名は明治期に使用し、

1905年頃から花鳥画の版画を精力的に出した。

Sparrow

Signed: “Koson”. The artist began using the name Koson in the Meiji period. After 1905 he was active designing bird and flower prints (kacho-ga).

・ 457c-23



- ①月と雁 Tsuki to kari
- ②18.7 × 35.3 cm
- ③小原古邨 Ohara Koson
- ⑤20世紀初頭 early 20th century
- ⑥東京 Tōkyō

⑦明治期か。署名「古邨」。

Moon and wild geese

Signed: “Koson”. Probably Meiji period.

• 457c-24



- ①竹「啓新」Bamboo: Keishin
- ②26.7 × 30.8 cm
- ③胡正言 Hu Zhengyan
- ⑤明末 first half of 17th century
- ⑥中国 China

⑦墨一色。中国明末の『十竹齋書畫譜』（「竹譜」上）から切り取った一枚。

Bamboo: “fresh sprouts”

Monochrome black ink (sumi) print. A Chinese artist from the Ming Dynasty. It is a page taken from a book named “Shizhuzhai shuhua pu” (Ten bamboos: studio collection of calligraphy and painting) (Zhu pu vol. 1).

• 457c-25



- ①竹「紫籜」Bamboo: Shijō
- ②26.5 × 30.8 cm
- ③胡正言 Hu Zhengyan
- ⑤明末 first half of 17th century
- ⑥中国 China

⑦枝を赤、葉を濃淡の緑で印刷している。『十竹齋書畫譜』（「竹譜」下）から切り取った一枚。ただし本資料には、本来あるべき「紫籜」などの文字がない。

Bamboo: “Purple bamboo grass”

The branches are printed in red, and the leaves in a subtle green. It is a page taken from a book named “Shizhuzhai shuhua pu” (Ten bamboos: studio collection of calligraphy and painting) (Zhu pu vol. 2). However, this piece lacks the title “Zi xiao” (Purple bamboo grass) etc. that are present in the original edition.

・ 458-1



①東海道五十三次之内 戸塚 元町別道 Tōkaidō gojūsantsugi no uchi: Totsuka, motomachi betsudō

②24 × 37 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④鶴屋喜衛門 Tsuruya Kiemon、竹内

孫八 Takenouchi Magohachi

⑤1833年頃 around 1833

⑥江戸 Edo

⑦江戸から京都の東海道の宿場を印象的に描き、広重の名前を高めたいわゆる保永堂版東海道シリーズ。広重にとってこの最初のシリーズが最も成功したものとなった。戸塚は5番目の宿場（浮世絵では6番目）。橋の所に鎌倉道の道標が立っている。なお、この図には「こめや」とある茶店の格子の部分か襦子格子で向こうの山の景色が見通せなくなっている異版があるが、本図は元のままの構図。改印「極」。署名「広重画」。

"Totsuka: junction at Motomachi", from the series "Fifty-Three Stations of the Tōkaidō Road"

This print vividly depicts the post-station towns along the Tōkaidō highway, that ran from Edo (now Tōkyō) to Kyōto (literally, "Eastern Sea Road"). It is the so-called Hoeidō-ban (edition) of the Tōkaidō series, which made the name of Hiroshige famous. For Hiroshige, this first series was to prove his most successful one. Totsuka is the 5th station (print no. 6). The guidepost stands on the Kamakura road by the bridge. There is a variant print where the view of the distant mountains is blocked by the facade of wooden latticework of the tea shop "Komeya". This print, however, is the original one. Censor's seal: "Kiwame". Signed: "Hiroshige ga".

・ 458-2



- ①東海道五十三次之内 平塚 縄手道
Tōkaidō gojūsantsugi no uchi:
Hiratsuka, Nawate michi
- ②23.5 × 36.5 cm (大判 Ōban)
- ③初代歌川広重 Utagawa Hiroshige I
- ④鶴屋喜衛門 Tsuruya Kiemon、竹内

孫八 Takenouchi Magohachi

⑤1833年頃 around 1833

⑥江戸 Edo

⑦保永堂版東海道シリーズ。平塚は7番目の宿場（浮世絵では8番目）。改印「極」。署名「広重画」。街道で荷物を運ぶ人足の姿が印象的。

"Hiratsuka, Nawate road", from the series "Fifty-Three Stations of the Tōkaidō Road"

Hoeidō-ban (edition) of the Tōkaidō series. Hiratsuka is the 7th station (print no. 8). Censor's seal: "Kiwame". Signed: "Hiroshige ga". The human figures of the laborers on the road carrying luggage are memorable.

・ 458-3



- ①東海道五十三次之内 金谷 大井川
遠岸 Tōkaidō gojūsantsugi no uchi:
Kanaya, Ōigawa engan
- ②25.5 × 37.5 cm (大判 Ōban)
- ③初代歌川広重 Utagawa Hiroshige I
- ④竹内孫八 Takenouchi Magohachi

⑤1833年頃 around 1833

⑥江戸 Edo

⑦保永堂版東海道シリーズ。金谷は24番目の宿場（浮世絵は25番目）。改

印「極」。署名「広重画」。455-33と同じ図。

“The far bank of the Ōigawa river at Kanaya”, from the series “Fifty-Three Stations of the Tōkaidō Road”

Hoeidō-ban (edition) of the Tōkaidō series. Kanaya is the 24th station (print no. 25).

Censor’s seal: “Kiwame”. Signed: “Hiroshige ga”. The print is the same as no. 455-33.

・ 458-4



①東海道五十三次之内 舞坂 今切真景 Tōkaidō gojūsantsugi no uchi: Maisaka, Imagiri shinkei

②25.5 × 37.5 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④竹内孫八 Takenouchi Magohachi

⑤1833年頃 around 1833

⑥江戸 Edo

⑦保永堂版東海道シリーズ。舞坂は30番目の宿場（浮世絵は31番目）。改印「極」。署名「広重画」。舞坂と次の荒井までを結ぶ海上の渡し船、今切の渡しを描く。約一里（4キロメートル）の距離を船で渡った。

“Maisaka, view of Imagiri”, from the series “Fifty-Three Stations of the Tōkaidō Road”

Hoeidō-ban (edition) of the Tōkaidō series. Maisaka is the 30th station (print no. 31).

Censor’s seal: “Kiwame”. Signed: “Hiroshige ga”. The print depicts ferry boats sailing from Maisaka to the next station Arai, crossing over at Imagiri. The distance by boat was about 1 ri (4 km).

・ 458-5



- ①東海道五十三次之内 阪之下 筆捨嶺 Tōkaidō gojūsantsugi no uchi: Sakanoshita, Fudesute mine
- ②25.5 × 37.5 cm (大判 Ōban)
- ③初代歌川広重 Utagawa Hiroshige I
- ④竹内孫八 Takenouchi Magohachi

⑤1833年頃 around 1833

⑥江戸 Edo

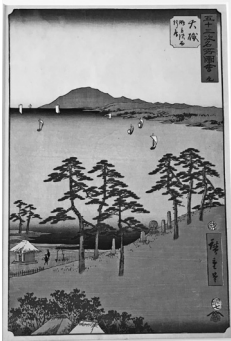
⑦保永堂版東海道シリーズ。阪之下は48番目の宿場（浮世絵は49番目）。改印「極」。署名「広重画」。筆捨山については、シーボルトの『江戸参府紀行』にも、この名前の由来である狩野（元信）という有名な絵師が描くのに筆を投げ捨てた話を書き留めている（1826年3月27日の項）。

“Sakanoshita, the Fudesute mountain peak”, from the series “Fifty-Three Stations of the Tōkaidō Road”

Hoeidō-ban (edition) of the Tōkaidō series. Sakanoshita is station no.48 (Ukiyo-e print no. 49).

Censor’s seal: “Kiwame”. Signed: “Hiroshige ga”. Regarding the origin of the name of the mountain Fudesuteyama (“Mount Throw-Away Brush”), Philipp Franz von Siebold, in his book “Reise nach dem Hofe des Sjogun im Jahre”, recorded the story about the famous painter Kanō (Motonobu) who threw away his brush here (paragraph of 27 March 1826).

・ 458-6



①五十三次名所図会 九 大磯 鳴立沢西行庵
Gojūsantsugi meisho zue: 9 Ōiso, Shigitatsu
sawa Saigyōan

②35.4 × 23.8 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④蔦屋吉蔵 Tsudaya Kichizō

⑤安政二年 1855

⑥江戸 Edo

⑦広重には複数の東海道のシリーズがあり、これは「豎絵東海道」と呼ばれるシリーズ。改印「改」、「卯七」。署名「広重筆」。ゴッホが「タンギー爺さん」の背景に並べた浮世絵のうち、桜を描いた風景画の一枚がこのシリーズのものである（45番目の石薬師）。西行は12世紀の有名な歌人。江戸時代にも人気が高く、彼を偲ぶ庵が大磯にあった。

No. 9, "Ōiso: The hut of the poet Saigyō at Shigitatsu swamp", from the series "Famous Sights of the Fifty-Three Stations"

There are several Hiroshige series of the Tōkaidō; this series is known as the "Tate-e Tōkaidō" (the Vertical Tōkaidō). Censor's seal: "Aratame" and "Year of the hare 7th month". Signed: "Hiroshige hitsu". One of the ukiyo-e in the background of Vincent van Gogh's painting "Portrait of Père Tanguy" of a landscape with cherry blossoms is from this series (No. 45, Ishiyakushi). Saigyō is a famous poet from the 12th century. He was popular in the Edo period, having lived in retreat in a hut in Ōiso, which evoked nostalgia.

• 458-7



- ①五十三次名所図会 十一 箱根 山中夜行の
 図 Gojūsantsugi meisho zue: 11 Hakone,
 Sanchū yakō no zu
 ②35.5 × 24.3 cm (大判 Ōban)
 ③初代歌川広重 Utagawa Hiroshige I
 ④蔦屋吉蔵 Tsutaya Kichizō
 ⑤安政二年 1855
 ⑥江戸 Edo

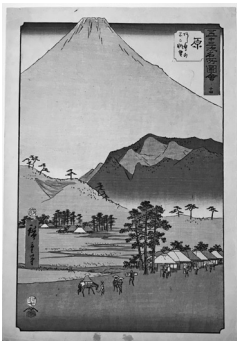
⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。
 珍しい険しい山道を旅する構図。

No. 11, "Hakone: night procession in the mountains", from the series
 "Famous Sights of the Fifty-Three Stations"

Censor's seal: "Aratame" and "Year of the hare 7th month". Signed:
 "Hiroshige hitsu".

The so-called "Tate-e Tōkaidō" series. A composition with travellers on
 an unusually rugged mountain path.

