

Ukiyo-e Highlights
from the Collection of
George Crawford



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江戸名物綿画耕作

葵水あおいのまき

田ののま

奇の麻子筆



Ukiyo-e Highlights from
the Collection of George Crawford

Published in conjunction with the exhibition,
"Ukiyo-e Highlights from the George
Crawford Collection"
Organized by Joan B. Mirviss LTD

March–April 2020

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Utagawa Hiroshige (see p. 29)

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COVER (BACK INSIDE)

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BACK COVER

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Ukiyo-e Highlights
from the Collection of
George Crawford

March 12 – April 24, 2020
Presented by Joan B Mirviss LTD
39 East 78th Street
New York, NY 10075

George Crawford: Collector

Joan B Mirviss

After a lifetime of collecting, George Crawford has decided to relinquish ownership of his treasured Japanese woodblock prints to a new generation of collectors and curators. Joan B Mirviss LTD is both honored and delighted to present George's collection, lovingly assembled over four decades of careful and thoughtful acquisition.

A stamp collector as a boy, George became enamored with this field when he came across an exhibit on Madison Avenue organized by Edythe Polster (1911–2009), a long-time dealer in *ukiyo-e*, and acquired his first print, Utagawa Hiroshige's "Eagle over Sakai" from the *One Hundred Famous Views of Edo*. After several years of collecting, he concluded that he should direct his attention only to prints in fine condition. He subsequently sold off nearly half of his collection through New York auction houses and started again with a more refined sensibility. In addition to his focus on condition, he also sought examples that reflected the broad range of technical refinement, subject matter, and most especially formats, in the two-hundred-year history of Japanese woodblock print making. Enjoying both the hunt and research, he built up a fine library of publications on *ukiyo-e*, which he used to carefully document his growing collection.

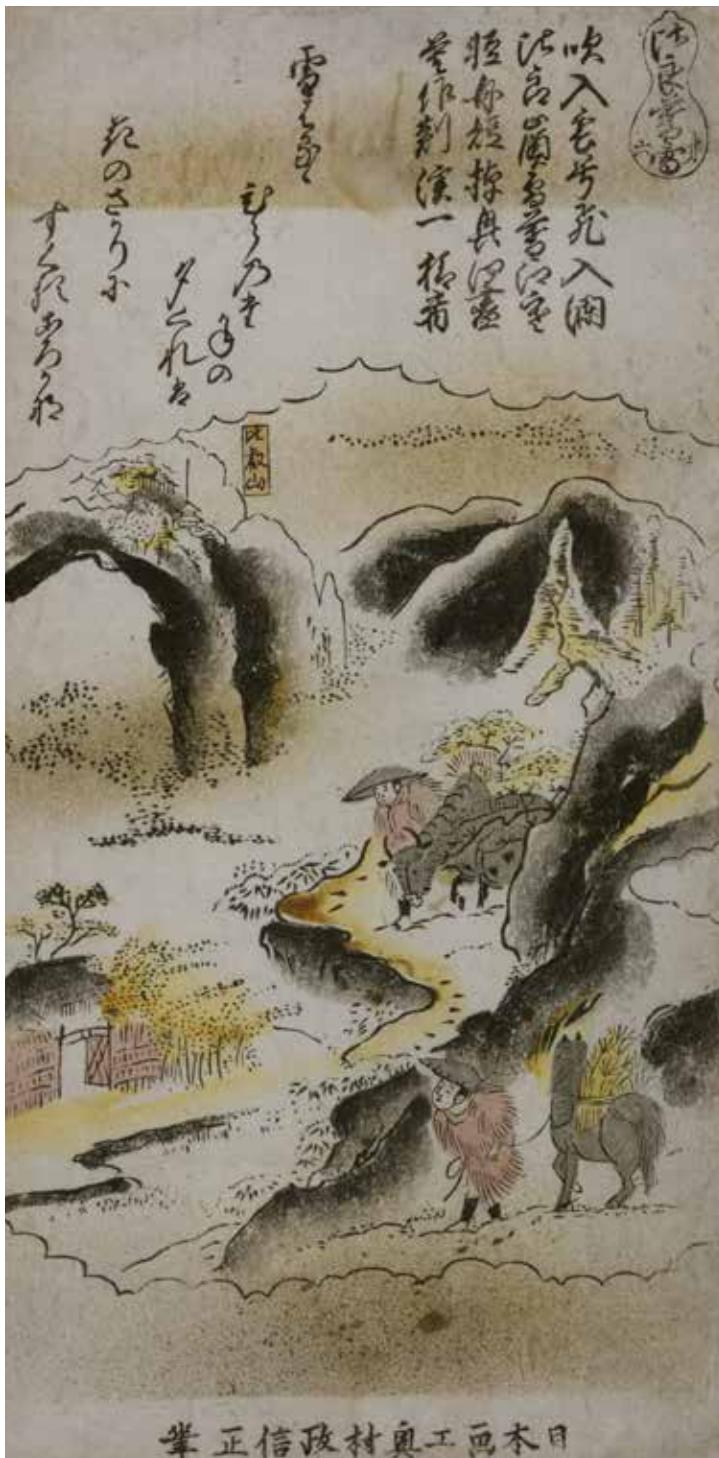
Actor prints were George's primary passion and the collection includes fine examples from the entire range of print masters, starting with early artists Shigenaga and Masanobu, followed by Katsukawa masters Shunshō, Shun'ei and Shunkō, as well as Bunchō, and Utagawa Toyokuni I and his followers, Kunisada and Kuniyoshi. Another significant portion of the collection is comprised of figurative *bijin* prints, including works by Masanobu, Harunobu, Koryūsai and Utamaro.

