

Woman as Subject:

But one curious, and, so far as the author knows, unique custom, prevailed in this pictorial worship of women. The artists had a fancy — quaint, and not without a dash of irony one would suspect — of representing all sorts of occupations, scenes of daily life, heroes of history and legend, and even deities, by women generally of the two above-named classes. Thus we have already noticed a representation of the craft of colour-printing itself of this kind; the cultivation of the silkworm is another favored subject in which the persons engaged are by no means peasants; the old-time processions of the nobles with their attendants, banner-bearers, and wardemen, from the theme of some of the best five and three-sheet prints by the Utagawas — but there is never a man among them; the Chinese sages, the 108 Chinese heroes, the famous Classical Poets, the Gods of Good Fortune, and other deities, all are given forth in the guise of beautiful women. And even in landscape, such series as the Stations of the Tenkaidō, are similarly suggested, by some allusion too subtle for the European to detect, of which the outward sign is the gaily-dressed female.

Strange: Colours Prints. p. 135

* Utamaro, also Kunisada. p. 123.

° Keisai Yensen. p. 117.

新刊紹介



廣重

(木村莊八著) 日本人に

して浮世繪の廣重を知らざるは恥づべきことである、外人風に之れを知る、しかも世人廣重を口にすること多くして、しかも廣重を知らざる人まことに多し、彼は江戸浮世繪末期の雜沓の中にあつて能く彼獨特の風景畫の新境を開拓する者また廣重の研究鑑賞に名ある人、鮮明な挿畫六十四枚と相俟つて廣重の面目を顯如と傳へてゐる(四六判一三八頁定價一圓、小石川區表町一〇九アルス)

Introduction of new publication: Hiroshige,
by Kimura Shokachi

It is a shame, if a Japanese does not know the ukiyo by Hiroshige. Of course many foreigners know him well. Many Japanese like Hiroshige, but know nothing of him. He developed his particular style of landscape art at the end of the Ukiyo period of Edo. The author of this book is a famous student of Hiroshige. He describes Hiroshige's character completely through his pictures. Price 71.- alps Co., Omotecho, Kojishikawa.

Ukiyoe: Contents.

Vol. iii. No. 1.

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Back. Sarasvati	Ichiryusai Hirokiyo

Ukiyoeschikai.

Purpose: to spread interest in ukiyoe

Work: 1. To publish a monthly magazine
2. To open an exhibition and hold lecture meetings

Members. Any subscriber to magazine may be member.

Publishers: Tanaka Kinsuke
Nagami Tokutaro
Inoue Meitaro
Omagari Kusun
Yamamura Koko
Kojima Utsie
Shichinoe Kichizo

Office: 1470 Sugamacho. To Omagari Kusun.

Unpublished

Purpose: to spread interest in writing

Goal: 1. to publish a weekly magazine

2. to open an exhibition and hold lecture meetings

Members: any subscriber to magazine may be member

Publishers: Tanaka Kinzoku

Yoshimasa Tanaka

Yoshimasa Tanaka

Yoshimasa Tanaka

Yoshimasa Tanaka

Yoshimasa Tanaka

Yoshimasa Tanaka

Office: 1870 Duganmachi 2 Chomei, Tokyo

Memo: Kishida

Walpole: Doonan

The great wave of Naruto (Fuji (3 in background) one of the 60
views. Doonan: p. 38.

No. 10 (in series of 12) The loyal league. Snowy Fuji. p. 39.

Hokusai. 17 of the Mt. Fuji series. pp. 44-46.

100 of Mt. Fuji. p. 53.

Kiyonaga: Enohime triptych. pp. 58-59. Fuji

Schuytsai Kenimaro. Fuji summit. p. 68

Kuniyoshi. Fuji. p. 75. #205-206
also note Kishida series

Shunsho. Hosoye triptych. Soga brothers revenge. p. 100.
Walpole: Chinese Jpp.

Hokusai: #63. Saigyō. p. 13.

Shida Kakan: note. pp. 61-63.

Schuytsa

Kunitera. p. 70

Kunisada. 71.

Shibata Zeshin. note p. 84

Memo: Color prints

Hokusai: 1760-1849

203. Little Tokaido. Complete set of the 56 stations ~~in~~
in fair condition and good color; each $4\frac{3}{4} \times 6\frac{1}{2}$ in.
mounted on 19 sheets. Signed.

204. Small Tokaido: first edition. Signed

Fujiwara, Chirine, Mitake, etc. 36 prints on
12 sheets, fine color and condition.

Woolpole Galleries: Sept. 28. 1923.

Memorandum

1750-1800

of the Little Teton, and the
in fair condition and good color, and
mounted on 19 sheets, signed
by the Little Teton, and the
in the Little Teton, and the
in the Little Teton, and the

Wesley P. Johnson, Sept. 28, 1923

Nishikiye

Kunigyoshi Tokaido series of twelve prints, rare and beautiful; price ¥250. Tray-gardens of 53 stations ¥10. instead of ¥15. Two little sets of Sodenobu, mounted are by one in a little volume; copies fine and simple of Hiroshige, but signed by Sodenobu; he has a similar set, but mounted per on a page. a Tokaido series by Shigenobu, which it seems is another name for Hiroshige ii. A set of Tokaido by Hiroshige himself in smaller size, not all signed, but there is no question and the signature occurs in the series. He declared that Uta-hige was Hiroshige, but finally admitted that he usually wrote Uta-hige Tokaido and that perhaps in notation the name alone means Hiroshige ii. The prices of these things were - Kunigyoshi 250; tray-gardens 10; Shigenobu 15; Hiroshige (small) 25; Sodenobu (= Oekaki) 25. Is this last the artist of the part set of small Tokaido of two years ago? 1917. # 7. p. 8.

Reproductions of old prints very well made; reproduction in half-size of original of Hiroshige's first series; mounted upon long folding strips with wooden ends, in two volumes, p. 57.

Matsuke had a real first edition of Hiroshige's Tokaido which he did not wish to sell me. One he offered me was a later lot - the first and second with perhaps four or five others were not the original plates but perhaps replacements; while showing more use than the others all are bright and sharp, uniformly aged, and a real series, originally mounted. I took it - also the Kunigyoshi Tokaido - to be paid for in May or sooner! I bought the Atago Celebration Carpenter's Ceremony } at Tokyo price

Nishikigye

Chiba presented me a book of prints by Yoshitoki, Meiji 22
Thirty two manners of beautiful women 1917. #11. p.25.