• 458-8



- ①五十三次名所図会 十四 原 あし鷹山不二
 眺望 Gojūsantsugi meisho zue: 14 Hara,
 Ashitakayama Fuji chōbō
 ②37.5 × 25.5 cm (大判 Ōban)
 ③初代歌川広重 Utagawa Hiroshige I
 ④蔦屋吉蔵 Tsutaya Kichizō
 ⑤安政二年 1855
 ⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。

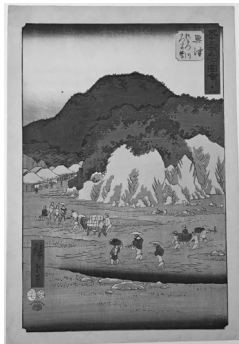
愛鷹山は、富士山の南東にある火山。

No. 14, “Hara: view of Fuji and the Ashitaka mountains”, from the series “Famous Sights of the Fifty-Three Stations”

Censor’s seal: “Aratame” and “Year of the hare 7th month”. Signed: “Hiroshige hitsu”.

The so-called “Tate-e Tōkaidō” series. Mount Ashitaka is a volcano located southeast of Mount Fuji.

・ 458-9



- ①五十三次名所図会 十八 興津 おきつ川さつたの碁 Gojūsantsugi meisho zue: 18 Okitsu, Okitsu gawa, Satta no fumoto
- ②37.8 × 25.5 cm (大判 Ōban)
- ③初代歌川広重 Utagawa Hiroshige I
- ④蔦屋吉蔵 Tsutaya Kichizō
- ⑤安政二年 1855
- ⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。薩埵峠は、交通の難所であると同時に、富士山が美しい名勝地。

No. 18, “Okitsu: The Okitsu river and Satta pass”, from the series “Famous Sights of the Fifty-Three Stations”

Censor’s seal: “Aratame” and “Year of the hare 7th month”. Signed: “Hiroshige hitsu”.

The so-called “Tate-e Tōkaidō” series. Satta-tōge pass is a dangerous place to cross, and at the same time commanding a beautiful view of Mount Fuji.

・ 458-10



①五十三次名所図会 十九 江尻 田子の浦三
保の松原 Gojūsantsugi meisho zue: 19 Ejiri,
Tago no ura, Miho no matsubara

②38.0 × 25.7 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④蔦屋吉蔵 Tsutaya Kichizō

⑤安政二年 1855

⑥江戸 Edo

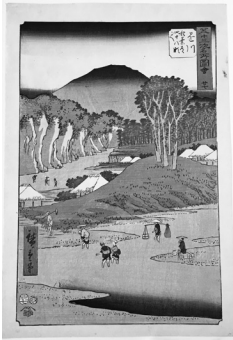
⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。『百人一首』の和歌でも詠まれているように、田子の浦から見る富士山は古来より讃えられた。

No. 19, “Ejiri: Tago Bay and Miho no Matsubara”, from the series “Famous Sights of the Fifty-Three Stations”

Censor’s seal: “Aratame” and “Year of the hare 7th month”. Signed: “Hiroshige hitsu”.

The so-called “Tate-e Tōkaidō” series. Mount Fuji viewed from Tago no ura has been celebrated from ancient times, as early as in the waka poems of “Hyakunin issyu” (a collection of 100 waka, 31-syllable poems, compiled in the 13th century).

・ 458-11



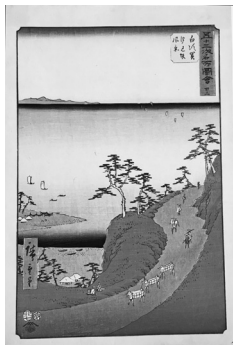
- ①五十三次名所図会 二十七 懸川 秋葉道四十八瀬ごへ Gojūsantsugi meisho zue: 27 Kakegawa, Akiba dō Shijūhachi goe
- ②37.7 × 25.5 cm (大判 Ōban)
- ③初代歌川広重 Utagawa Hiroshige I
- ④蔦屋吉蔵 Tsutaya Kichizō
- ⑤安政二年 1855
- ⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。人々は霊山秋葉山へ行くため、三倉川の瀬を渡った。

No. 27, “Kakegawa: fording the forty-eight rapids on the Akiba road”, from the series “Famous Sights of the Fifty-Three Stations”

Censor’s seal: “Aratame” and “Year of the hare 7th month”. Signed: “Hiroshige hitsu”. The so-called “Tate-e Tōkaidō” series. People crossed the rapids of Mikura river to go to the sacred mountain Akiba.

・ 458-12



- ①五十三次名所図会 三十三 白須賀 汐見坂風景 Gojūsantsugi meisho zue: 33 Shirasuga, Shiomizaka fūkei
- ②37.5 × 25.7 cm (大判 Ōban)
- ③初代歌川広重 Utagawa Hiroshige I
- ④蔦屋吉蔵 Tsutaya Kichizō
- ⑤安政二年 1855
- ⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。汐見坂は京都方面から江戸に向かって東海道を歩くと、初めて海や富士山

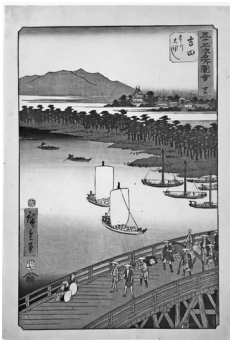
を目にする場所だという。

No. 33, “Shirasuka: view of Shiomizaka”, from the series “Famous Sights of the Fifty-Three Stations”

Censor’s seal: “Aratame” and “Year of the hare 7th month”. Signed: “Hiroshige hitsu”.

The so-called “Tate-e Tōkaidō” series. Shiomizaka is said to be the place where one can see the ocean and Mount Fuji for the first time on the Tōkaidō road when going from Kyōto towards Edo.

・ 458-13



①五十三次名所図会 三十五 吉田 豊川大はし
し Gojūsantsugi meisho zue: 35 Yoshida,
Toyokawa Ōhashi

②37.7 × 25.7 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④蔦屋吉藏 Tsutaya Kichizō

⑤安政二年 1855

⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。愛知県にある豊川にかかるこの大橋は、将軍直轄の天下橋だった。

No. 35, “Yoshida: great bridge on the Toyokawa river”, from the series “Famous Sights of the Fifty-Three Stations”

Censor’s seal: “Aratame” and “Year of the hare 7th month”. Signed: “Hiroshige hitsu”. The so-called “Tate-e Tōkaidō” series. This large bridge over Toyokawa river in Aichi Prefecture was a Tenka-bashi under the direct control of the shōgun.

・ 458-14



①五十三次名所図会 四十 池鯉鮒 ハッ橋むら 杜若の古せき Gojūsantsugi meisho zue: 40 Chiryū Yatsuhashi mura, kakitsubata no koseki

②37.7 × 25.7 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④蔦屋吉蔵 Tsutaya Kichizō

⑤安政二年 1855

⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。『伊勢物語』で主人公の在原業平が「かきつばた」五文字をそれぞれの句の頭に詠み込んだ有名な和歌を詠んだ場所とされる。

No. 40, "Chiryū: the historic spot of the irises at Yatsuhashi village", from the series "Famous Sights of the Fifty-Three Stations"

Censor's seal: "Aratame" and "Year of the hare 7th month". Signed: "Hiroshige hitsu". The so-called "Tate-e Tōkaidō" series. Where Ariwara no Narihira, the hero in "Ise Monogatari" (Tales of Ise), composed a famous waka poem using the five syllables of ka-ki-tsu-ba-ta (meaning iris) at the beginning of each of the five lines of the poem.

・ 458-15



①五十三次名所図会 四十九 坂の下 岩窟の
観音 Gojūsantsugi meisho zue: 49 Sakanoshita,
Gankutsu no kannon

②38 × 25.5 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④蔦屋吉蔵 Tsutaya Kichizō

⑤安政二年 1855

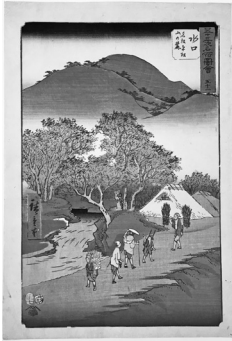
⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。難所の鈴鹿峠にある旅人の安全を願って岩をくりぬいて作った岩屋十一面観音がある。

No. 49. "Sakanoshita: the Kannon in the cave", from the series "Famous Sights of the Fifty-Three Stations"

Censor's seal: "Aratame" and "Year of the hare 7th month". Signed: "Hiroshige hitsu". The so-called "Tate-e Tōkaidō" series. There is a Jūichimen kannon (the eleven-headed Kannon: Avalokiteśvara) in a cave hollowed out of the rock for praying for the safety of travellers at the dangerous Suzuka-tōge Pass.

・ 458-16



①五十三次名所図会 五十一 水口 名松平松
山の麓 Gojūsantsugi meisho zue: 51 Minakuchi
Meishō Hiramatsuyama no fumoto

②37.5 × 25.7 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④蔦屋吉蔵 Tsutaya Kichizō

⑤安政二年 1855

⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。
美松（うつくしまつ）という、根元から枝分かれする松が群生していた。

No. 51, "Minakuchi: famous pine trees at the foot of Mount Hiramatsu",
from the series "Famous Sights of the Fifty-Three Stations"

Censor's seal: "Aratame" and "Year of the hare 7th month". Signed:
"Hiroshige hitsu". The so-called "Tate-e Tōkaidō" series. A cluster of
pine trees, branching from the root, grow here and are called the
"Utsukushimatsu" (beautiful pine trees).

・ 458-17



①五十三次名所図会 大尾 五十五 京 三条
大はし Gojūsantsugi meisho zue: Final 55 Kyō
Sanjō ōhashi

②37.5 × 25.7 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④蔦屋吉蔵 Tsutaya Kichizō

⑤安政二年 1855

⑥江戸 Edo

⑦改印「改」、「卯七」。署名「広重筆」。いわゆる「豎絵東海道」シリーズ。

東海道の最終地点の京都。

No. 55, “Kyōto: the great bridge at Sanjō”, from the series “Famous Sights of the Fifty-Three Stations”

Censor’s seal: “Aratame” and “Year of the hare 7th month”. Signed: “Hiroshige hitsu”. The so-called “Tate-e Tōkaidō” series. Kyōto, the final point of the Tōkaidō.