This array of classical eighteenth-century prints is complemented by a select group of extremely fine landscape and bird-and-flower prints by celebrated nineteenth-century artists Hokusai (with a fine example from each of his major series) and Hiroshige. Seeking to be encyclopedic in his collecting, through the years, George also acquired an excellent group of rare *surimono*. His taste ranged from early 18th-century hand-colored prints to pre-war *shin-hanga*. The hunt was half the fun for George and finding the missing "link" for his collection was always especially gratifying.

George was born in Manhattan in 1935, but he and his parents moved in 1973 to northern New Jersey where he still lives today. For George, Japan was always an alluring destination and he first

managed to save sufficient funds to travel to Japan in 1969 when the exchange rate was 360 yen to the dollar. Starting in 1973, he became employed in the registrar's office at the College of the City University in New York, where he remained for thirty years. There he was blessed with an ample amount of vacation time, allowing for more than a half dozen trips to Japan.

Interestingly, he never acquired any prints during those travels but rather depended on the expertise of New York area dealers and auction houses. Many of the finest prints he acquired in the 1980s through 2010s came from Gary Levine, Edythe Polster, Merlin Dailey (1931–2015), and myself, although he occasionally bought from a few other dealers. Some of his best prints were acquired from the estate of Anne van Biema (1915–2004), the bulk of whose collection was donated in 2018 to the Smithsonian Institution. Anne and George were friends and together were avid supporters and participants in the Ukiyo-e Society of America, which eventually became the Japanese Art Society of America. They both relished the camaraderie and support that the society's show-and-tell meetings, newsletters and lectures offered to lovers of *ukiyo-e*.



OKUMURA MASANOBU (1686–1764)

奥村政信

Hira no bosatsu (Lingering
 Snow on Mt. Hira)

From the series, *Ōmi hakkei*
 (Eight Views of Ōmi)

ca. 1730

Hosoban; hand-colored



美信画



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KOMAI YOSHINOBU (fl. 1765–70)

駒井美信

Two women stand before the back of a

folding screen

ca. 1770

Chūban tate-e

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SUZUKI HARUNOBU (1725–1770)

奥村政信

Mother dresses the hair of a boy who

holds a chrysanthemum

ca. 1768

Chūban tate-e

本朝漢景 大正の
秋の月

秋の月 大正の
本朝漢景



湖龍画



<

ISODA KORYUSAI (1735–90)

磯田湖庵齋

Woman tugging at a man's sleeve

From the series, *Honchō kei Hakkei*

(Eight Scenes of Our Country)

Chūban tate-e

^

KITAO MASANOBU (1761–1816)

