



Ex Goncourt

Kaiko dzuyé Yehon Takarano

Cocoms avec defon

Tresor

mitilli itoguchi  
brass

à usage des ser & sore

Shunsho et Shigemasa

chez Sakigawa Rokuzaimon  
Yedo

Temmei VI

1786

Dust 133

都 TO 12-391	丙 HINOYA	首 page HIAKUNO	東 SHUN
日 NI 4-184	午 UMA	錦 NISHI 16-183	岳 SHO
本 HON 5-200	正 SHO	織 GOTE 18-501	北 KITA
前 MAYE 9-312	橋 BASHI 16-278	月 GURATSU	郎 RO
川 GAWA 3-149	南 NAN 9-310	吉 KICHI	田 TA
六 ROKU 4-175	三 SAN	日 NICHI	次 SHIJE
左 ZA	町 CHO		込 MASA
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門 MON			
版 HAN publisher			

See Binyon page 216 for description

Kaiko Yashinai Gusa

Yosangusa

Sanyo dzuyé Yehon Takarano by Maizyegawa Rokuzaimon

"Sanyo Dzye Ehon Takara-no-Hoguchi" or Kaiko Yashinai-gusa } Temmei 6 - 1786  
Sith culture in Japan } Boston-Brown p. 142-161

Kilao Shigemasa (b. 1734, d. 1819<sup>2</sup>) - pupil of Shigenaga, first produced prints in the Primitive style of actors, then in that of Harunobu, Kairai, and later of Shunsho. With Shunsho he brought out the "Mira of the Beauties of the Green House". This was in 1776 - ten years before the production of the Silk-growing Book. Fische remarks that Shigemasa's drawing is from first to last superb. Matsukawa Shunsho - (b. 1726, d. 1792).

The date of publication is 1786 - ~~1786~~ - the design of the woman & robes being that of Harunobu's style - 20 years previously - hence the book was planned and the drawings made 20 years before - 1767 (Meiwa) - acc. to Binyon.

The colours include a ~~purple~~ purple which has much faded (as in the Brit. Museum copy) and can hardly be made out except in the last two prints.

Seven of these prints are apparently by Shigemasa (one of them is not signed), whilst five are signed by Shunsho. Any difference in style or colouring is far to seek between the work of the two artists. This work was apparently brought out between 1790 & 1790, a few years also before Utamaro's book of larger and stronger in colour) 1790 is the date assigned for this <sup>Utamaro</sup> Utamaro copied the subjects of Shunsho & Shigemasa with singular accuracy, but his women are taller and their dresses more gorgeous. The last scene - the silk-brocade merchant - is not reproduced in Utamaro's work. Another difference is that

all the 12 plates in this work are independent of each other, whilst Utamaro arranged them in sets of 3.

Last page		page. 2	Column. 8
書 SHO 10.345	天 TEM	源 GEN 13.416	天 TEM
林 RIN 8.265	明 MEI	氏 JI 4.173	明 MEI
= Library	六 ROKU	百人	丙 Hinoye
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1st section - 1st part of Temmei. 6. = Jan Feb. 1786  
 2nd section - 2nd part of Temmei. 6. = Feb. 1786  
 3rd section - 3rd part of Temmei. 6. = Mar. 1786  
 4th section - 4th part of Temmei. 6. = Apr. 1786  
 5th section - 5th part of Temmei. 6. = May 1786  
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 7th section - 7th part of Temmei. 6. = Jul 1786  
 8th section - 8th part of Temmei. 6. = Aug 1786  
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 a lucky day -

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 Hichibun - Ichibu  
 written in Sesho script

See Binyon page 216 for description  
Kaiko Yashinai Gusa

Yoshimura

Sanyō dnyue Ehon Takarano by Maieyegawa Rokuyayemon  
 "Sanyō Dnyue Ehon Takara-no-Hoguchi" or Kaiko Yashinai-gusa } Temmei 6 - 1786  
 } Hoto-Bron p. 125-161  
 Silk culture in Japan

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Shunryo  
qua SHIMAZU  
Silk-production.  
Yosangusa.