・ 458-18



①名所江戸百景 堀切の花菖蒲 Meisho Edo hyakkei: Horikiri no hanashōbu

②35.5 × 23.4 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④魚屋栄吉 Totoya Eikichi

⑤安政四年 1857

⑥江戸 Edo

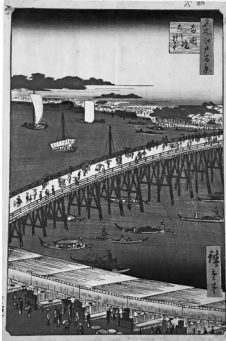
⑦改印が切れているが、本来は「巳五」、安政

四年五月に検閲を受けた。署名「広重筆」。広重最晩年のシリーズで、119に及ぶ安政大地震あとの江戸の風景を斬新な構図で描いている。65番目の堀切には19世紀の初頭から花菖蒲の栽培が行われ、観光を目的とした花菖蒲園もあった。

“Horikiri iris garden”, from the series “One Hundred Famous Views of Edo”

Although the censor’s seal has been removed, the original seal was “Year of the snake 5th month”, which means it received censorship in the 5th month of Ansei 4. Signed: “Hiroshige hitsu”. It is from a series from the last years of Hiroshige’s life amounting to 119 scenes of Edo after the Ansei great earthquake depicted in novel compositions. The Horikiri print no. 65 shows that from the beginning of the 19th century irises were being cultivated, and that there were iris gardens for sightseeing.

・ 458-19



①名所江戸百景 両国橋大川ばた Meisho Edo
hyakkei: Ryōgoku Ōkawabata

②35.5 × 23.4 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④魚屋栄吉 Totoya Eikichi

⑤安政三年 1856

⑥江戸 Edo

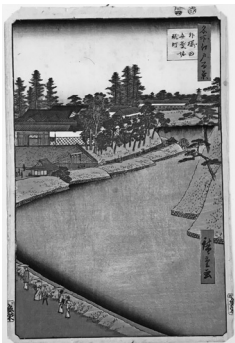
⑦改印が切れているが、本来は「改」「辰八」、

安政三年八月に検閲を受けた。署名「広重筆」。広重晩年の江戸を描いたシリーズ。本図は、60番目、隅田川の両国橋を描く。

"Ryōgoku bridge and the great riverbank", from the series "One Hundred Famous Views of Edo"

Although the censor's seal has been removed, the original seal was "Year of the dragon 8th month", which means it received censorship in the 8th month of Ansei 3. Signed: "Hiroshige hitsu". A series depicting Edo from Hiroshige's last years. This composition of the Ryōgoku bridge at Sumidagawa is print no. 60.

・ 458-20



①名所江戸百景 外桜田弁慶堀糞町 Meisho
Edo hyakkei: Sotosakurada, Benkei bori,
Kōjimachi

②36.8 × 23.8 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④魚屋栄吉 Totoya Eikichi

⑤安政三年 1856

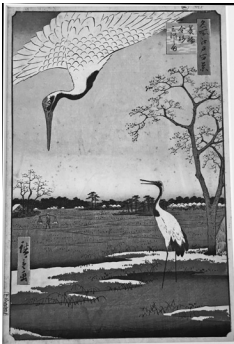
⑥江戸 Edo

⑦改印は、「改」、「辰四」、安政三年四月。署名「広重筆」。広重晩年の江戸を描いたシリーズ。この桜田壕の図は、55番目。

“Benkei moat from Soto-Sakurada to Kōjimachi”, from the series “One Hundred Famous Views of Edo”

Censor’s seal: “Aratame”, “Year of the dragon 4th month”, the 4th month of Ansei 3. Signed: “Hiroshige hitsu”. A series depicting Edo from Hiroshige’s last years. This composition of the Sakurada moat is print no. 55.

・ 458-21



①名所江戸百景 箕輪金杉三河しま Meisho Edo hyakkei: Minowa, Kanasugi, Mikawashima

②35.8 × 24.8 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④魚屋栄吉 Totoya Eikichi

⑤安政四年 1857

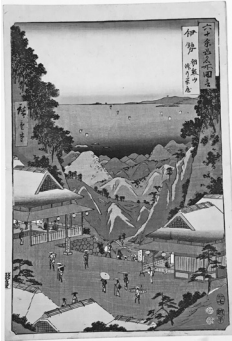
⑥江戸 Edo

⑦改印が切れているが、本来は「改」、「巳壬五」で、安政四年五月に検閲を受けた。署名「広重画」。103番目に当たる荒川周辺の地域。田園風景に鶴が飛来していたらしい。

“Minowa, Kanasugi, Mikawashima”, from the series “One Hundred Famous Views of Edo”

Although the censor’s seal has been removed, the original seals were “Aratame” and “Year of the snake 5th leap month”, which means it received censorship in the 5th month of Ansei 4. Signed: “Hiroshige ga”. This print of the surroundings of Arakawa is print no. 103. It seems that the migrating cranes have settled down in this rural scene.

・ 458-22



①六十余州名所図会 伊勢 朝熊山 峠の茶屋
Rokujūyoshū meisshozue: Ise, Asakuma yama,
tōge no chaya

②37 × 24.8 cm (大判 Ōban)

③初代歌川広重 Utagawa Hiroshige I

④魚屋栄吉 Totoya Eikichi

⑤嘉永六年 1853

⑥江戸 Edo

⑦改印は、「米原」、「渡邊」、「丑七」。彫工「越平」。署名「広重筆」。広重が晩年に取り組んだ日本全国の名所をとりあげたシリーズ。伊勢は7番目、東海道関連の一枚。伊勢は東海道には存在しないが、伊勢神宮に行く人が多かったため、東海道を説明する際に言及されることがしばしば見られる。

“Ise, Mount Asama, teahouses on the mountain pass”, from the series “Famous Views of the Sixty-Odd Provinces”

Censor’s seal: “Yonehara”, “Watanabe”, “Year of the ox 7th month”.
Carver’s seal: “Koshihei”. Signed: “Hiroshige hitsu”. In the last years of his life Hiroshige was working hard to present famous places from the whole of Japan for this series. Ise is print no. 7 and is associated with the Tōkaidō. Ise is not on the Tōkaidō, but as many people visited the Ise jingū (Ise Shrine), you can often find it included with explanations of the Tōkaidō.

・ 458-23



①萬歳 Manzai (右 right)・白拍子 Shirabyōshi (中 center)・猿猴 Enkō (左 left)

②31.3 × 7.6 cm, 31.3 × 7.8 cm, 31.3 × 7.5 cm

③歌川広重 Utagawa Hiroshige

⑥江戸 Edo

⑦ 1 枚の紙に、印刷された三枚の短冊が貼られている。正月の芸能である萬歳図の署名「歌麿筆 広重写」。左の手の長い猿の図は、狩野興

以の「月下猿猴図」のパロディに見える。

New Year's celebration: Manzai (right), song and dance performance of Shirabyōshi (center), gibbon (long-armed ape): Enkō (left)

Three printed tanzaku format pieces are pasted onto one sheet. The illustration of the manzai New Year's entertainment (a form of comedy performed at people's homes) is signed "Utamaro hitsu Hiroshige sha". The figure of the monkey with a long left arm looks like a parody of Kanō Kōi's painting "Gekka enkō zu" (Monkey in the moonlight).

和装本 Japanese rare books

* 以下の本は、全て袋綴じの和装本である。書誌情報の英訳は割愛した。

The books listed below are all bound in the Japanese style called fukurotoji ("pocket" or "pouch binding"). The bibliographical information in the notes ⑦, transcribed from the covers, title pages, colophons etc. of the books, has not been translated into English.

・ 458a-1



①北斎漫画二編 Hokusai manga, vol. 2

②22.3 × 15.6 cm (半紙本 Hanshibon)

③葛飾北斎 Katsushika Hokusai

④永楽屋東四郎 Eirakuya Tōshirō

⑤文化十二年 1815

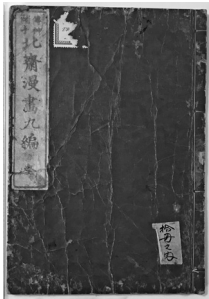
⑥名古屋 Nagoya

⑦北斎の絵手本。表紙は黄色で地紋入り。見返しなし、後ろ見返しは永楽屋の『狂画神事行灯』初編（文政十二年1829）広告。刊記等なし。永楽屋による後印本。

“Hokusai sketchbook, vol. 2”

Painting manual or copy book (etehon).

・ 458a-2



①北斎漫画九編 Hokusai manga, vol. 9

②22.5 × 15.5 cm (半紙本 Hanshibon)

③葛飾北斎 Katsushika Hokusai

④永楽屋東四郎 Eirakuya Tōshirō

⑤文政二年 1819

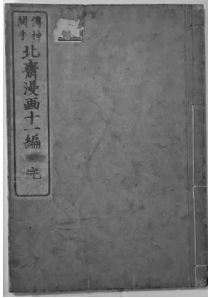
⑥名古屋 Nagoya

⑦絵手本。表紙は鉄色で地紋入り。外題は「伝神開手 北斎漫画九編 全」。見返しは永楽屋「尾張東壁堂蔵版画譜画手本目録」、後ろ見返しは永楽屋の『煎茶早指南』、『俳諧五七集』の広告。

“Hokusai sketchbook, vol. 9”

Painting manual or copy book (etehon).

• 458a-3



①北斎漫画十一編 Hokusai manga, vol. 11

②22.5 × 15.3 cm (半紙本 Hanshibon)

③葛飾北斎 Katsushika Hokusai

④須原屋茂兵衛 Suharaya Mohē、山城屋佐兵衛 Yamashiroya Sahē、岡田屋嘉七 Okadaya Kashichi、須原屋新兵衛 Suharaya Shinbē、須原屋伊八 Suharaya Ihachi、河内屋金右衛門

Kawachiya Kin'emon、河内屋喜兵衛 Kawachiya Kihē、河内屋和助 Kawachiya Wasuke、河内屋茂兵衛 Kawachiya Mohē、秋田屋太右衛門 Akitaya Taemon、風月庄左衛門 Fūgetsu Shōzaemon、俵屋清兵衛 Tawaraya Seibē、永楽屋東四郎 Eirakuya Tōshirō。

⑤天保五年 1834

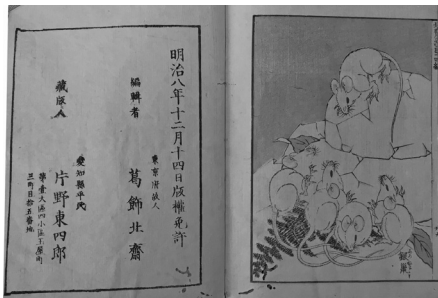
⑥名古屋 Nagoya

⑦絵手本。表紙は薄灰色で地紋入り。外題は、「伝神開手 北斎漫画十一編 完」。見返しは永楽堂の「尾張東壁堂蔵版画譜画手本目録」、後ろ見返しは版元一覧。

“Hokusai sketchbook, vol. 11”

Painting manual or copy book (etehon).