北尾政信

Courtesans of the Yoshiwara examining new textiles

From the set, *Yoshiwara keisei: Shin bijin awase*

Jihitsu kagami

(Yoshiwara Courtesans: New Mirror Comparing
the Calligraphy of Beauties)

1783–84

Double *ōban tate-e*

Publisher: Tsutaya Jūzaburō (Kōshodō)



KATSUKAWA SHUN'EI (1743–1812)

勝川春英

Sakata Hangorō III (1756–1795) under
a tree as a yakko (footman)

ca. 1793

Hosoban

Publisher: Kawaguchi-ya Uhei,
Fukusendō (no seal)



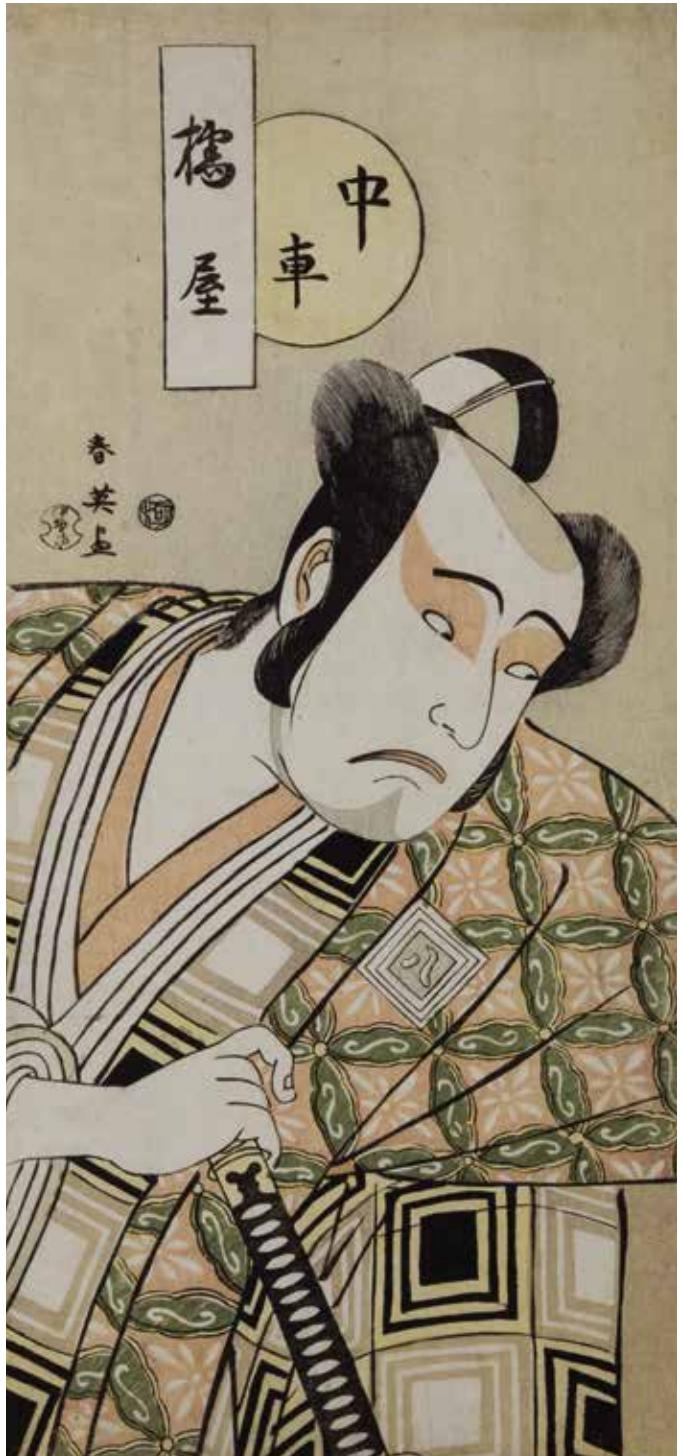
KATSUKAWA SHUNKŌ (1743–1812)

勝川春好

Ichikawa Yaozō I (1730–1759) as a
highwayman holding a lantern

ca. 1780

Hosoban



KATSUKAWA SHUN'EI (1743–1812)
Half-length portrait of Ichikawa
Yaozō III (1747–1818)
ca. 1792
Hosoban
Publisher: Iseya Jisuke, Iseji