Osakuraya . Secand Kinshige

a) yellow bordered 53 (55) Tokaido: moderate. 77.-

b) kuruma trip made by him over the Tokaido
soon after Kuruma introduced: fine. 15.-

p 46.

Under a number of trees of pine & fir
 1871 Nov 11 1871

1871 Nov 11 1871
 1871 Nov 11 1871
 1871 Nov 11 1871

Nishikiye: cart.

a Sushirako by Gennyō - representing a nosatae jinsei for 48. + \$1. mounting.

a fan print by Hiroshige - at 47.00 It is a pillar on which are pasted various nosatae. One from its position and prominence is probably Hiroshige's. It has the diamond seal and the word — and Utashige. "Utashige = Hiroshige."

Should the book kioka momochidori, in which perhaps a hundred poems are represented: to each a page is given: on each page are three kioka and the portrait and name of the poet. One page is given to Hiroshige, whose portrait is a view from the back: the name is Tokaido Utashige. The fact that he here calls himself Utashige, while on the fan the name occurs with the diamond seal make the argument. Tokaido display lesson:

a) Quarter size: by Arita-ya.

b) half size. I think ugly. by Tsutaya.

c) Tall figure in lower half; station landscape above by H. alone. The figure here is large compared with Hiroshige. Kainigohi.

d) Reisho series: Marusei. Some fine. In good condition is prized and in demand: horizontal, full size. Named from the square character of the titles.

e) Tokaido missho dye. 8° book. Kaie 1 (=1848). Hiroshige second (= Reishyo).

f) Ryodo shemigo dye. Tokaido + Kisokaido.

g) Tokaido gojiusan eki. 1/2 size, vertical: yellow marbled background. ("Reishyo")

h) a second later Tokaido series: there is also a third. 1917. 7¹⁰ pp. 32-34.

One poor Kangaemon; also the famous oye story emu; also a lot of prints of children at play. 11. p. 14

These prove interesting: are really political caricatures of the time of struggle between Shogunate and Imperialists. Notes made with Onashimas help. p. 26.

It appears that the following is a list of the names of the persons who have been admitted to the office of the Secretary of the Board of Education, since the last meeting of the Board, on the 1st of January, 1847. The names are given in the order in which they were admitted, and are taken from the list of names which was presented to the Board at the meeting of the 1st of January, 1847. The names are given in the order in which they were admitted, and are taken from the list of names which was presented to the Board at the meeting of the 1st of January, 1847.

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Kiroshige:

Contact.

One print by the first (Whistling i, or ii?) has an historical interest, for it is a memorial of the famous visit of Commodore Perry and his squadron of the United States Navy to Japan in 1853. It is a view of Uraga Bay and in the foreground is one of the boats of the fleet flying the American flag, on which the stars are blue.

Strang: Colour Prints. p. 103.

Contest

King's College

one point of the first (which is 100.00) is as follows:
interest, for it is a measure of the future value of the
money, and the value of the money is the same as the
value of the money in the future. It is 100.00 in
the first point of the first (which is 100.00) is as follows:
interest, for it is a measure of the future value of the
money, and the value of the money is the same as the
value of the money in the future. It is 100.00 in

Page 100. of the first (which is 100.00) is as follows:

Yoshifuji:

(Nishimura Fujitaro) was a designer of military scenes and battle pieces. He also made prints for dolls' dresses, and so gained the nickname Te-aboshi (loopy).

= Ichibosai and Opposai.

Strange: Colour Prints. p. 86.

See Kattori's reproductions.

Kunichika:

Another pupil was Kunichika (Asakawa, Yasohachi), who made the last portrait of his master, from which we learn that he was twenty-nine years of age in the year 1864. He must have lived for a considerable time after that date, and his output was large. p. 85.

A portrait of him (Kunisada) was made when he died, by Kunichika, then at the age of twenty-nine and engraved by Asakura Noritane. It includes Kunisada's last poem, which may be translated, "I have done with asking Buddha for good things, and now, quietly, make the last prayer." p. 49

= Ichiyosai, Kaseisha, Ōsai, Kwachōrō, Tōyō-hara, Ikkeisai. p. 54

Strang: Colour Prints

Hōshū Chikanobu, a pupil of Kunichika, was alive and still at work in 1902. Some few of his early prints are in the Museum. In those of the present time he has to some extent adopted the manner of Utamarō.

Chikamaru and Chikashige are probably pupils of Kunichika. p. 87

(not Chikamaro = Kyōsai, a very different matter)

Another fossil was Amnicolites (Amnicolites, Puzosella, Puzosella)
 who made the last part of his career, from which we
 know that he was twenty-nine years of age in the year
 1884. He must have lived for a considerable time
 after that date, and his output was large. p. 22

A portrait of him (Amnicolites) was made when he was
 of Amnicolites, but at the age of twenty-nine and on-
 ward of Amnicolites. It includes Amnicolites
 his last portrait may be considered, "Amnicolites"
 some with Amnicolites for good thing, and was
 printed, was the last portrait. p. 44

= Amnicolites, Puzosella, Puzosella, Puzosella, Puzosella
 Amnicolites, Puzosella, Puzosella, Puzosella, Puzosella. p. 22

Amnicolites

Amnicolites, Puzosella, Puzosella, Puzosella, Puzosella, Puzosella
 and still at work in 1902. Some fossils of Amnicolites
 are in the museum. A fossil of Amnicolites was found
 some with Amnicolites for good thing, and was
 Amnicolites and Puzosella, and Puzosella, Puzosella, Puzosella
 Amnicolites. p. 22

(not Amnicolites, Puzosella, Puzosella, Puzosella, Puzosella, Puzosella)

Crude and gaudy color print.

by Matsuya Kisuke. Osaka, Mei 25. 7
Ceremonial procession at Kyoto.

Beginning at top right, follow boustrophedon:

mikoshi of Ushino Tenno.

mikoshi of Hachioji.

priest on horse: servants carrying equipment.

mikoshi of Shoshoi

sacred tree

coffin with sacred articles as content.

flag for Shimokyo	} divisions of Kyoto	{ lower capital upper capital
" " Kamikyo		

flags for Uji, etc. etc.

archers, barmen.