• 458a-4



①北斎漫画十四編

Hokusai manga, vol. 14

②22.5 × 15.7 cm (半紙本 Hanshibon)

③葛飾北斎 Katsushika

Hokusai

④永楽屋東四郎 Eirakuya

Tōshirō

⑤明治八年 1875

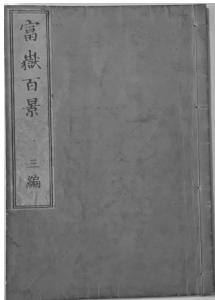
⑥名古屋 Nagoya

⑦絵手本。表紙は青灰色で地紋入り。外題は「葛飾為一遺墨 北斎漫画十四編 全」。見返しは永楽屋の「東壁堂製本画譜目録」、扉に「葛飾為一翁筆／北斎漫画十四編／尾陽東壁堂」。後ろ見返しは刊記、「明治八年十二月十四日版權免許／編輯者 東京府故人 葛飾北斎／蔵版人 愛知県平民片野東四郎／第壹大区四小区玉屋町三町目拾五番地」。

“Hokusai sketchbook, vol. 14”

Painting manual or copy book (etehon).

・ 458a-5



①富嶽百景三編 Fugaku hyakkei, vol. 3

②22.5 × 15.5 cm (半紙本 Hanshibon)

③葛飾北斎 Katsushika Hokusai

④永楽屋東四郎 Eirakuya Tōshirō

⑤明治八年 1875

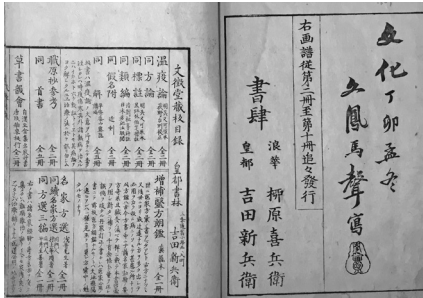
⑥名古屋 Nagoya

⑦富士図を集めた本。表紙は黄色で地紋入り。外題は「富嶽百景 三編」。見返しは永楽屋の「東壁堂製本画譜目録」。後ろ見返しは刊記、「明治八年十二月十四日版權免許／編輯者 東京府故人 葛飾北斎／蔵版人 愛知県平民 片野東四郎／第壹大区四小区玉屋町三町目拾五番地」。

“One Hundred Views of Mt. Fuji, vol. 3”

A collection of landscapes with Mt. Fuji.

• 458a-5a



- ①文鳳画譜 Bunpō gafu
- ②22.5 × 15.3 cm (半紙本 Hanshibon)
- ③文鳳馬聲 Bunpō Basei (Kawamura Bunpō)
- ④柳原喜兵衛 Yanagihara Kihē、吉田新兵衛 Yoshida

Shinbē

⑤文化四年 1807

⑥京都 Kyōto

⑦絵手本。表紙は紺色で地紋入り。外題は「文鳳画譜 全」。見返しはなし。刊記に「文化丁卯孟冬文鳳馬聲写」、「右画譜從第二冊至第十冊追々發行」とある。巻末に「文徴堂蔵板目録」(吉田新兵衛)。後ろ見返しは、丁子屋源次郎板の『長明養生訓』(刊年未詳)、『悟歌心の礎』(天保十三年 1842)の広告。下に示したデンマーク語による手書きメモがついている。

"Bunpō's Album of Paintings"

Painting manual or copy book (etehon).

Variant title: Bokusen sōga.

The hand-written notes in English and Danish are included here.

Bunpō Gwafu (Billedbog!)

Pictures by Bunpo

Signed Bunpō Basei

Published in Kioto 1807

Coll. Javal fig. 31. Forord. Side med Kalligrafi Kensai. Segl Kensai.

Bumpō Basei. Segl Nanzan og dateret Hinoto o de Bunka (1807)

Boghandlerne Yanagiwara Kihei i Naniwa og Shimbei i Kyoto. 4 Sider
Annoncer bag i Heftet. Duret No 47a og Isaae's Katalog No 444.

[English translation]

Coll. Javal fig. 31. Foreword. Page with calligraphy Kensai. Seal Kensai.
Bumpō Basei. Seal Nanzan and dated Hinoto o de Bunka (1807)
Bookstores Yanagiwara Kihei in Naniwa and Shimbei in Kyoto. 4 pages
advertisements in the back of the booklet. Duret No 47a and Isaae's
Catalog No. 444.

・ 458a-6



①写真学筆 Shashin gakuhitsu

②22.5 × 15.6 cm (半紙本

Hanshibon)

③月光亭墨僊 Gekkōtei Bokusen

④角丸屋甚助 Kadomaruya Jinsuke、
鶴屋金助 Tsuruya Kinsuke、永楽
屋東四郎 Eirakuya Tōshirō、菱屋

金兵衛 Hishiya Kinbē

⑤文化十二年 1815

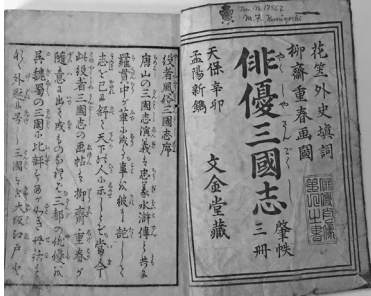
⑥名古屋 Nagoya

⑦絵手本。書名は日本の国文学研究資料館の古典籍総合データベースの統一書名による。表紙は丹色無地。この本の外題「写真学筆 墨仙叢画全」。序題「写真学筆」。序文に「文化乙亥之春尾府下 半洲散人題」とある。卷末は「葛飾先北斎戴斗門人 月光亭墨仙」の広告、『真艸画苑』、『写真学筆 墨仙叢画』、『画賛図集』。後ろ見返しは、刊記（版元名のみ）。

“A Study in Truthful Painting ”

Variant title: Bokusen sōga. Painting manual or copy book (etehon).

・ 458a-7



①役者三国志 上 Yakusha

Sangokushi, vol. 1

②22.5 × 15.4 cm (半紙本)

Hanshibon)

③柳齋重春 Ryūsai Shigeharu (画 Artist)、花笠文京 Hanagasa Bunkyō (文 Author)

④鶴屋喜右衛門 Tsuruya Kiemon、松屋善兵衛 Matsuya Zenbē、鋤屋安兵衛 Namariya Yasubē、河内屋太助 Kawachiya Tasuke

⑤天保二年 1831

⑥大坂 Ōsaka

⑦大坂で制作した豪華な役者絵本。当時の歌舞伎について詳しく説明されている。三冊物の上巻。鉄色無地、外題等欠。見返し、「花笠外史填詞／柳齋重春画図／俳優三国志／^{やくしやさんごくし}肇帙三冊／天保辛卯孟春新鐫／文金堂藏」。文京の自序文によれば、長崎出身、大坂在住の柳齋（山口）春重が書いた絵本に、親交があった花笠文京が大坂で『三国志』『水滸伝』に託した文章を書けと依頼されて文を綴った。三国に、日本の京・大坂・江戸をかけている。中の絵に多色の色刷りや金色の文字を使う。口絵の一枚、岡本豊彦。内題は「役者風俗三国志 上之巻付録」、文章は三都の芝居について。

“Actors Annals of the Three Kingdoms”

This is a fine illustrated book depicting actors (yakusha ehon) produced in Ōsaka and showing the extravagant side of Japan. The kabuki theatre at that time is explained in detail. The first volume of 3 volumes.

・ 458a-8



- ①役者三国志 中 Yakusha Sangokushi, vol. 2
- ②22.5 × 15.4 cm (半紙本 Hanshibon)
- ③柳斎重春 Ryūsai Shigeharu (画 Artist)、花笠文京 Hanagasa Bunkyō (文 Author)
- ④鶴屋喜右衛門 Tsuruya Kiemon、松屋善兵衛 Matsuya Zenbē、鋤屋安兵衛 Namariya Yasubē、河内屋太助 Kawachiya Tasuke

⑤天保二年 1831

⑥大坂 Ōsaka

⑦三冊物の中巻。鉄色無地、外題「役者三国志 中」。内題は「役者風俗三国志中之巻」。役者絵の後に、岡本豊彦の竹図。

"Actors Annals of the Three Kingdoms"

Vol. 2 of 3 volumes.

・ 458a-9



- ①役者三国志 下 Yakusha Sangokushi, vol. 3
- ②22.5 × 15.4 cm (半紙本 Hanshibon)
- ③柳斎重春 Ryūsai Shigeharu (画 Artist)、花笠文京 Hanagasa Bunkyō (文 Author)

④鶴屋喜右衛門 Tsuruya Kiemon、松屋善兵衛 Matsuya Zenbē、鋤屋安兵衛 Namariya Yasubē、河内屋太助 Kawachiya Tasuke

⑤天保二年 1831

⑥大坂 Ōsaka

⑦三冊物の下巻。鉄色無地、外題欠（やぶれ）。満月と梅を描いた口絵、

谷文晁。内題は「役者風俗三国志下之巻」。後ろ見返し、刊記。「天保二辛卯 年初春発行」とある。

"Actors Annals of the Three Kingdoms"

Vol. 3 of 3 volumes.

・ 458a-10



- ①亥中之月（雪） Inaka no Tsuki
- ②23.4 × 16.6 cm（半紙本
Hanshibon）
- ③幸埜榎嶺 Kōno Bairei
- ④田中治兵衛 Tanaka Jihē
- ⑤明治二十二年 1889
- ⑥京都 Kyōto

⑦明治期の絵手本。後ろ見返し、刊記。「亥中之月 全三冊 二編三編 近刻／明治廿二年二月十日印刷／同 廿二年二月十五日出版／著画者 京都府平民 幸野榎嶺 上京区第廿八組神明町二十番戸／発行兼印刷者 京都府平民 田中治兵衛 下京区第五組大文字町十八番戸」。

The moon at around 10 pm: Snow

Painting manual or copy book (etehon) from the Meiji period. The first volume of 3 volumes.

・ 458a-11



- ① (未詳)
- ② 24.5 × 17.5 cm (半紙本
Hanshibon)
- ③ 吞舟 Donshū(画 Artist)、粹川
Suisen (文 Author)
- ④ 文化元年1804
- ⑥ 江戸か Edo?

⑦ 狂歌本。内容は、歌舞伎に因んだ狂歌と絵。外題・内題・刊記なし。序、吞舟道人(大原吞舟 Ōhara Donshū)・粹川(西村定雅 Nishimura Sadamasa)。

Title unknown

Anthology of kyōka poems (kyōkabon). It contains kyōka poems and illustrations related to the kabuki theatre.