IPPITSUSAI BUNCHŌ

(act. ca.1765–92)

一筆齋文調

Ichikawa Yaozō II (1735–1777)

as a townsman with

drawn sword

1770's

Hosoban

KATSUKAWA SHUNSHŌ
(1726–1792)

葛飾春章

Ichikawa Danjūrō V
(1741–1806) as Sakata Kintoki
in performance of *Shitennō
tonoi no kisewata (kaomise)*
1781, 11th month
Hosoban





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KATSUKAWA SHUNKŌ (1743–1812)
 Ichikawa Danzō IV (1745–1808)
 standing on a fallen, closed folding
 screen in a scene from *Natsu matsuri
 naniwa kagami*
 1779, 7th month
Hosoban (center sheet of a triptych)

>

UTAGAWA TOYOKUNI I (1769–1825)
 初代 歌川豊国
 Sawamura Sokurō III (1753–1801) as a
 court woman with a white wig,
 possibly Konomura Ōinosuke
 1793
Aiban (right sheet of diptych; left
 sheet in collection of George Mann)
 Publisher: Iseya Magobei



風流女式三番



豊國画



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UTAGAWA TOYOKUNI I (1769–1825)

Furyū onna shikisanban

(A fashionable female version of
the *shikisanban* dance)

1786

Ōban tate-e

<

UTAGAWA TOYOKUNI I (1769–1825)

Tea house waitress Useyo of Hirano-ya
holds a fan with portrait of Ichikawa
Danjūrō V (1741–1806) also bearing
artist's signature

1794

Hashira-e



^
KITAGAWA UTAMARO (1756–1806)
 喜多川歌麿

Young boy kneeling while practicing ink painting
 Probably 1792, Year of the Rat
Koban surimono
 Poetry Club: Nogawa Group
 Poets: Konen Urayoshi, Gudō Isshi and Shuraku Ogie

>
YASHIMA GAKUTEI (1786–1868)
 八島岳亭
Midō Kampaku no inu (The Dog of Mido)
 From the series, *Uji Shūi monogatari*
 ca. 1830
Shikishiban surimono
 Poetry Club: Katsushika Group
 Poets: Bungensha Nariyasu and Bumbunsha (Kanikomaru)





KITAGAWA UTAMARO (1756–1806)

Dōsa biki tanarashi no zu (Applying Sizing). From the set, *Edo meibutsu nishiki-e kōsaku* (Cultivation of Brocade Prints, a Famous Product of Edo), ca. 1803

Ōban tate-e (left sheet of a triptych)

Publisher: Tsuruya Kiemon

高麗館

百儀亭

何内せ富

文錦よりし様の

龍うくおきし

家も年の初ま

梅の花堂

油煉方

浅くても組や

折つ花のま

うつかり家の

年の初ま

本林羅九寺

鳥の夜

道後すすて

折の胸の

このてまて

茶のうらま

年の

まつち



高麗館



<

KATSUSHIKA HOKUSAI (1760–1849)

葛飾北斎

Still life with two votive pictures

From the series, *Uma zukushi* (A Selection of Horses)

1822

Shikishiban surimono

Poetry Club: Yomogawa Club

Poets: Manryūtei Kanai Totomi, Baikado Abura no

Nerikata and Shiratei Manzō

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KATSUSHIKA HOKUSAI (1760-1849)

Bushū Tamagawa

(Tama River in Musashi Province)