Sarudahiko, on horse.

sacred green

sacred drums; drama

sacred horse (= ayto)

From Foukuno.

withholding of the change.

Great or low: about constant

Hand for life, never.

...nemini, quibus

deep woods.

amant; amant de la

(a) Type 1 = one hundred

amulstung

Crude and gaudy color-print:

by Yoshimatsu:

Minamoto Yoshitune

Hirano Gopppei

Akechi Mitsuhide

Fukushima Ichimatsu

Dakuma Genban

Hashiba Hideyoshi

Shibata ^{= Toyotomi H. = Taiko} Katsuhie

Kato Sabanosuke

Shiotsu Tajima no Kane

Katajiri Sukesaku

Kato Kiyomasa

Watanabe Tsuna.

} upper line

} lower line.

Perhaps about Meiji 25. From Tsukumo

Crusts and growth of corals:
 of specimens:

upper line

- minimally reproductive
- stems of corals
- corals of the same
- stems of corals
- stems of corals
- stems of corals

at the top of the =

lower line

- late corals
- late corals
- late corals
- late corals
- late corals
- late corals

perhaps about 18. from the same

Hiroshige ii:

Japan.

b. Bunsei 9 (1826): d. Meiji 2 (1869): aged 44 years.
Family name Sugaki. Known as Utamaro. Common
personal name Chinkai. First professional name
was Shigenobu: style Ichiryūsai. Later he married
his master's daughter. After the death of his master
he assumed the title Ichiryūsai Hiroshige ii.
For some reason he left the Ando family in Keio
(1865) and changed his professional name to
Kisai, hissho. At methine, in Yokohama, he
made the labels for tea-cases for export. The sub-
-jects of his prints were usually scenery, birds and
flowers. His Akasaka Kiribatake, some of the
Meisho Gedo Hyakkei and the upright series,
Hakkei Sumidagawa are among his master-
pieces. After leaving his master's house, he re-
-sided in Takiyama-chō, Shimabashi, and
went under the surname Morita.
Disciple of Hiroshige: period Kōka-Keio

b. Tempō 13 (1842), d. Meiji 27. 3. 28 (1894) aged 53 years.

Professional lineage: disciple of Hiroshige: period of production Bunkyo to Meiji end (1861-1912). Of Ando family: originally of Goto family. Called Utagawa. There are two accounts of his life. I. according to Meiji-gaka Ryakuden (Brief biographies of Meiji painters by Watanabe Shōai: his name is Tokubei, styled Shiryūsai: born Kōka 2.12 (1845): father was Goto Bukei. A disciple of Hiroshige I. II. article by Aiken-sei in No. 699 of Nihon oyake Nihonjin (mag): born in Fukagawa in Tempō 13 (1842): because year of the ninth element and the tiger, called Torakichi. His father was a ship-carpenter: adopted by Momogawa a restaurant-keeper in Ukiyo-shoji. When he was sixteen or seventeen years old (Ansei 4 or 5 (1857 or 1858) he left his parents. --- Furthermore, it is said that he was first named Shigetora, changing to Shigemasa. It is curious there should be such a difference in the two ages. However, if we judge from his last words: "the seigodoku that travels faster than your eyes can travel is the 53 stations that passed before my eyes." If you take this and calculate back, Tempō 13 is reached. He succeeded his master, when his colleague Hiroshige II (later Risshō), left the Ando house and assumed the calling name, Tokubei, of Hiroshige I and also the style Shiryūsai, and called himself Hiroshige II, really Hiroshige III. Sparingly he used the seal Utashige. His residences were No. 4 Onokogirichō, Nakahashi, No. 18. Yumichō, Kyōtashi, Minami-Koyamachi. Posthumous name Koryūin Kigai-Risai-Kōji. Buried at Togakuzi, Kitamatsuyama-chō, Asakusa. Many of his pieces are of interest in studies of Meiji culture.

Kuniaki:

Japan

Disciple of Toyokuni III. Productive period Kōka-Keiō.
(1844-1867). He called himself Utagawa. He was the
first son of Hirasawa Tatsunobuke, a foot soldier
of the 14th troop, and elder brother of Kuniaki II.

Kuniaki II.

b. Tempō 6.10. (1835). d. Meiji 26.7.29 (1893) aged 57 yrs.
Professional lineage? Toyokuni III. Productive period: Kōka
- Meiji. He called himself Utagawa. Of the Hirasawa
family, but adopted into Hachisuga to carry on the
name. Younger brother of Kuniaki I and was called
Anajiro; styled himself Schikōsai or Kōsai. He
studied under Toyokuni from Kōka 4 (1847). At
first he lived in Chitose-machi, Hongo, but re-
moved to 2-chome, Yokoanicho. He was fond of
wrestling and drew many pictures of wrestling.

Principle of Tapering in. Proportion of 1/2 to 1/4.
 (1844-1867). He called himself "the old man" and was the
 first one of his name to be called "the old man" and was the
 first one of his name to be called "the old man".

6. Tapered 1/2 to 1/4. (1844-1867). He called himself "the old man" and was the
 first one of his name to be called "the old man" and was the
 first one of his name to be called "the old man".

Kunihisa:

Japan.

Disciple of Toyokuni i. Period of production Kyowa-Bunka (1801-1817). Called himself an Utagawa. A senior disciple of Toyokuni. Excellent pieces, of beauties, exist.

Kunihisa ii:

b. Tempō 3 (1832), d. Meiji 24.2.5 (1891) aged 60 yrs.
Disciple of Kunisada. Toyokuni iii. Period of production Kaei-Meiji (1865-1912). Called himself an Utagawa. Of Katsuda family; commonly called Hisatarō. Style was Yōsai, Ichinōsai, Ritschōrō, etc. Adopted into his master's family and married the daughter, Datsae. Thus he succeeded his master and lived in Yanagi-jima. Grave at Kōmyōji, Kaneido. Both Toyonobu and Kunimine are his sons.

Kunimaro:

Disciple of Toyomaru. Called himself a Kusamura (or Dō). Some good pieces by him.

