

# Shibayama Inlay Lacquerware of the Late Edo Period—With a Focus on Works From the Osaka City Museum of Fine Arts

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**Keyword:** Japanese art history, Crafts, Inro, Medicine case, Inscription, U.A. Casal

The Shibayama inlay started with the first Shibayama Ekisei in the late Edo Period and today, a wide variety of works in this style can be found. However, according to the extensive research on the old Shibayama inlays, no existing works have a definite sign of Ekisei's involvement in the production.

It then becomes a question on what grounds we can compare works by the first Ekisei or his immediate followers.

“Chapter 1: Previous Research and Purpose of This Article” outlines the first Shibayama Ekisei from previous research.

“Chapter 2: The Shibayama inlay with a focus on the collection of Osaka City Museum of Fine Arts” describes the selected Shibayama inlay works with a clear collection history and provenance from the collection of Osaka City Museum of Fine Arts and other museums.

“Chapter 3: On the Reference Work” defines reference works that serve as the criteria for categorical comparisons of the Shibayama inlay works. Compared with others, the first Shibayama Ekisei is more likely involved in the production of these specific pieces.

“Chapter 4: Classification of the Works and Analysis on the Production Year and Artisans” discusses the production year and artisans of the works mentioned in the previous chapters by classifying and comparing them by materials and methods.

Compared to the previous researches, the approach taken in this study allowed us to further discuss the methods, which resulted in the detailed analysis of each work. The works discussed in this article share a certain similarity in their material and method, which imply that they all existed in the same time-period, namely the second half of the nineteenth century. However, the study was unable to distinguish the works by the first, second, and third Ekisei. Further research on finding the work that shows the link between the early works and the first Shibayama Ekisei will be needed.

Exploring Textual Descriptions and Other Writings by Court Nobles in the  
Context of Early Modern Yamato-e Painting

(2) *Sanseki-zu* (Three Waka Poems on Dusk) by Tosa Mitsuoki  
(Private Collection)

*Shin-rokkasen-gajo* (The New Six Immortal Poets) by Tosa Mitsunari  
(Kuboso Memorial Museum of Arts, Izumi City)

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**Keyword:** Early Modern yamato-e, Tosa School, Waka poem, Court nobles

From the middle to the late seventeenth century, the revival of imperial palace culture rose under the leadership of the Retired Emperor Gomizunoo. Accordingly, the court nobles and monks, members of the salon around the Emperor and retired Emperor left an enormous amount of waka poem and kotoba-gaki explanations on kasen-e (painting of poets) by the Tosa School and the Sumiyoshi School from the Yamato-e Schools as well as on the uta-e (poetry painting) and genji-e (illustrations of the Tale of Genji). This article analyses the gajo hand-drawn picture book, gakan scroll painting, and tsuifuku hanging scrolls that contain multiple handwritings to determine the validity of those who are believed to be writers based on their standard hand-writing patterns. The result will contribute to modern yamato-e research including the specification of production years and the analysis of production background.

In addition to the important cultural property Legends of Otera Temple (Three volumes, Collection of Aguchi-jinja Shrine, Osaka) discussed in volume 19 of the Osaka City Museum of Fine Arts Bulletin, this article analyses two kai-zu (explanation of the meaning of the waka poems). One is *Sanseki-zu* (Three Waka Poems on Dusk) by Tosa Mitsuoki (private collection) and *Shin-rokkasen-gajo* (The New Six Immortal Poets) by Tosa Mitsunari (collection of the Kuboso Memorial Museum of Arts, Izumi City). The article analyses the handwritings of these accounts with those of nine writers who are believed to have left the handwritings.