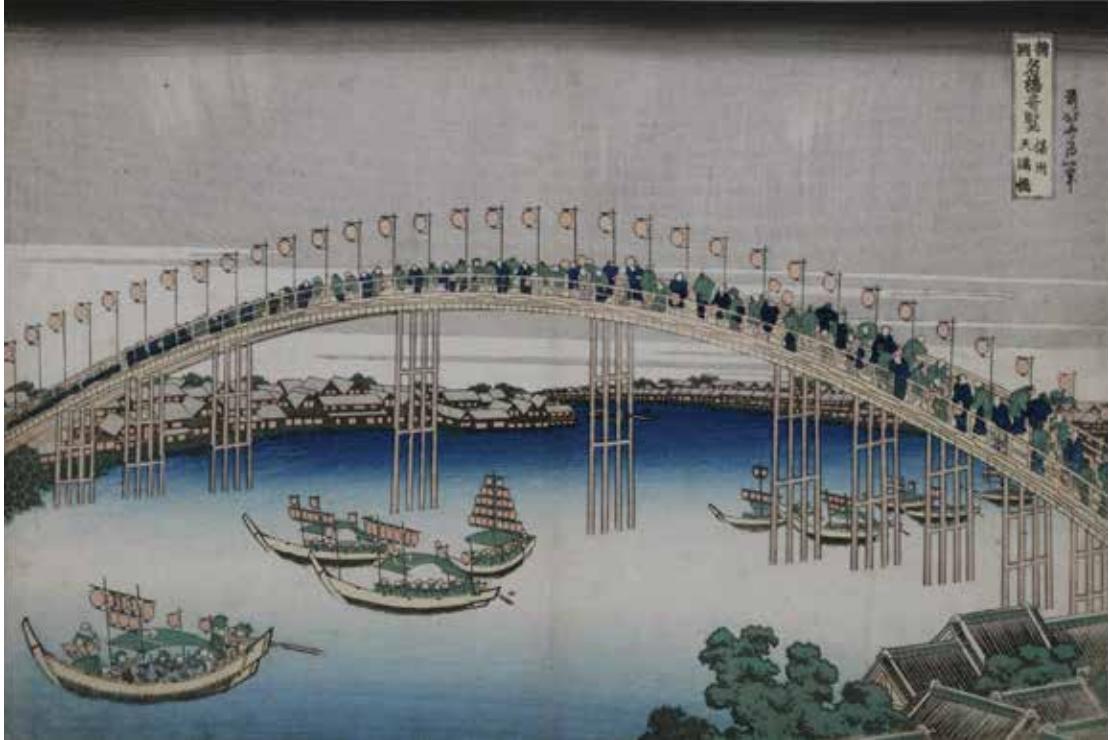
From the series, *Fugaku sanjū rokkei*

(Thirty-six Views of Fuji)

ca. 1830

Ōban yoko-e

Publisher: Nishimuraya Yohachi (Eijūdō)



^
KATSUSHIKA HOKUSAI (1760–1849)
Sesshū Tenmanbashi (Tenman Bridge
 in Settsu Province)
 From the series, *Shokoku meikyō kiran*
 (Remarkable Views of Famous Bridges
 in Various Provinces)
 ca. 1834
Ōban yoko-e
 Publisher: Nishimuraya Yohachi (Eijūdō)

>
KATSUSHIKA HOKUSAI (1760–1849)
Kisoji no oku Amidagataki (Amida Waterfall
 in the distance on the Kisokaidō)
 From the series, *Shokoku taki meguri* (Going
 the Rounds of the Waterfalls in All Provinces)
 ca. 1833
Ōban tate-e
 Publisher: Nishimuraya Yohachi (Eijūdō)







<

UTAGAWA HIROSHIGE (1797–1858)

歌川広重

Ishiyama no shūgetsu (Autumn Moon at Ishiyama)

From the series, *Ōmi hakkei no uchi* (Eight Views of Ōmi Province)

ca. 1834

Ōban yoko-e

Publisher: Yamamoto-ya Heikichi (Eikyūdō); Takenouchi Magohachi (Hōeidō)

^

UTAGAWA HIROSHIGE (1797–1858)

Kambara

From the series, *Tōkaidō gojūsan tsugi no*

uchi (The Fifty-three Stations of the Tōkaidō)

1833

Ōban yoko-e

Publisher: Hōeidō

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UTAGAWA HIROSHIGE (1797–1858)

Bizen Yugayama (Mount Yuga in Bizen Province)