Kunimaro:

Disciple of Toyokuni iii. Period of production: Kasi - Meiji (1848-1912). Called himself an Utagawa. Of the Kikugoshi family: commonly called Kikutarō. He styled himself Ichien-sai. His haikai name is Kikuō. There are evidences that he was a disciple of Toyokuni iv.

Kunimaro ii:

Disciple of Kunimaro i. Production period: Meiji. Called himself an Utagawa. Of Yokoyama family: known popularly as Kinji. He went under the style of Ichien-sai, Kikusai, etc.

Kunitere:

Japan

Disciple of Toyokuni iii. Period of production Kōka - Ansei.
Called himself an Utagawa. of an Ōta family: commonly
called Kinjirō. He styled himself Ichiyūsai or Yūsai.
At first used under the name of Dadashige, but when
his master Kunisada i became successor of Toyokuni,
he changed his name to Kunitere. Such a practice was
common among his colleagues. He lived at Kameido.
[See Dadashige]. Dadashige, disciple of Kunisada i. Period
of production Bunkai - Tempō (1818 - 1843). Called himself an
Utagawa. Style - Gochōtō, Shinsada-tō, Dakuruisaka,
etc. Later changed his name to Kunitere.

Kunitere ii.

b. Tempō 1 (1830): d. Meiji 7. 12. 15 (1874) aged 45 years.
Disciple of Toyokuni. Period: Kōei - Meiji. Called himself an
Utagawa. Style: Ichiyūsai, Ichiyūsai. At first as-
sumed title Kunitsuma ii: on recommendation of his
master Toyokuni changed to Kunitere ii. Many prints
under title Famous Places of Tokyo were by him. Anema
by him is still at Asakusa temple, with portrait of Jimma-
-ku Kijōgorō, entering the wistling ring, grave at Hōreiji,
Kameido.

Kunitere iii:

Disciple of Toyokuni iii: later studied under Kunichika.
Period: Bunkyo - Meiji. An Utagawa. Later called
himself a Toyohara. Of Okada family: known as
Tōshirō. Styled himself Ichiyūsai. Lived at Reiga-
-jima.

Color Print:

Nosatsu etc.

Gunshoku Sanjūrokasen (Collection of 36
flowers - i.e. beauties).

Lower two-thirds New Year scene - woman with
hazards, girl bonneting tall. Kunichika.

Is the upper third by Tachō? Cf. Manji

I. Mantei Bunko. Kyōgo (comic). Otohidama ni
new year gift for

Moratta itono wa medetaku kashiku

which I received the thing medetaku = pious your truly
very tare = kite

Bunko

Shinkichi
Galassoni Bunkichi

II. Takuwa naru matsu no nidori mo hare
kureba ima hito shio no iro masori keri

Even the evergreen pine tree will be brighter when
spring comes. - Minamoto Munchi Ason

III. Hirode matsu kadoya hosome no temari kane
Outdoors! the narrow eyes and handball await
the rising sun. - Mantei.

Error in copying. Should be III. II. I. and
the general title is with III.

General description (abstract of
the - 12. section).

These two thin layers are - brownish
red, and becoming less
so to the right of the 12. section.

I. North Point. High (some). 0000 (some)
unusually for

North Point the two sections

North Point the two sections
unusually for

Section 12

II. North Point the two sections
unusually for

III. North Point the two sections
unusually for

IV. North Point the two sections
unusually for

Current Literature:

and (although this is nothing new elsewhere) we have been offered a fairly large number of books dealing with hostile operations in a war against an imaginary enemy country. By this one may fathom what the masses in Japan in 1932 are thinking and how:
Chiba Kameo. Jap. T. & T. p. 3.

Nihon no Denritsu by Misogochiaki, in which the author makes an imaginative attempt regarding the views of the military circles in Japan as to the present conditions in their country. The book gives scenes of some actual battles where the Imperial troops participate, though the scenes are second hand material supplied the author by some one else. The book does not appear to be high grade as war literature or as pure literary art, but it might rather serve as a starter for a foreigner, should he read it, in fathoming the national thought of the Japanese today.

As a novel that treats of the race consciousness of Japan, Yoake Mae (Just before the Dawn) by Tōson Shimazaki may be mentioned. The book is beginning to attract some attention among the reading public.

(2) Although this is not a new discovery, we have
 been offered a fairly large number of books dealing
 with local operations in a way against an invading
 enemy country. By these we may find out what the
 war in Japan in 1904 was like and how.
 (3) The same. J. T. P. 3.

There are books in the library, in which the
 author makes an imaginative attempt regarding the
 view of the military circles in Japan and the
 last condition in their country. The book gives
 account of some actual battles, but the principal
 books point out, though the account is a little
 and without supplying the author by some real
 else. The book has not been to be high grade as
 war literature is in our library, but it is
 rather good as a source for figures, and in
 fact it is following the natural thought of the
 Japanese story.

As a rule, the text of the war is more
 of Japan, Yokohama (but I think Brown) by To-
 son Shimizu. It may be interesting to those
 is beginning to attract more attention among the
 reading public.

Keyamura no Rokusuke.

Kappa

Rokusuke was a rustic but had strength that one will not find in a married man. He supported himself by hauling two men's load of firewood each day. One day he heard there was to be a kappa wrestling in a neighboring village and impelled by curiosity he went to see it. He found a gathering of kappa, all of whom wrestled in accordance with the rules of the sport. Rokusuke secretly divined his own fortune and later at advice of Himura Matabei he became a follower of Kato Kiyomasa, calling himself Kida Magobei Tokicharu and the fame of his courage spread even to Korea.

Omori Hikoshichi Tomomasa: was a follower of Ashikaga Takauji and a brave man. When Takauji was defeated and routed by Hotta and Kusunosuke, Hikoshichi followed his master into the mountain and was lost. He took pity on a beautiful woman who was suffering and carried her on his back. As they went, a storm arose - thunder crashed and lightning flashed and the erstwhile beauty became a hateful demon and tried to destroy him. But the matchless Hikoshichi was not disturbed and after a short struggle conquered.

Color print in series Wakan-Kidan-Kan, (Mirror of Chinese-Japanese Tales).

Yoshitoshi.

(Kodama Matsushichi)

Meiji 13.