・ 458a-12



- ① (合書童子訓 Gassho dōjikin)
- ② 22.5 × 15.5 cm (半紙本
Hanshibon)
- ④ 鱗形屋孫兵衛 Urokogataya
Magobē、糸屋市兵衛 Itoya Ichibē
- ⑤ 未詳 Unknown (初版は18世紀
original edition: 18th century)

⑥ 江戸 Edo

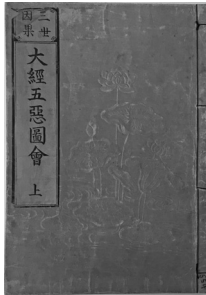
⑦ 往来物(子供向けの教養本)。表紙は鉄色、布目無地。外題は手書き、「初学重宝 合書童子訓 全」元の題簽を写すか。江戸中期の鱗屋版『合書童子訓』は、往来物倶楽部の「往来物データベース」(小泉吉永)中に存在が指摘されているが、国文学研究資料館の『古典籍総合データベー

ス』には江戸後期の暁鐘成によるものしか立項されておらず（2018年3月閲覧）、鱗形屋版を実見ができなかったが、小泉氏が言及するものが同じものか。巻末に刊記「書肆／江戸大伝馬町三丁目 鱗形屋孫兵衛板／大坂天神橋筋伏見両替町 糸屋市兵衛板」。

"Lessons for children"

The genre is ōraimonō, books for educational purposes, mostly for children.

・ 458a-13



- ①大經五惡図會 上 Daikyōgoaku zue, vol. 1
- ②23.0 × 15.5 cm (半紙本 Hanshibon)
- ③東奥法照山 Tōōhō Shōzan (文 Author)、八田華堂金彦 Hatta Kadō Kanehiko (画 Artist)
- ④菱屋友五郎 Hishiya Tomogorō
- ⑤弘化五年 1848
- ⑥京 Kyōto

⑦仏教の教えの絵解き。表紙は縹色無地、蓮の花の地紋。外題は「三世因果 大經五惡図會 上」。見返し「弘化戊申春開刻／三世因果 大經五惡図會／平かな絵入 全三冊」。後ろ見返し無し。第一巻のみ。作者・絵師・板元は、国文学研究資料館本による。

"Five sins in the Buddhist sutra"

The teachings of the Buddha explained in pictures. The first volume of 3 volumes.

・ 458a-14



- ①花鳥画譜 Kachō gafu
- ②22.0 × 14.5 cm (半紙本 Hanshibon)
- ③橘雲峨 Tachibana Unga
- ④大倉孫兵衛 Ōkuraya Magobē
- ⑤明治十七年 1884
- ⑥東京 Tōkyō

⑦明治の絵手本。表紙、香色無地、布目。外題「花鳥画譜」の下にある字がかすれて読めず。「画工富田由二郎」「完」などの文字が見える。見返し「雲峨先生筆／花鳥画譜 完／錦栄堂蔵」。中は色刷り。巻末は刊記、「橘雲峨先生画／刮刻 畔方子／明治十五年四月十四日出板御届／全 十七年六月十日求板／発兌書林 大倉孫兵衛 東京日本橋通壹丁目十九番地」。初版は明治十三年か。慶應義塾大学蔵本によれば、明治十三年版は、「画作／出版人」が富田由次郎（雲峨、四谷区）、「発兌人」が小坂井久次郎（神田区）。

“Album of birds and flowers”

Painting manual or copy book (etehon) from the Meiji period.

その他 Others

・ 458a-15



- ① (錦絵印刷見本)
- ②26.0 × 18.5 cm
- ⑤1900年前後 around 1900
- ⑦栄之の浮世絵の模刻で、錦絵がどのように版を重ねて色をつけるかを見ることができる15枚のシート。No.1が墨色のアウトラインの

み。以降のシートでは基本的に、表にこれまでの行程を全部踏まえた状態、裏にその色板の部分だけを印刷してある。15枚目で最終的な錦絵に仕上がる。以下の Lorenzen によるデンマーク語のタイプによるメモがある。

Print sample of Ukiyo-e

This is a set of 15 sheets with prints which show how colours are applied using one printing block after another, when producing a multi-coloured ukiyo-e print (nishiki-e). It is a copy of a print by Eishi. The first sheet is only the black ink outline. The following sheets are organized so the upper side of the sheet shows the results of the continuous printing of colours, while the reverse side only shows the colour printed from one block. The fifteenth sheet shows the finished result. The type-written explanation by Gustav Lorenzen, written in Danish, is included here.

Bladene er samlet for at vise Teknikken, i Detailler, af et japansk 15 Tryks Træsnit. Jeg har i sin Tid købt det i Philipsohns Thehandel. Sælgeren havde ikke forstået Hensigten, og var begyndt at sælge Bladene Stykkevis, derfor mangler nogle Enkelte.

Gustav Lorenzen

- Blad No. 1. Konturtryk.
 2.a. Gul Stok. (mangler.)
 2. Konturtryk og foregående Farvetryk.
 3.a. Brun Stok.
 3. Konturtryk og foregående Farvetryk.
 4.a. Blå Stok og foregående Farvetryk.
 5.a. og 5. Grøn og foregående Farvetryk.
 6.a. og 6. Mørkegrå Stok og foregående Farvetryk.

- 7.a. og 7. Lys Purpur og foregående Farvetryk.
8.a. og 8. Mørkegrå Skyggeblok og foregående Farvetryk.
9.a. og 9. Lys Purpur Skyggeblok.
10.a. og 10. Toning af den mørkegrå Blok og foregående Farvetryk.
11.a. og 11. "beni" Blok og foregående Farvetryk.
12.a. Gul Baggrunds Blok (No. 12 mangler.)
13.a. og 13. Grøn Skyggeblok og foregående Farvetryk.
14.a. (Relieftryk på den stående Piges Krave mangler.) 14. og foregående Farvetryk.
15.a. (Mikagrund på den siddende Piges Underkjole mangler) 15.

[English translation]

The sheets have been assembled to show in detail the technique of a Japanese woodblock print with 15 prints (i.e. by 15 different blocks). I bought it in Philipsohns Thehandel [a tea shop]. The seller had not understood the intention, and had begun selling the sheets separately, so therefore some are missing.

Gustav Lorenzen

- Sheet no. 1. Outline print.
2.a. Yellow block. (missing)
2. Outline print and the preceding color print.
3.a. Brown block.
3. Outline print and the preceding color print.
4.a. Blue block and the preceding color print.
5.a. Green and the preceding color print.
6.a. and 6. Dark green block for shadows and the preceding

color print.

7.a. and 7. Light purple block for shadows.

10.1. and 10. Toning of the dark grey block and the preceding color print.

11.a. and 11. “beni” block and the preceding color print.

12.a. Yellow block for the background (No. 12 missing).

13.a. and 13. Green block for the shadows and the preceding color print.

14.a. (The relief print of the collar of the standing girl missing). 14. and the preceding color print.

15.a. (Mika background on the undergown of the sitting girl missing.) 15.

【付録 メモ類】 Appendix – Notes

* 以下は Lorenzen と Berger などによるメモである。適宜英語訳を付けた。

* KIM はデンマークデザイン博物館の略称である。

Below are the notes written by Lorenzen and Berger and others. An English translation is provided. KIM is an abbreviation for Kunstindustrimuseet (i.e. Design Museum Denmark).

▪ 1 枚目 1st sheet

457a-c. Japan & Kina træsnit

Tachibana 1. Kvinde med barn. Baggrunden beskrevet med

Morikuni arkaisk skrift. Blåtryk. Sign. Yuzai.

(1670'erne-1748) Hiroshige? cf. Minoru Uchida: Hiroshige. Tokyo

1932, fig. 35 [oplyst af hr. Gustav Lorenzen]. [i
KIM]

Isoda Koriusai 2. Et par Kvinder med et Barn. En farvetryk (sumi-
(virksom i ye). Sign. Koriusai.
1770'erne)

Isoda Koryūsai
(active in
1770s)

” 3. Digteren Sugawara Michizane. Trefarvetryk (beni-
ye). Sign. Koriusai. NB: Se Supplementsmappe.

Kitagawa 4. En knælende Mand og en stående Pige.
Utamaro (1754– Tofarvetryk (nishiki-ye). Sign. Utamaro.
1806)

” 5. En maler og en ung pige. Polykrom tryk. Sign.
Utamaro

Utamaro? 6. Bogillustration. Prins Genji på Aftenbesøg.
Trefarvetryk

Katsushika 7. Surimono. Tama'er på et Alterbord. Polykrom
Hokusai (1759– tryk. Sign.: Hokusai forvandlet til Tamechi.
1849) (1820'erne?)

Katsukawa 8-9. To Blade fra ”De grønne Huses Skønheder” 1776.
Shunsho (død
1792)

[English translation]

457 a-c. Japan and China woodblock prints

- | | | | |
|----------------------------------------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| Tachibana
Morikuni
(1670s-1748) | 1. | Woman with child. Background with archaic writing. Blueprint. Signed Yuzai. Hiroshige? cf. Minoru Uchida: Hiroshige. Tokyo 1932, fig. 35 [information provided by Mr. Gustav Lorenzen]. [in KIM] ⁽¹⁾ | |
| Isoda Koriusai
(active in
1770s) | 2. | Two women with a child. Monochrome print (sumi-ye). Signed Koriusai. | |
| Isoda Koryūsai
(active in
1770s) | do. | 3. | The poet Sugawara Michizane. Three-color print (beni-ye). Signed Koriusai. <u>NB: See supplementary folder.</u> |
| Kitagawa
Utamaro (1754-
1806) | do. | 4. | A kneeling man and a standing girl. Two-color print (nishiki-ye). Signed Utamaro. |
| do. | 5. | A painter and a young girl. Polychrome print. Signed Utamaro | |
| Utamaro? | 6. | Book illustration. Prince Genji on an evening visit. Three-color print. | |

(1) デンマークデザイン博物館。Abbreviation for Kunstindustrimuseet, i.e. now Design Museum Denmark

- Katsushika 7. Surimono. Several tama on an altar table.
 Hokusai (1759-1849) Polychrome print. Signed Hokusai changed to Tameichi (1820s?)
 Katsukawa 8-9. Two sheets from “The beauties of the green
 Shunsho (died 1792) houses” 1776.