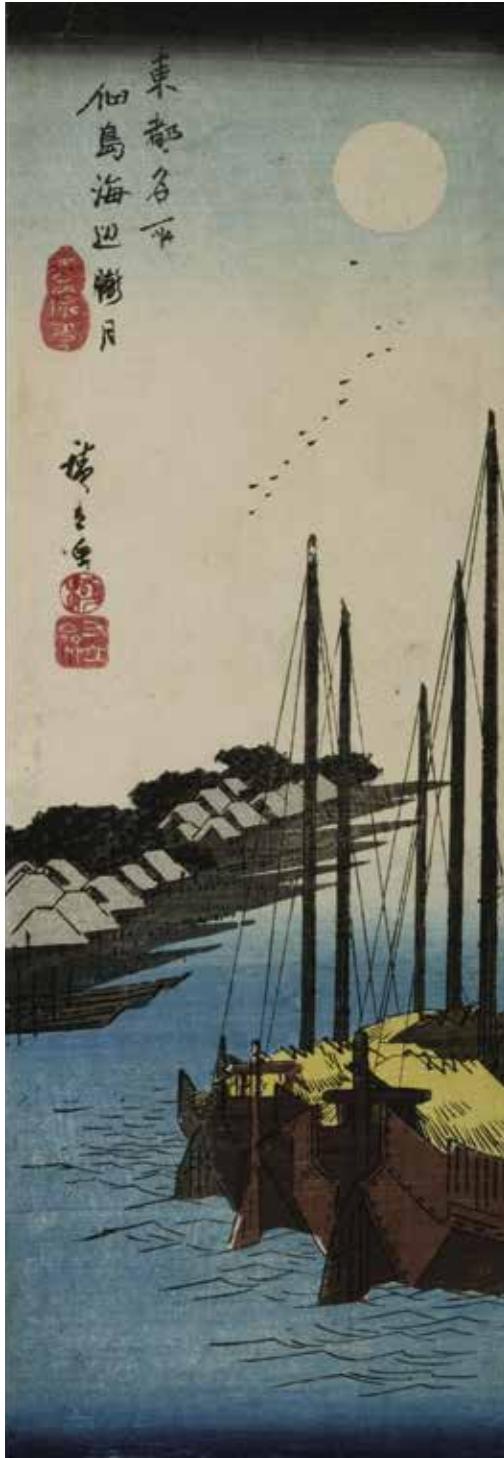
From the series, *Sankai mitate zumō* (Wrestling

Matches between Mountains and Seas)

1858

Ōban yoko-e

Publisher: Yamada-ya



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UTAGAWA HIROSHIGE (1797–1858)

Tsukadajima kaihin rôgetsu

(Hazy Moon over Tsukada Island)

From the series, *Tôto meisho* (Famous Places of the Eastern Capital)

Mid-1830's

Vertical *nagaban-e*

Publisher: *Shôgondô*

<

UTAGAWA HIROSHIGE (1797–1858)

Takanawa, Goose in Moonlight

From the series, *Tôto meisho* (Famous Places of the Eastern Capital)

Mid-1830's

Vertical *nagaban-e*

Publisher: *Shôgondô*

>

UTAGAWA HIROSHIGE (1797–1858)

Red-cheeked bunting in flowering cherry tree

ca. 1830

Ôtanzaku tate-e

Anne van Biema, Vever Collections





HASEGAWA SADANOBU I
(1809–1879)
初代 長谷川真信
Pheasant with red
chrysanthemums, based on
design by Hiroshige
Mid-1850's
Ôtanzaku tate-e

KIKUGAWA EIZAN (1787–1867)
菊川英山
Tiger in bamboo
ca. 1815
Ōban tate-e diptych (*kakemono-e*)





UTAGAWA HIROSHIGE (1797–1858)

*Gokai, Kando ni omomuku Yoshitsune Hiyodori
goe no kenshun nansho o yojinoboru*

(#5: Yoshitsune Takes a Shortcut and Scales the
Steep and Dangerous Precipice at Hiyodori Pass)

From the series, *Yoshitsune ichidaiki no uchi*

(The Life of Yoshitsune)

ca. 1830

Ōban yoko-e

Publisher: Tsuruya Kiemon, Senkakudō

UTAGAWA HIROSHIGE (1797–858)
Crane wading in a stream before a
lespedeza (bush clover) bush
ca. 1835
Chūtanzaku tate-e
Publisher: Kawaguchi-ya
(Shōeidō)