The first is a simple but not obvious fact as we
 find in a simple case. The subject is not
 finding the word and finding it as easy. One way to
 find this is to be a little more in a simple
 way and in a simple way. It is not a simple
 matter of finding a word, but of finding a word
 in a simple way. The subject is not finding a word
 in a simple way, but of finding a word in a simple
 way. The subject is not finding a word in a simple
 way, but of finding a word in a simple way.

The second is a simple but not obvious fact as we
 find in a simple case. The subject is not finding
 the word and finding it as easy. One way to
 find this is to be a little more in a simple
 way and in a simple way. It is not a simple
 matter of finding a word, but of finding a word
 in a simple way. The subject is not finding a word
 in a simple way, but of finding a word in a simple
 way. The subject is not finding a word in a simple
 way, but of finding a word in a simple way.

The third is a simple but not obvious fact as we
 find in a simple case. The subject is not finding
 the word and finding it as easy. One way to
 find this is to be a little more in a simple
 way and in a simple way. It is not a simple
 matter of finding a word, but of finding a word
 in a simple way. The subject is not finding a word
 in a simple way, but of finding a word in a simple
 way. The subject is not finding a word in a simple
 way, but of finding a word in a simple way.

Kappa-ko: cont.

5

I learned from the Oniguchi-sensei's broadcasting that a copy of Kappa Emaki is kept by Mr. Hōhori Seishichi, the swimming instructor of the Pear's School. Besides this there is a broadsheet Shiko Jūnishin no zu (= twelve varieties of the water-tiger), printed during Tokugawa. This was inspected by (Kōsetsu) Sakamoto-sensei, condensed by Junzaku-sensei and published by a Kyōto book-dealer named Hayashi Keibunbo (= Kanki). This is a grotesque piece and has a kappa from each district, accompanied by explanations. When one sees this, he begins to see something of the true nature of kappa and reaches the conclusion that kappa is not altogether an imaginary creature. Some day an explanation will be given of kappa from a scientific study of folklore and tradition by some such person as Oniguchi-sensei. At all events kappa is an interesting creature. My story, which is much like "The wind of the kappa" ends here.

Kappa no he, the backwind of the kappa — an easy matter, or nothing

Kappa: ko: cart.

Even the freak-beast called Kappa is but a sorry fellow compared with me, the demon.

At the home of a certain geisha of Maruyama, in Nagasaki, is a Kappa screen painted by M. Akutagawa which is said to be his best effort in this line. I have in my possession a line written by him on a sheet of colored paper:

Since I am on a journey

I shall leave behind me the Kappa screen

which I, the demon, have painted

At first we might expect, on account of its figure, that there would be no Kappa toys. I have collected

three varieties. One of them is a dekko-robo (neck-doll) a local toy of Shizuoka, which delights me, a native of Shizuoka.

I am informed that there is a picture of Kappa carrying a banner as an advertisement: men of a medicine in the Osaka district but regret that I have not seen it. It seems, however, that we find everywhere the advertisement of a remedy for cuts, which has the words:

Secret transmission by the Kappa.

At a certain temple in Izu province there is a Kappa tea-carrier, which when the lid is removed gives out a strange sound [said to be made] by a Kappa. Lately, since the master of the temple fills it the tea he uses it is difficult to hear the murmur just by the removal of the cover, but if one takes out a little of the tea leaves at a time and keeps listening he will eventually hear it. This should be a good subject for cartoonists.

of Kappa and study it from the standpoint of folk-lore and ethnology etc., we might discover the basis for this strange creature." Several days later Mr. Origuchi Nobuo broadcasted on the Kappa Tradition as one of the folk-traditions of the world. In fact, since I have been invited by the master of Shōnshō, I have been planning to prepare a grotesque article, but since an account of Kappa by Hirano Reiji appeared in July's Bungei Shinjū and another Kappa story was printed in the mid-August issue of the Sunday Mainichi by Dato Bunshirō, besides the article and various pictures by the afore-mentioned Origuchi Sensei (in Radio News and the radio sections of the newspapers of the day of his broadcast) I do not feel inclined to repeat what they have said under a different title. So I shall give a rambling account of Kappa somewhat different from what has been published. Among novels concerning Kappa we have Kappa Ichidai Danashi (=Life of the Kappa), Nenashigusa (=rootless grass, a story without foundation) of the Tokugawa period. Among films is Kappa Kaikōki (account of the strange deeds of Kappa). Mr. Akutagawa delighted in painting pictures of Kappa so much so that it is impossible for me to think of him without Kappa and there is, at Mr. Yoshio Iwano's, the following lines which are attributed to him:

my house in Shizuoka to which I had invited the company after we had made the ascent of Mt. Fuji from Shibashiriguchi and descended by way of Oniyaguchi. I then decided to study kappa. The great earthquake happened almost immediately thereafter, but I have continued my study of kappa to the exclusion of all others. The literature of kappa may be cited as follows:

Yamato-honso, Konchōshokukan, Honshokuban, Suisan-vidan, Bangiki-zeki, Zenan-zuihitsu, Saeguzusa, and verses of others. Santō Mindan-shū recently published by Yanagita Kunio is a valuable item in the study of kappa. My friend, Mr. Motoyama Keisen has also a work on kappa. Since the form of kappa is curious we do not find it in paintings and sculptures, but in cartoons we find him seeking the anus of children, or wrestling. Perhaps because this is a time of barked hair, we find kappa becoming popular and here and there much is made of it. The other day a reporter of the Shizuoka branch office of a kappa paper visited me and invited me to write serial articles upon kappa, in conjunction with other writers. I was asked to write from the viewpoint of shumi. I wrote in conversational style - "If we were to collect all the literature of the tradition

Kappa (= Study of Kappa).

Noridzuki Toshirō.¹¹

When you look at Ryōgoku no Yūdachi (Evening shower at Ryōgoku) in Yedo Meisho Doko Zue by Hirokage you find that it represents the thunder that fell at the Sumida-gawa, who annoys is being sought by a kappa, which has caught him by his foot. The picture is amusing and arouses interest. Modern science does not recognize a thunder god with drums on his back, and a tiger-skin loincloth between his legs nor a strange kappa with a dish on his head, but our ancestors believed in them and have transmitted the tradition to us. The stories are still told to us. It is not proper to deny the existence of thunder god and kappa just because science does not confirm their existence. I got my first impulse to study this grotesque creature called kappa in the summer of Tōshō 12, on the occasion of my ascent of Mount Fuji in company with Oda Harushi, Dogabe Ikku, Tsurumoto Toyokatsu, and Saitō Shōzō, etc., when our conversation drifted from the term kappa, as applied to a skillful swimmer in Japan, to the place of the cucumbers in the kappa legend, while we washed off the beads of perspiration and rested by the waters of Ejiri, on our way to

Color print:

Kappa.