▪ 2 枚目 2nd sheet

457b

- Kikugawa 10. Ung mand, der har fanget en Karpe, i Selskab
 Yeizan med to Geishaer. Polykromtryk. Sign. Kikugawa
 (Virksom 1800-1820) Yeizan.
 ” 11. Ung Dame. Polykromtryk. Sign.: Yeizan.
 ” 12. Bambus i Blæst. Enfarvetryk. Sign. Yeizan.
 Utagawa 13. Skuespiller foran Spejl. Polykromtryk.
 Toyokuni’s stil
 Uwoya Hokkei 14. Surimono i Hokusai’s Stil. Kagesuye’s Hjelm med
 (1780-1854) en Blomstergren. Polykromtryk. Sign.: Hokkei
 15. Surimono. Kankwai. Polykromtryk. Sign.: Hokkei.
 Utagawa 16. Landskab med Spadserende i Regn. Polykromtryk.
 Kunisada Sign.: Kunisada forvandlet til Toyokuni.
 (1787-1865) 17. Skuespilscene (?). Polykromtryk. Sign.: Utagawa
 Kunisada
 (Kunisada eller 18. Bissekræmmer. Polykromtryk. x) Hokuyei
 hans skl.) Shunkōsai

457c

-
- Keisai Yeisen 19. Moder med Barn. Polykromtryk. Sign.: Yeisen.
(1792–1848)
- Gakutai 20. Shokwa, Yoyuki's Datter viser sig for Raiko.
(virksom 1800– Polykromtryk. Sign.: Gakutai.
1840)
- Utagawa 21. Samurai. Polykromtryk. Sign.: Kuniyoshi
Kuniyoshi
(1800–1861)
- Ohara Koson 22. Fugl på en Vandledning. Sign.: (古邨)
- Ubekendt
- Ohara Koson* 23. To flyvende Ænder imod Fuldmåne. Sign.: som
samme ovenstående.
- Hu Chêng-Yen 24. Bambus i blæst. Muligvis fra "Billedsamling fra "
(?) (Kina. 1582– Zehn bambushallen" 1619–27. Enfarvetryk.
1672)
- " 25. Bambusløv Muligvis fra ovennævnte Samling,
trefarvetryk.

[English translation]

457b

- Kikugawa 10. Young man who has caught a carp, in the
Yeizan company of two geisha. Polychrome print. Signed
(active 1800– Kikugawa Yeizan.
1820)
- do. 11. Young lady. Polychrome print. Signed Yeizan.

- do. 12. Bamboo in the wind. Monochrome print. Signed
Yeizan.
- Utagawa 13. Actor in front of a mirror. Polychrome print.
Toyokuni's
style
- Uwoya 14. Surimono in the style of Hokusai. The helmet of
Hokkei⁽²⁾ Kagesuye with a branch with flowers. Polychrome
(1780-1854) print. Signed Hokkei.
15. Surimono. Kankwai. Polychrome print. Signed
Hokkei.
- Utagawa 16. Landscape with people walking in the rain.
Kunisada Polychrome print. Signed Kunisada changed to
(1787-1865) Toyokuni.
- do. 17. Scene from a theatre play (?). Polychrome print.
Signed Utagawa Kunisada.
- [Kunisada or 18. Peddler. Polychrome print. x) Hokuyei Shunkōsai
his school]

457c

- Keisai Yeisen 19. Mother with child. Polychrome print. Signed
(1792-1848) Yeisen.
- Gakutai (active 20. Shokwa, the daughter of Yoyuki appears to Raiko.
1800-1840) Polychrome print. Signed Gakutai.
- Utagawa 21. Samurai. Polychrome print. Signed Kuniyoshi.
Kuniyoshi
(1800-1861)

(2) Misspelling for Totoya Hokkei

Ohara Koson 22. Bird on a water pipe. Signed (古邨)

Unknown

Ohara Koson 23. Two ducks flying in the air with the full moon
Same behind them. Signed: same as above.

Hu Chêng-Yen 24. Bamboo in the wind. Possibly from the “Collection
(?) (China. of pictures from the Ten bamboo studio” 1619-27.
1582-1672) Monochrome print.

do. 25. Bamboo foliage. Possibly from above collection,
three color print.

▪ 3 枚目 3rd sheet

458

Hiroshige 1-5 Første Tokaido Suite.
(1797-1858) 1834

- | | | |
|----|---------------------------------------|-----------------------------|
| 1. | Station Nr. 6: Totsuka ⁽³⁾ | (Edward Fairbrother) |
| | (Første Plade) | Strange: "Hiroshige" p. 136 |
| 2. | Station Nr. 8: Hiratsuka | Strange: "Hiroshige" p. 136 |
| 3. | Station Nr. 25: Kanaya | p. 138 |
| 4. | Station Nr. 31: Maisaka | p. 139 |
| 5. | Station Nr. 49: Sakanoshi | p. 141 |

6-17 Femte Tokaido suite.
1855

(3) メモでは、浮世絵の順番で駅に番号を振っている。The numbers refer to the prints, as notes omitted the numbers of the station. Actually no. 6 is Totsuka, the 5th station etc.

- | | | |
|--------------|------------------------------------------------------------------------------------------|-------------------|
| 6. | Station Nr. 9: Oiso. | p. 152 |
| 7. | Station Nr. 11: Hakone | p. 152 |
| 8. | Station Nr. 14: Hara | p. 152 |
| 9. | Station Nr. 18: Okitsu | p. 153 |
| 10. | Station Nr. 19: Yejiri | p. 153 |
| 11. | Station Nr. 27: Kakegawa | p. 153 |
| 12. | Station Nr. 33: Shirasuka | p. 153 |
| 13. | Station Nr. 35: Yoshida | p. 154 |
| 14. | Station Nr. 40: Chiriu | p. 154 |
| 15. | Station Nr. 49:
Sakanoshita | p. 154 |
| 16. | Station Nr. 51: Minakushi | p. 155 |
| 17. | Station Nr. 55: Kyoto | p. 155 |
| | | |
| <u>18-21</u> | <u>"100 prospekter af Yedo"</u> | <u>p. 180-183</u> |
| | <u>1856-1859</u> | |
| 18. | Irisdam | |
| 19. | Bro over en Flod | |
| 20. | Templer ved en Flod | |
| 21. | Landskab med 2 Traner | |
| 22. | The-hus med Udsigt
over Klipper og Hav. Fra
"60 prospekter fra
Provinsen" 1856. | p. 183-185 |

- Hiroshige 23. Tanzaku. Tre sammenstillede
 II? Kompositioner beregnet til at skrive
 (Shigenobu) Vers på. En Studietegning til en
 Tanzaku, hvori den ene af Træsnittets
 Kan=positioner indgår, er gengivet i
 Stranges "Hiroshige" p. 20-21.

[English translation]

458

Hiroshige 1-5 First Tokaido series.

(1797-1858)

1834

1. Station no. 6: Totsuka Strange: "Hiroshige" p. 136
(First sheet)
2. Station no. 8: Hiratsuka Strange: "Hiroshige" p. 136
3. Station no. 25: Kanaya p. 138
4. Station no. 31: Maisaka p. 139
5. Station no. 49: Sakanoshi p. 141

6-17 Fifth Tokaido series. 1855

6. Station no. 9: Oiso. p. 152
7. Station no. 11: Hakone p. 152
8. Station no. 14: Hara p. 152
9. Station no. 18: Okitsu p. 153
10. Station no. 19: Yejiri p. 153
11. Station no. 27: Kakegawa p. 153
12. Station no. 33: Shirasuka p. 153
13. Station no. 35: Yoshida p. 154

14. Station no. 40: Chiriu p. 154
15. Station no. 49: p. 154
Sakanoshita
16. Station no. 51: Minakushi p. 155
17. Station no. 55: Kyoto p. 155
- 18-21 "100 views of p. 180-183
Yedo" 1856-1859
18. Pond with iris
19. Bridge across a river
20. Temples by a river
21. Landscape with two
cranes
22. Tea house overlooking p. 183-185
cliffs and sea from "60
views from the
provinces" 1856.
- Hiroshige 23. Tanzaku. Three combined (picture)
II? compositions for writing poems on. A
(Shigenobu) sketch for a tanzaku, in which one of
the kan = positions of the woodblock
print, is included. It is reproduced in
Strange: "Hiroshige" p. 20-21.

▪ 4 枚目 4th sheet

458a

Japanske bøger illustreret med træsnit

- | | | |
|---------------|-----|--------------------------------------------------------------------------------------------------------------------------------|
| Katsukawa | 1-4 | 4 bind af "Mangwa". Bd. 2, 1814, bd. 9, 1819, |
| Hokusai: | | bd. 11, 1834 samt bd. 14 i Nytryk fra 1875. |
| | | Træsnittene skåret af Bokusen og Hokkei. Forord af Rokujuyin. |
| " | 5 | "Hundrede Prospekter af Fuji". Nytryk fra 1875 af det oprindelige i 1834 udsendte 3. Bind. |
| | 5a: | Se nedenfor. |
| Soga Bokusen: | 6 | Bog illustreret med Træsnit i Hokusais Stil. 1810 |
| Utagawa | 7-9 | 3. bind af Bog illustreret med Farvetræsnit |
| Kuniyoshi: | | fremstillende Helte, Digtere og Kampscener. 1831-1832. |
| Kanô Bairei: | 10 | "Inakanotsuki". Bog illustreret med Træsnit efter Dyrestudier. 1889. |
| Ubekendt: | 11 | Bog med Træsnit fremstillende Figurscener og Enkeltfigurer. |
| " | 12 | Bog med Træsnit (muligvis lærebog i Skrift?) |
| " | 13 | Bog med Træsnit, hvis første Part viser Mikados Død og Opløsning. |
| " | 14 | Bog med Farvetræsnit forestillende Fugle og Planter. 1882 |
| Bumpo: | 5a | Bumpo Gwafu (Bumpo's skitsebog). 1807. (cf. Vente Emile Javal I, 1927, nr. 110. (Théodore) Duret no. 470) KKS. INV. NR. 18510. |
| Ubekendt. | 15. | En mappe med 25 tilstandstryk af et japansk farvetræsnit, formentlig ca. 1900. Inv. Nr. 18511 |

[English translation]

458a

Japanese books illustrated with woodblock prints

- | | | |
|---------------|-----|--------------------------------------------------------------------------------------------------------------------------------------|
| Katsukawa | 1-4 | 4 volumes of "Mangwa". Vol. 2, 1814, vol. 9, 1819, |
| Hokusai: | | vol. 11, 1834 and vol. 14 reprinted in 1875. The woodblock prints are cut by Bokusen and Hokkei. Preface by Rokujuyin ⁽⁴⁾ |
| do. | 5 | "A hundred views of Fuji". Reprint from 1875 of vol. 3, originally published in 1834. |
| | 5a | See below |
| Soga Bokusen: | 6 | Book illustrated with woodblock prints in the style of Hokusai. 1810. |
| Utagawa | 7-9 | Vol. 3 of a book illustrated with color woodblock prints depicting heroes, poets and battle scenes. 1831-1832. |
| Kuniyoshi: | | |
| Kanô Bairei: | 10 | "Inakanotsuki". Book illustrated with woodblock prints of animals sketches. 1889. |
| Unknown | 11 | Book with woodblock prints depicting scenes with people in groups and single figures. |
| do. | 12 | Book with woodblock prints (possibly a textbook for writing?) |
| do. | 13 | Book with woodblock prints, the first part depicting the death and decay of Mikado. |
| do. | 14 | Book with woodblock prints depicting birds and plants. 1882 |

(4) Rokujuen

- Bumpo: 5a Bumpo Gwafu [the sketch book of Bumpo]. 1807
[cf. Vente Emile Javal I, 1927, nr. 110⁽⁵⁾. Duret no.
470⁽⁶⁾] KKS. INV. NR. 18510.
- Unknown 15. A folder with 25 prints of the different stages of a
Japanese color woodblock print, presumably ca
1900. Inv. no. 18511.