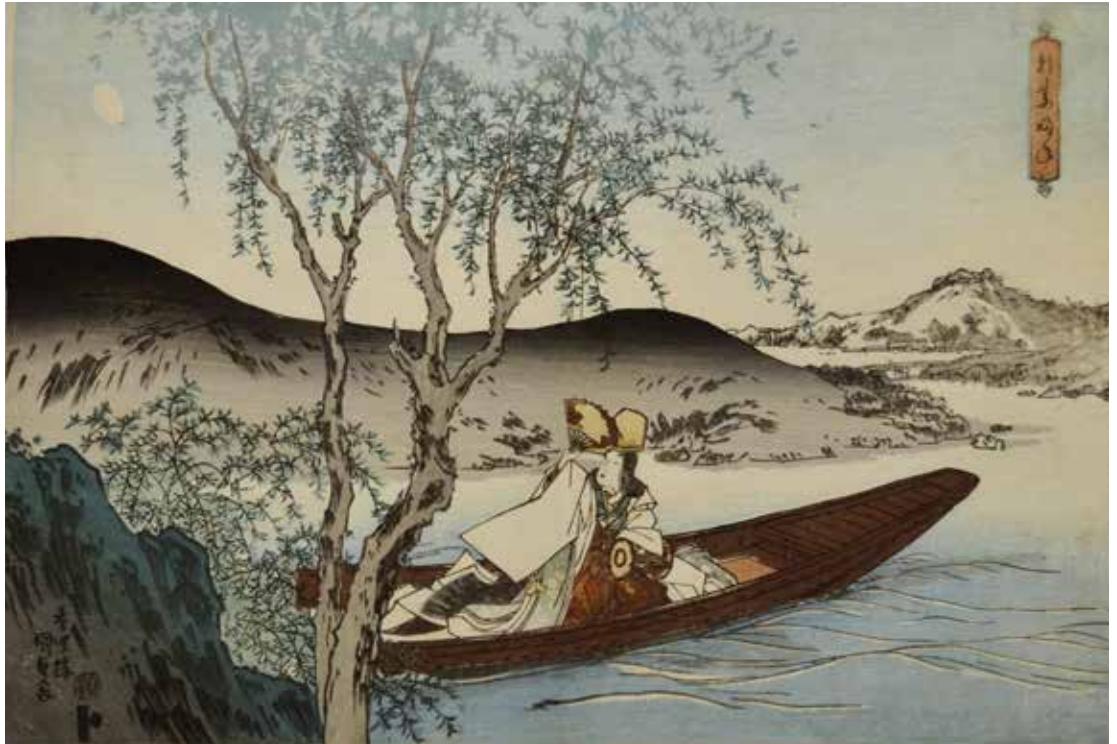
KEISAI EISEN (1790–1848)

溪齋英泉

Standing courtesan holding an
umbrella in snow

ca. 1830

Ōban tate-e diptych (*kakemono-e*)



UTAGAWA KUNISADA (1786–1865)

歌川国貞

Asazumabune (Asazuma Boat)

From an untitled series of landscapes
ca. 1832

Ōban yoko-e

Publisher: Yamaguchiya Tōbei



UTAGAWA KUNISADA (1786–1865)
Standing beauty in moonlight
From the series, *Atsurae-
zome bijo no shingata*
(Beautiful Women Modeling
New Fashions)
ca. 1836
Vertical *nagaban-e*
Publisher: Kinrindō, Moriya Jihei



UTAGAWA KUNISADA (1786–1865)
Goko shogun no uchi Kan'u
(General Kan'u, one of the Five
Tiger Generals)
From the series, *Gokusaishiki gohon
nobori no uchi* (Five Brightly
Colored Banners)
ca. 1836
Vertical *nagaban-e*
Publisher: Kinrindō, Moriya Jihei





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UTAGAWA YOSHITOMI (act. ca. 1850–60)

歌川芳富

Gaikokujin fune no uchi: Battira (Views of Foreign Ships: Battira)

1861, 2nd month

Ōban tate-e

Publisher: Joshū Shigemon



^

UTAGAWA KUNIYOSHI (1797–1861)

歌川国芳

Ghost of Asakura Tōgō and Orikoshi Dairyō Masatomo

ca. 1851

Ōban tate-e diptych

Publisher: Sumiyoshi-ya Masagoro of Horaido



SUZUKI HIROSHIGE II (1826–1869)