Shirasuji Genda, from Shōtei Kinsui denki.
We recall that there are two generations by this
name. The first was probably of Genroku period
(1688-1703). There is however no detailed informa-
tion regarding him. The second is the [famous] Shi-
rasuji, who belongs to Anei (1772-1780) and Meiwa
(1764-1771). He was extremely strong and a skilled
wrestler and his fama was great. It is said that he
easily overpowered a kappa, whose strength is
said to be no match for men - being able to lift
one thousand pounds. The question remains
however whether this was not a mere exaggera-
-tion.

Kazusa, one of the Sixty-odd Provinces of Japan.
upper picture by Kunimasa
main picture by Toyokuni.

(waka-u).

The hero has seized the kappa by his head
water spot.

The Tokaido: cont

Une troisième série d'un petit format carré, et ou Yédo et Kiôto font des diptyques. Coloriage d'une publication à bon marché.

Une quatrième série in-12 en hauteur. De beaux dessins anatomiques.

Une cinquième série de format in-12, tirée en Souerimono, et qui a paru seulement en 1801. Dans cette série il y a sept planches en format double, et en largeur. Série d'une grande finesse dans le trait et d'une remarquable douceur de couleur. Deux planches char-

? { mantes: une femme se coiffant accroupie à terre, et tenant d'une main derrière elle sa natte, qu'elle peigne de l'autre, tout en se regardant dans un miroir; et une femme faisant du filet, qui se retourne dans sa marche vers un petit enfant se traînant derrière elle, attaché par une corde à sa robe.

de Goncourt: Hokusai. p. 47

Maronobu

Hokusai

Toyohiro

Hiroshige

Masayoshi Kitao and Shunsan

Hakujin (Chôrei) Kyôka Tokaido

Utagawa. ~~Shichi-no-Tato~~ Women & 53 Stations.

Kuniyoshi

Kunisada

Toyokuni +

Hiroshige's Monument: Mukojima

Shigemasa published a print of it with the following:
"The late Mr. Ryusai Hiroshige, my teacher, was one of the best pupils of Mr. Toyohiro, who was a direct pupil of Mr. Toyoharu, the founder of the Utagawa School. He (Hiroshige) did not study long under his master, for he lost him when he was 16 years of age. Since then he did not seek another master, for he had an ambition to establish an independent school. For that purpose he studied hard by himself, and had often to climb mountains and descend to valleys, in order to sketch from nature. Thus he established an independent school of realistic landscape. Though I am a dull and poor painter, yet I have succeeded to his name, therefore I tried to think of a good plan to commemorate his favour permanently. I have, fortunately, succeeded lately in fulfilling my desire by the very kind help of Mr. Matsumoto Yoshinobu and a few other gentlemen, who have been related in art with my late teacher, by erecting in front of Akiha Temple, on the bank of the Sumida River, a stone monument with my teacher's last poem engraved on it. I am extremely delighted that this has been done.

Meiji XV, Horse Year (1882) 4th month.

Respectfully expressed by Ryusai Hiroshige (ji)
same as above. D. 10.

Portraits of Hiroshige:

The Victoria and Albert Museum has an impression of this print (Shigemasa's of the Akiba monument), as well as a proof of an early state completed with the drawing in ink of the portrait by Shigemasa, signing himself as stated. The latter also painted a portrait of his master, illustrated in Mr. Shugijo's article in The Japan Magazine, which is evidently copied from Kunisada's memorial portrait; and another portrait, carved in wood, is reproduced by the same author.

-- colour print issued in the year of his death by his friend Kunisada (signing Toyokuni).-- Here he is depicted as a man of, -- perhaps, from our point of view -- rather more than his age; seated, looking to the left, his hands on his lap and in the right holding a rosary. He is clad in green robes bordered with black of a religious recluse and with a diamond-shaped cypher (hira) on the sleeves and shoulders. About his waist is an undergarment of a sort of tartan. His shaven head is nearly bald. It strikes one as a strong face perhaps a little tired, but full of character, and with a hint of humour about the half-closed eyes. -- The face of a man who had lived well and enjoyed the adventure.

Strange: Hiroshige. p. 17.

On Toyokuni (Kunisada) portrait of Hiroshige:

Ryūsai Hiroshige is a distinguished follower of Toyokuni, who was a follower of Tawaraya, the founder of the Utagawa School. At the present time Hiroshige, Toyokuni (Kunisada) and Kuniyoshi are considered the three great masters of ukiyoe - no others equal them. Hiroshige was especially noted for landscape. In the Ansei period (1854-1859) he published the "Yedo Hiakkei", which vividly presents the scenery of Yedo to the multitude of admirers. About this time also appeared a magazine entitled "Kyōka Koto Meisho Ozumaji" published monthly, with illustrations by Hiroshige and displaying his wonderful skill with the brush to the admiration of the world. He passed away to the world beyond on the 6th day of the 9th month of this year, at the ripe age of 62. He left behind a farewell sonnet: - "Azumaji no fude wo nokoshite tabi-no sora; Nishi no Mikuni-no Nadokoro wo min."

This written by Temmei Rōjin.

The Eastern City I leave.

And, without a brush, to see new scenes

I take the long road that leads to the distant West.

Strange: Hiroshige. p. 17.

On Tappan (Tennessee) - 1871

Business knowledge is a distinguishing feature of the
Tennessee, who was a follower of Tappan, the founder of
the Tappan School. It is the present time knowledge
Tappan (Tennessee) and things are considered
as the great meeting of things - no other way
than. Knowledge was especially noted for knowledge
for the Oneida (1871-1874) he published the
"The Worker", which vividly present the account
of the work of the workers. About this time
also appeared a magazine entitled "The Worker"
which published monthly with illustrations of things
and depicting the workers with the text of the
the workers of the month. It was a way to the
work began on the 1st day of the month of this
year, at the age of 22. He left behind a family
of four: - "The Worker" is a book who reveals the
work, which is the work of the workers.
This is written by Tennessee.