▪ 5 枚目 5th sheet

TOKAIDO AF HIROSHIGE

GOJUSAN TSUGI MEISHO DZUYE

Signatur: Hiroshige fude. d.v.s. Hiroshige malet med Pensel.

Forlægger Mærke: Tsutaya.



借 主 筆



= Datostempel, Harens 7de År = 1855.

- Nr. 9. Oiso. Klippeskråning med Gravsten. Til venstre et lille
temple.
- Nr. 11. Hakone. Nat
- Nr. 14. Hara.
- Nr. 18. Okitsu. Rejsendes baggage bæres over Floden.
- Nr. 19. Yejiri.
- Nr. 27. Kakegawa. Rejsende krydser Floden.
- Nr. 33. Shirasuka.
- Nr. 35. Yoshida. Teten af en Daimios Procession.
- Nr. 40. Cheriu. To berømte gamle Fyrretræer.
- Nr. 49. Sakanoshita.

(5) Javal, Emile, and Charles Vignier. Catalogue ... De La Bibliothèque De
Livres Japonais, pt. 1. Vente le 17 novembre 1927

(6) Théodore Duret

- ad 6. Bladet har ikke noget med Utamaro at gøre. Utamaro kommer fra S^oekyen og Kiyonaga, er altså meget senere end dette arbejde, som er trykt i 4 farver, d.v.s. inden det fulde farvetryks opfindelse. Det stammer fra tiden 1760-65. Stilen ligner Okumura Masanobu's skole og dertil passer også frisyre og dragter. Utamaro begyndte først at arbejde for farvetrykket efter 1785!
- ad 13. Dette blad i Utagawa Toyokuni's stil er af selve Toyokuni 1. Der findes ingen samtidig, der har arbejdet i denne stil; som er mesterens første personlige stil, efter at han i sin første periode havde tegnet som sin lærer Kiyonaga og sine atelierkammerater Yeishi og Shuncho. Da Kiyonaga fratrådte 1790 og Toyokuni igen forandrede sin stil ca 1802, kan bladet let dateres 1790-1800. Blade fra samme serie se Metropolitan Museum nr. 2827 og 2828, Phillips collection i Metropolitan museum, katalog 1947.
- ad 10. Denne skuespillerfremstilling stammer ikke fra Kunisada eller hans skole. Signaturens første tegn er tildels ødelagt ved et hul i papiret. Signaturen er desuden så flygtigt skrevet, som de sene kunstnere ofte plejer at gøre. Det andet tegn er "yei". Der findes ellers kun Shunyei, hvis navn ender med yei, og så den ret ukendte sene Kuniyoshi-elev Yoshiyei, som udtales Yoshiei. Dennes navn findes i Kurth, bind III, side 117, linie 6 blandt en masse af ubetydelige Kuniyoshi-elever. Den forhåndenværende rest af signaturens første tegn kan derefter let tydes og suppleres som Yoshi og dermed dateres til ca. 1860.

ad 22 og 23. Disse to blade er hverken af Hokusai eller af hans skole. De tilhører en meget sen periode mellem 1880 og 1890 og er trykt i Osaka, ligesom mange andre i lignende stil, som KIM (Kunstindustrimuseet) ejer en samling af. Hele denne produktion var bestemt til eksport til Europa og står under meget stærk europæisk indflydelse. Rumfølelsen, den plastiske udformning og perspektivet er mere end "halveuropæisk". Der findes dog meget værre tidligere og senere eksportblade i KLM:

ad 23 (?) De tre digt- eller brevpapirer stammer fra Hiroshige I og bærer hans umiskendelige signatur på højre side. De er alle den unge Hiroshige's kopier efter ældre maleres billeder. a) i Harunobu's stil og med dennes yndlingsmotiv: den langarmede abe; b) hofdame med kamuri på hovedet i en båd under et piletræ, nærmest i Kano-maleren Kinsai's stil, hvis elev Hiroshige som ganske ung har været. Tilfældigvis ejer KIM (Kunstindustrimuseet) en kopi efter samme billede, men ikke som udklip, gengivet i farvetræsnit fra 1890-1900, som her er vedlagt til sammenligning. c) to fornemme herrer (også disse med en tromme ligesom damen på b) og den ene igen med hofhue. Dette tredje brevblad bærer ved siden af Hiroshige's Utamaro's efterlignede signatur (!); men Utamaro døde 1806, da Hiroshige var 9 år gammel. Her har altså Hiroshige kopieret et signeret maleri af den ældre mester. Hiroshige er forresten den eneste japanske træsnitmester, som har lavet brevpapirer og brevkonvolutter med billeder. En lille

række ejes af Tikotin i Haag.

København, i august 1952

Karl Berger⁽⁷⁾

[English translation]

Comments on some of the Japanese woodblock prints in The Royal Collection of Graphic Art⁽⁸⁾.

Re: 2 og 4. Both sheets have lost their colors; No. 4 especially by exposure to light; No. 2 also by ruthless treatment with chlorine. The two originally very beautiful sheets are now without commercial value.

Re: 3. This sheet by Koryusai depicts a shinto deity, which can be seen by the details in the illustration. For comparison there is a sheet by Ishikawa Toyonobu in the auction catalog Toni Straus-Negbauer, Berlin-Munich 1928, No. 109.⁽⁹⁾

Re: 6. The sheet has nothing to do with Utamaro. Utamaro originates from Sekyen and Kiyonaga, and therefore

(7) カール バーガーは、現デンマークデザイン博物館で日本美術のコンサルタントをした人物。Karl Berger was an academic who worked as a consultant for the Danish Museum of Decorative Art, now Design Museum Danmark and author of *Japanske sværdprydelser: Hugo Halberstadts samling af japanske sværdprydelser skænket Det Danske Kunstindustrimuseum* [The collection of Japanese sword ornaments owned by Hugo Halberstadt and donated to the Danish Museum of Decorative Art]. Copenhagen, 1953.

(8) The Royal Collection of Graphic Art (Kobberstiksamlingen) is one of the major collections at The National Gallery of Denmark

(9) Glaser, Curt, and Fritz Rumpf. *Sammlung Tony Straus-Negbauer: [versteigerung 5. Und 6. Juni 1928 Bei Paul Cassirer]*. Berlin, 1928)

much later than this work, which is printed in 4 colors, that is to say before the invention of the full color printing technique. It originates from the period 1760–65. The style looks like Okumura Masanobu's school, which also fits with the hairstyles and attire. Utamaro only began working with color printing after 1785!

Re: 13. This sheet in the style of Utagawa Toyokuni is by Toyokuni I himself. No contemporary person worked in this style; this is the master's first personal style, after his first period when he emulated his teacher Kiyonaga and his studio comrades Yeishi and Shuncho. Since Kiyonaga resigned in 1790 and Toyokuni again changed his style around 1802, the sheet can easily be dated to 1790–1800. Sheets from the same series: see Metropolitan Museum No. 2827 and 2828, Phillips collection at the Metropolitan Museum, catalog 1947.

Re: 10. This depiction of an actor does not originate from Kunisada or his school. The first character in the signature is partially ruined by a hole in the paper. In addition, the signature is written in such a casual manner, as the artists of the late period often tend to do. The second character is "yei". Only the name of Shunyei ends with yei, and also Yoshiyei, pronounced Yoshiei, the rather unknown late pupil of Kuniyoshi. His name is found in Kurth, Volume III, page 117, line 6, among a lot of insignificant Kuniyoshi pupils. The remaining part of the signature's first character can easily be identified as Yoshi, thus dating the work to about 1860.

Re: 22 og 23. These two sheets are neither by Hokusai nor by his school. They belong to a very late period between 1880 and 1890 and are printed in Osaka, like many others in a similar style in the collection held by KIM. All of this production was destined for export to Europe and is under very strong European influence. The sense of space, the plastic design and the perspective is more than “half-European”. However, there are much worse earlier and later prints for export in the KLM collection.

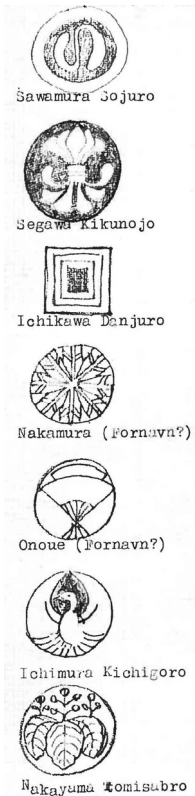
Re: 23 (?) The three pieces of paper for poetry or letters originate from Hiroshige I and carry his unmistakable signature on the right side. All of them are copies by the young Hiroshige of pictures by painters preceding him. a) in Harunobu’s style and with his favorite motive: the monkey with long arms; b) court lady wearing a kamuri on her head in a boat under a willow tree, close to the style of the Kano-painter Kinsai, whose pupil Hiroshige had been, when he was very young. By chance KIM owns a copy of the same picture, but not as a clipping, but as a woodblock print from 1890–1900, which is included here for comparison. c) two distinguished gentlemen (also with a drum like the lady in b) and one wearing a nobleman’s hat. This third piece of letterpaper carries next to Hiroshige’s signature the imitated signature of Utamaro (!); but Utamaro died in 1806, when Hiroshige was 9 years old. Hiroshige has thus copied a signed painting by the older master. Hiroshige is by the way the only Japanese woodblock print master who has

made writing paper and envelopes with pictures. A small set is owned by Tikotin in The Hague.

Copenhagen, August 1952

Karl Berger

▪ 9 枚目 9th sheet



Anmærkninger til Kobberstiksamlingens bog Inv. Nr. 17566:

Alle i denne bog fremstillende menneske-ansigter gengiver umiskendeligt skuespillere fra Sharaku's og Shunsho-skolens tid, d.v.s. fra ca 1790-1800. De viser alle sammen "Karakter-masker". Kommer man allerede ved første gennemsyn til dette resultat, ser man desuden, at de forekommende kvinderoller er spillet af udklædte og mest grimme mænd. I Japan fandtes ingen kvindelige skuespillere. Derudover er på en side to trefodede lanterner afbildet, hvorpå man som ornament erkender berømte skuespilleres "Mon", d.v.s. våbenmærker, af hvilke vedstående 7 kan identificeres.