二代目 鈴木広重

Kintaibashi (Brocade Sash Bridge) at Iwakuni, Suo Province

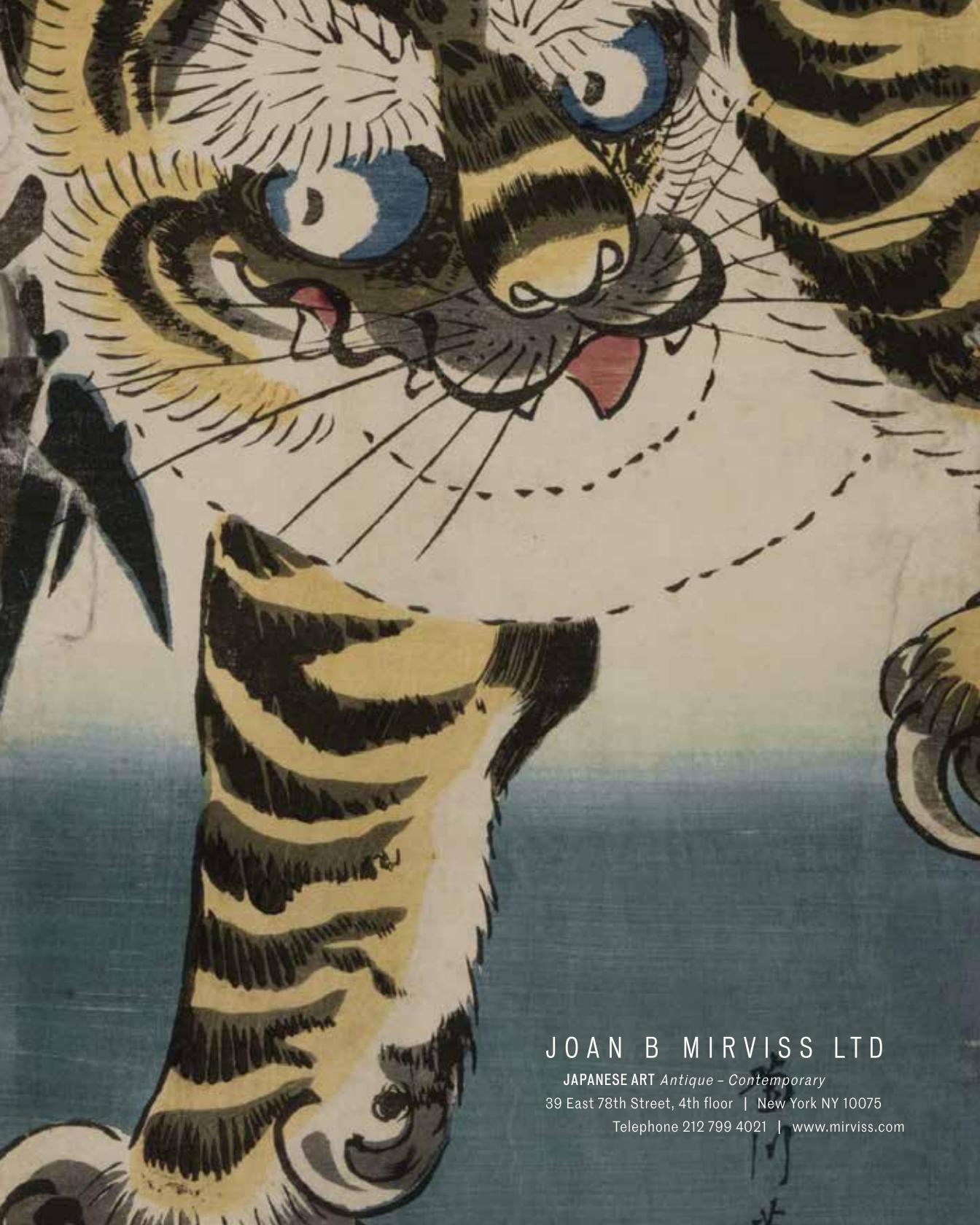
From the series, *Shokoku meisho hakkei* (100 Famous Views of the Provinces)

1859

Ōban tate-e

Publisher: Uoei





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