The Tappan City, Tennessee.

But, without a doubt, to see and know
I see the workers that leads to the highest level.

Strange: Knowledge - 1871

Nosatsu series: Hiroshige.

Mr. Happer has also described, in a recent number of The Far East, a class of prints of the Tokaidō which have considerable personal interest; these are small, $5\frac{1}{2}$ by $3\frac{1}{2}$ inches only, in size; and each has a design by Hiroshige, with a little landscape in a fan-shaped compartment, appropriate emblems of the various stations, etc. They were made as Fuda, the cards used by pilgrims to be affixed to some part of the ^{shrine or} temple visited by them; and it appears that Hiroshige himself — an inveterate wanderer — belonged to a "Pilgrim's Club", the Hakka Kai, in a roll of members of which is his nom de plume as a poet, Ichiryūsai Uta-shige. The prints are of the date 1841; and it is curious to observe that each has an advertisement "Sen-jo-kō" of a "Fairy Perfume" sold by a well-known dealer, Sakamoto, who seems also to have belonged to the club. The same advertisement has been noted on other Tokaidō prints; so it may be assumed that Hiroshige was not averse to a commercial transaction of a sort with which we are familiar. Though not surimono, these were prints made for special occasions and are therefore noted here.

Strang: Hiroshige · p. 103

Tokaido Series: Hiroshige - cont.

In collaboration:

Tokaido Goyasan Sen'i Hotozoya. With Kunisada and
Kuniyoshi. Ibasen. Oban Tateye. 57

Tokaido Meisho Fukei. With Kunisada and others.
Daikin. Oban Tateye. Probably 55

Do-hitsu Goyasan Tongi. With Kunisada. Maruya
Kiushiro. 1857. Oban Tateye. 55.

Strange: Hiroshige. p. 53.

Totaria densa: Kinschips - cont.

for collaboration:

Totaria densa: Kinschips - cont.

Kinschips. 1827. 1827. 1827.

Totaria densa: Kinschips - cont.

Booke. 1827. 1827. 1827.

Booke. 1827. 1827. 1827.

Kinschips. 1827. 1827. 1827.

Booke. 1827. 1827. 1827.

The Tōkaidō :

The illustration of the subject was not confined to wood-cuts. It is of not too rare occurrence on inro, those charming little lacquer medicine-cases which make so strong and so justifiable an appeal to the collector; and examples exist of the whole fifty-three stages being symbolically illustrated on the surface of a small cylinder as a rule not exceeding four inches in height. Strange: Hiroshige. p. 46

Hokusai. Ici il faut énumérer les séries de Tōkaidō, la route principale reliant Yédo à Kiōto, et qui traverse les villes servant de stations. De là le nom des 53 stations pie, ajoutant celles de Yédo et de Kiōto, forme une suite de 55 planches. On compte cinq séries, car cette route de Tōkaidō a été un des sujets préférés par le pinceau d'Hokusai, qui d'après Kayashiki, en aurait dessiné quatre, avant 1800.

Une première série est du format in-4, en largeur avec un médaillon de petits croquetons spirituels.

Une deuxième série également du format in-4 en largeur, tirée sur le papier des cour imonds, et où, comme ton, domine le bistre. Une jolie impression : un enfant faisant du trapèze à la branche d'une ancre.

Hokusai and Hiroshige landscape:

There is no echo of Hokusai in Hiroshige's Tokaidō.

--- In Hokusai's landscape we admire the skill of the artist; in that of Hiroshige, the beauty and truth of the scene. Strang: Hiroshige. p. 49

How much and how long it takes

There is a table of the amount of the
... in the ...
... in the ...
... of the ...

Hiroshige and the Tokaido:

At first Hiroshige used to paint human figures, but later he became conscious that this was not his mission, and the growing popular demand brought him nearer to Nature. Early in the Tempō era, Hiroshige joined a party dispatched by the Tokugawa Government for the purpose of presenting horses to the Emperor in Kyoto and journeyed along the Tokaidō. The trip proved an eye-opener to the master in more senses than one. When Nature was spread before the artist in all its splendor, the artistic instincts dormant in the inner recesses of his mind began to move with restless activity, and his delight and amazement were no doubt boundless. He was struck with awe by a new inspiration owing to the beauties of Nature and the secrets of earth which he had hitherto failed to discern, and determined to dedicate his life and art to Nature. Hiroshige was brought from darkness into light and into a wider, prettier new world from the narrow confines of art in which he used to move. It is not surprising that the master should be filled with a newer and greater inspiration. The result was the production of Tokaidō Gojūsan Tsurugi, Kyoto Meisho and Oni Hakkei.

Strange: Hiroshige. p. 131

Tokaido Series: Hiroshige

- Tokaidō Gojūsan Tōshi no Uchi. Senkakudō and Hōzeidō. The Great Series. Oban Yokoye. 55 prints. Completed edition: pref. by Yomo Takiniza. Tempo 5.1. (1834). Takenouchi and Hōzeidō.
- x Tokaidō Gojūsan Tōshi. Sanaki. Chuban Yokoye. TPB + 56
- Tokaidō Gojūsan Tōshi Saiken Dōrye. With humorous figures. Muratetsu. Oban Tateye. Incomplete: 11
- x Tokaidō Gojūsan Tōshi. Tōtaya. Chuban Yokoye. 54
- x Gojūsan Tōshi. Muraichi. Chuban Tateye. 56
- Tokaidō. Marusei. The Raisho Tokaido. Oban Yokoye. 56
- Tokaidō. Hayashi-shō. Oban Yokoye. 6 known
- Tokaidō Gojūsan Tōshi Dōrye Kwa. Fujikei. Figures and landscapes. Oban Tateye. about three fourths of series.
- Tokaidō Gojūsan Tōshi Meisho Dōrye. Tōtaya. 1855. Oban Tateye. 56.
- x Tokaidō Harimazō Dōrye. Ibasen. Oban Tateye. 12.
- Tokaidō Harimazō Dōrye. Denichi. Oban Tateye. 14
- Tokaidō Gojūsan Tōshi Harimazō Dōrye. Yamaguchi. O.T. 15.
- Tokaidō Gojūsan Tōshi. Yasaki (Yelaten). Small Oban Yokoye. Later edition. Yamadaya. 4 redrawn.
- Tokaidō. Aritaya. Oban Yokoye. 14 sheets of 4 each.
- Tokaidō. Yamasho. " " 7 of 8 each
- Tokaidō Gojūsan Tōshi Tōzukiyo Tōshi Jimbutsu Shinkai. Muraichi. 1852. Chuban Tateye. 56
- Known as Jimbutsu (maulins) series

Hiroshige: in possession Comments,

Kyōka Chuban Series.