Fordi Sharaku også har tegnet billeder af alle disse skuespillere og deres dragter har været brugt i slutningen af det 18. århundrede, kan der næppe være tvivl om bogens datering, selv om kunstneren, der øjensynlig tilhører Katsukawa Shunsho's skole, ikke har signeret sit arbejde.

Karl Berger

[English translation]

Comments on the book in the The Royal Collection of Graphic Art

There is no doubt that all the human faces depicted in this book are actors from the period of the Sharaku and Shunsho school, that is to say from about 1790-1800. They all show “character masks”. If you already noticed this by the first view, you will also notice that the women’s roles are played by men dressed [as women] and mostly ugly. In Japan there were no female actors. In addition, on one page two tripod lanterns are depicted, on which one can see famous actors’ “mon” or family crests used as ornaments, of which the 7 reproduced here can be identified.

Because Sharaku also has pictures of all these actors, and because their costumes were worn in the late 18th century, there is hardly any doubt about the date of the book, although the artist apparently belonging to Katsukawa Shunsho’s school has not signed his work.

Karl Berger

*なお、本紙の最後に、各資料の価格に関するメモがあったが、割愛した。
The last part of this paper included notes about the price of each print, but these have been left out.

メモの筆者について About the authors of the notes

メモ類は、浮世絵類と共に保管されているものが9枚、そして錦絵印刷見本458a-15に付属するもの1枚。また『文鳳画譜』458a-5aに小さなものが一枚、付されていた。

メモ	内容	備考
1 枚目	457～458の浮世絵のリスト	全て手書き。後の人の加筆が少々ある。
2 枚目	457～458の浮世絵のリスト	全て手書き。後の人の加筆が少々ある。
3 枚目	457～458の浮世絵のリスト	全て手書き。後の人の加筆が少々ある。
4 枚目	457～458の浮世絵のリスト	全て手書き。後の人の加筆が少々ある。
5 枚目	広重の東海道（宿場リスト）	タイプ。リスト。手書きのメモと東海道図。
6 枚目	東海道の地図	手書き、宿場名や富士山などを詳細に記入。
7 枚目	資料9点の解説	タイプ。
8 枚目	7枚目の続き	タイプ。1952年 Karl Berger の署名。
9 枚目	役者絵についての解説	タイプ。手書きの役者紋と Karl Berger の署名。別に1から4枚目と同じ筆跡による51の資料の値段のメモが貼られている。
458a-15	1枚毎の説明	タイプ。Gustav Lorenzen の署名。
458a-5a	『文鳳画譜』について小さいメモ。	手書き。1～4枚目と同じ筆跡。

メモ類は、当初は所蔵状況から旧蔵者ロハンセン（1888-1962）のものかと考えていたが、そうとは言い切れない。まず、サインがある浮世絵類のメモ7～9枚目（1952年バーガー）、458a-15（ロハンセン）について

はそれに従うとして、署名のない浮世絵や本に関するメモについて、デンマーク語のメモを入力・英訳したメレーテ ベダーソンによるタイプや筆跡を比較した考察は以下の通りである。

- Gustav Lorenzen のサインがある458a-15（錦絵印刷見本）のメモと、浮世絵類に残されたメモの5枚目に使用されているタイプライターは同一。また文字の綴り方が同一（名詞の語頭が大文字、å を aa と記載。この国字の改革は1948年になされた。全国に浸透するのは1950年代半ば）。従って、これらはロハンセンによるメモと考えられる。
- 5枚目にあるタイプされた東海道宿場のリストに、手書きの加筆がある。そのつづり方は、ロハンセンと同じ旧式である。これがもしロハンセンの手であるとすれば、全く筆跡が違う1～4の浮世絵に関する目録は別人が書いたものである。
- また1枚目の1項目（457a-1唐美人）の部分に、メモの字とは別人の手で、ロハンセンが提供した情報が加筆されている。（“Hiroshige? cf. Minoru Uchida.” 以下）。つまり、メモ本文がロハンセンによるものではないという証左となろう。
- なおデンマークで出版されたロハンセンの著述『Japanske Blokbilledbøger（日本の浮世絵と絵本）』（1950）にこの資料群に関わる言及がいくつか見られる。おそらくまだ国立美術館に資料を売る前に書いたのだろうが、現在ロハンセンの旧蔵のものとしてまとめられている資料の一部が、既に資料の一部が美術館にあったことがわかる。
 - ①65ページ、安倍貞任の図。美術館の請求番号が書かれている。
 - ②71ページにも、「青楼美人合姿鏡」（本目録457a-8と457a-9）も美術館所蔵のものとして文章が書かれている。
 - ③72ページ『北斎漫画』。この全ても既に収蔵されていた。
 - ④76ページ、『文鳳画譜』は文章執筆の時点でロハンセンの手元にあった。かなり以前にコペンハーゲン中心部にあった Philipsons

Thehandel から購入。1949年にロハンセンが美術館に資料を売ったと言われている。この『文鳳画譜』だけがロハンセンの手元にあったのか、原稿執筆時が1949年の取引以前だったのかは未詳。

- 『文鳳画譜』に付された小さなメモの筆跡、および Karl Berger による浮世絵のメモ 9 枚目に添付された資料の値段の筆跡は、457～458の浮世絵のリストに関する手書きのものと同じ。これらは国立美術館館員のものと判断する。

以上をまとめると、このように推測される。

1 枚目～ 4 枚目・『文鳳画譜』について→ 美術館のスタッフ

5 枚目～ 6 枚目・浮世絵印刷見本について → Lorenzen

7～ 9 枚目 → Berger

*ただし、9 枚目の資料の価格に関するメモは、美術館のスタッフ

There are 9 sheets of different notes enclosed with the ukiyo-e, and 1 sheet enclosed with the ukiyo-e print samples 458a-15. Also 1 sheet with a short note about Bunpō gafu 458a-5a

Notes	Items	Remarks
1st sheet	457~458 of ukiyo-e list	All handwritten. Minor later revisions added by another person.
2nd sheet	457~458 of ukiyo-e list	All handwritten. Minor later revisions added by another person.
3rd sheet	457~458 of ukiyo-e list	All handwritten. Minor later revisions added by another person.
4th sheet	457~458 of ukiyo-e list	All handwritten. Minor later revisions added by another person.
5th sheet	Hiroshige's Tōkaidō (list of the stations)	Typewritten list. Handwritten notes and map of the Tōkaidō route.
6th sheet	Map of Tōkaidō	Handwritten, with details about the stations of the Tōkaidō and Fujisan etc.

7th sheet	Explanation about 9 of the items	Typewritten.
8th sheet	Continued from sheet 7	Typewritten. The signature of Karl Berger and the year 1952.
9th sheet	Explanation about the actor prints	Typewritten. Hand-copied mon (family crests) of the actors and the signature of Karl Berger. A note about the prices of 51 items in the same handwriting as in sheet 1-4 has been adhered to the sheet.
458a-15	Explanation print by print	Typewritten. The signature of Gustav Lorenzen.
458a-5a	Notes about Bunpō gafu	Handwritten. The same handwriting as in sheet 1-4.

The various notes were initially thought to have been written by the former owner of the collection, Lorenzen (1888-1962), but this is not necessarily the case. Firstly, the ukiyo-e notes, sheets 7-9, are signed (1952 Berger), and the ukiyo-e and books notes which are not signed are comparable with the signed 458a-15 notes (Lorenzen). According to Merete Pedersen, who has transcribed the Danish notes and translated them into English, a comparison between the typewritten text and the handwriting yields the following conclusion.

- The typewriter used for the notes about 458a-15 (the ukiyo-e print samples) signed by Gustav Lorenzen, and the typewriter used for the notes about the ukiyo-e in sheet 5 is the same. Furthermore, the same spelling is used. (Capitalization of nouns, and the letter å written as aa. This language reform took place in 1948. It was implemented nationally in the mid 1950s). Therefore, we can assume that both sets of notes are written by Lorenzen.

- The typewritten list of the Tōkaidō stations in sheet 5 has some additional handwritten information. The spelling is the old spelling that Lorenzen used. If this were written by Lorenzen, then the list of ukiyo-e in sheet 1-4 must have been written by a different person, as the handwriting is completely different.
- In the first item (457a-1 Tō bijin) in sheet 1 there is some additional information in a different handwriting stating that the information was provided by Lorenzen (below “Hiroshige? cf. Minoru Uchida”). This is proof that the main text of these notes was not written by Lorenzen.
- References can be found to some of the items in an article written by Lorenzen “Japanske Blokbilledbøger” (Japanese woodblock printed illustrated books) published in Denmark 1950. Although he most likely wrote this article before he sold his whole collection to the National Gallery, a section of the material that is now registered as having belonged to Lorenzen must have already been part of the National Gallery’s collection.
 1. The portrait of Abe no Sadatō p. 65. The museum’s registration number is written in the article.
 2. Seirō bijin awase sugata kagami p. 71 (in this catalogue 457a-8 and 457a-9). He specifically writes that these prints are found in the collection of the National Gallery.
 3. Hokusai manga p. 72. These were all already in the collection.
 4. Bunpō gafu p. 76. At the time of writing his article, this item was in his possession. He had bought it quite some time earlier from Philipsons Thehandel in the center of Copenhagen. It is said that Lorenzen sold his collection to the museum in 1949. It is not known whether Bunpō gafu might have been the only book left in his possession, or whether he wrote the manuscript for the article

before 1949.

- The handwriting of the small note about Bunpō gafu and the handwriting of the list of prices attached to the notes on the ukiyo-e by Karl Berger on sheet 9 is the same as in the list of ukiyo-e 457-458. We can therefore assume that they were written by a National Gallery employee.

To summarize above, we can conclude that:

Sheet 1-4 and the Bunpō gafu notes were written by museum staff.

Sheet 5-6 and the notes about the ukiyo-e print samples were written by Lorenzen.

Sheet 7-9 were written by Berger (except for the price list on sheet 9, which was written by museum staff).

付記：リスト作成に際し、延広真治氏・堀川貴司氏・小林ふみ子氏・千田大介氏・バーバラ クロス氏にご教示・ご協力を得た。ここに記して感謝申し上げる。そして、寛容な心で作業を支えてくれたメレーテ ペダーソン氏に、心から感謝を申し上げます。(津田)

Postscript: I am indebted to Nobuhiro Shinji, Horikawa Takashi, Kobayashi Fumiko, Chida Daisuke and Barbara Cross for their guidance and cooperation in the creation of this list. Also, my deep-felt gratitude goes to Merete Pedersen for her forbearance in supporting me throughout the process. (M.Tsuda)