

**A Reprint and Bibliographical Introduction to "Uzokuki", an early modern period essay,  
written by Takami Yasutomo**

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The following is an introduction to "Uzokuki" written by Takami Yasutomo (Kensai), the head of the Takami family of hamahonjin E-ya in Hyogo. The "Uzokuki" is a collection of essays on the tea ceremony, poetry, the deeds of famous people, strange stories, and various educational matters. This document is included in the "Hamahonjin E-ya (Takami) Ukonemon Family Documents" owned by Kobe City Museum.

### **The Prodigal Son's Spending in Excess**

#### **– A Nagasaki Print and Western Copperplate Prints Depicting a Scene of a Slutty Banquet in the 18th Century –**

**TSUKAHARA Akira**

This article identifies a Western print very similar to the Nagasaki print "Orandajin Koraku no zu (Dutchman's Pastime)" and demonstrates that it belongs to a particular iconographic family that spread and changed worldwide in the late 18th and early 19th centuries. This banquet scenes depicted in the engravings published by Sebastien Leclerc (1751), or in English mezzotints that imitated them after the 1750s, are similar to the "Orandajin Koraku no zu" in their table arrangements and poses of the figures, and the relationship of influence among them is clear. These engraving prints are the part of a series based on the parable of the Prodigal Son in the Gospel of Luke. This iconic pattern by Leclerc is thought to have gained a certain degree of popularity in Europe, as it was also depicted on Delft porcelain. The above-mentioned European prints were also shipped to Japan by Dutch ships, and the image of the intoxicated man and woman embracing was used in various Japanese paintings from the end of the 18th century to the first half of the 19th century.

### **Depictions of the "Battle Screens of Genji and Heishi at Ichi-no-tani and Yashima" in the collection of the Kobe City Museum**

#### **– Through comparison with works related to The Tale of the Heike –**

**MIYOSHI Shun**

There are many examples of "Battle Screens of Genji and Heishi" depicting the battle between the Genji and Taira clan. The Kobe City Museum also possesses Kano Yoshinobu's "Battle Screens of Genji and Heishi at Ichi-no-tani and Yashima", but a detailed analysis has not been carried out other than identifying the scene in the figure. Therefore, in this paper, I will analyze this illustration, focusing mainly on the differences between the description and the design of "The Tale of the Heike," and refer to the influence of works related to the story that can be found from it, aiming to contribute to the study of battle paintings.