{ mitsuke?
shionizaka = Shirasaka?
Sutukawa omitted?
Sakanoshita = Fudesuteyama.

Kindly: in person present.

Kyoto University

Intake? {
Stimulate a division?
Butterfly with?
Dermatite - subcutaneous.

Kiroshige: the Man.

We can read the man's character very plainly from these casual but intimate jottings; and the present writer sees therein much that is reflected in his work. He presents himself as a friendly sociable soul, fond of good company and good food and drink, and apt to resent failure in these important matters. His outlook on life is simple and direct, his appreciation of the beauties of nature inexhaustible, and not without the humility of an artist who knows his limitations ("the view is exquisite, beyond capability of describing with the brush"). When work is to be done, it is put through without delay; and when on the road he lost no time. He had a keen instinct for a story; and, at appropriate moments, one of those little poems in which his class indulged, is easily forthcoming. His tastes and accomplishments are those of the social order to which he belonged; and, if occasion had arisen, we can well imagine him describing himself, not without pride, in the words of his great contemporary, who claimed the title "Hakusai, Peasant." That must not be forgotten. Kiroshige was an artisan; and his high achievement, the influence of which has been and still is potent among artists of every degree throughout the sphere of Western civilization, was in the first place a message to his own people, of his own degree, unknown to

and unaided by aristocratic patronage & any kind whatsoever.
Strange: Kiroshige. p. 86

Omi Hakkei: Hiroshige.

A conspicuous example of the habit is found in the several series of landscapes, each comprising eight views, and always associated in theme with eight ancient Chinese poems dealing respectively with Evening Snow, the Full Moon in Autumn Twilight, Evening Rain, Temple Bells ringing at close of day, Boats returning to Harbour, Geese flying Home, Sunset, and Clearing Skies at Evening after Storm.

Strange: Hiroshige. p. 62

Test this with the various Roman series.

Kappa:

Rokusuke of Kayamura, retainer of Taiko, is a strong man who captured a kappa. In prints he is seen surrounded by a number of these creatures. In the wars of Hideyoshi against Shimadzu (batsuma), the soldiers while in camp spent part of their leisure in wrestling bouts, and Rokusuke proved the strongest of all, defeating all his opponents. Later in life he was called Kido, Magohi Muneharu.

Joly: Legend · p. 291

Notes:

Restaurants of the day, - various of them, is a thing
new who captured a large. In points as is seen on
account of a number of these countries. In the more
of the day (Saturday) - (Sunday) the
action while in camp spent part of their time
in visiting boats, and returned from the shore
at all, reflecting all his efforts later in life.
It was called with the people there.

John: Aug. 10. 1891

Kappa: Kawato.

Mystical amphibious goblin living in the rivers of the Island of Kinshie. It has the body of a tortoise, the limbs of a frog, and the head of a monkey, with a hollow at the top of the skull, in which is contained a fluid which gives the animal its strength. This goblin attacks and devours human beings but there is an easy way to thwart its attack: be very polite and bow to him; the creature is very civil though ferocious, and will bow to you in return as deeply and as often; in so doing it spills its life fluid and loses its strength.

Todo Kinmo Dze gives it the name Kawataro, (cf. Gataro, in Osaka) and describes it under the name Suika (= water tiger): "it is like a child of three or four years, with scales all over the back. It lies on the sand looking like a tiger; it has long claws which it hides in the water, and it will bite little children if they touch it."

In the river of Kawachi Mura a Kappa was caught by the belly-bands of a horse, and after being rendered helpless, as above described, was made to sign a bond not to attack thereafter any man, woman, child or beast. As netsuke sometimes the whole creature, but more often its head, with lanky straight hair, are met with (but more often its head): some carvers even disdain the traditional features, and simply depict a child with gnarled limbs and a saucer-shaped hollow on top of its head amongst rough hanging

hair. It is often shown with a cucumber under the
name Kappa no Kuri. Joly: Legend. p. 161.

Sasakida

Probably (c) in pentaptych Yokohama Saikenzu =.

The left hand end of Yokohama, bluff, sea with boats
of Gr. Britain, France, Holland, Whitecross.

Chinese names	Foreign cemetery	new wharf
	zotokuni	
	Yakushido	
	Benjiten	
	Konpira shrine	
	Taniwatari macki	
	Kuramondani bashi	

Kanmaki
Junitenno saki

Gountei Sasakida
maruya Jinbachi

Color Printing in Japan:

The methods used in the production of Hiroshige's prints had no great antiquity, so far as Japan was concerned; for its beginnings cannot be placed much earlier than about the year 1744. Some twenty years later, under the auspices of Harunobu, assisted by the engraver Kiyomoku, and the printers Ogawa Hatcho and Yumoto Gukiye, it may be said to have reached its fullest technical development, subject, of course, to variations due to the personality of the men who used it.

Strange: Hiroshige. p. 1.

Steps in development:

Morinobu

Shigenaga (1743)

Harunobu (1765)

Kiyonaga

full flower

von Seidlitz.

The method used in the production of this color print is not as great antiquity, as for as Japan was concerned. For its beginning must be placed much earlier than about the year 1744. Some twenty years later, when the success of Kōchōrō, assisted by the engraver Kinoshita, and the printer Ogura Hōtoku and Kinoshita of Utsunomiya, it was to be said to have reached its fullest technical development and yet, of course, the variations due to the possibility of the work was not it.

Change: Kinoshita. p. 1.

Steps in development:

Utsunomiya
 Kinoshita (1743)
 Kinoshita (1743)
 Kinoshita
 full flower
 in color.

Domus (Dormitory)

Indica

Indica

Indica

Indica

Indica

Indica

Indica

Indica

Indica

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