

Shin. Yamato eikai

Color-prints

12 prints: price 36 yen. Taisho 16-1-1.

1. Lake Haruna, Matsuoka Eikyū
2. Awashima. Anayama Yoshikira(?) Eikyū?
3. Nachi. Kano Kōga
4. Oyado (the dwelling). Endō Kyōzō
5. Nara. Yamaguchi Hōshun
6. Kamakura. Iwata Masami
7. Nikko. Takagi Yasunosuke
8. Manazuru (Kanagawa). Matsuoka Eikyū
9. Fuji (Gikei) Anayama Yoshikira
10. Nanikiri Kano Kōga
11. ~~Kikora~~ Towada-ko Endō Kyōzō
12. Hikone Yamaguchi Hōshun

Shin. Yamato e Mokubanzō Kantōkai

Sole Agent: Nippon-mokuban geijitau-sha.

20 3-chōme Minami-denma-chō
Kyobashi-ku, Tokyo.

Color-print

Leinwandmaler

12. Hühner
11. Hühner-Touche
10. Hühner
9. Hühner
8. Hühner (Körper)
7. Hühner
6. Hühner
5. Hühner
4. Hühner
3. Hühner
2. Hühner
1. Hühner

Leinwandmaler

Selbstgezeichnete
zu einem kleinen
Tafelbild

Asanii Kōjō:

Nagoya Meishozue.

12 pieces, one for each month.

Nakamura Rōeidō.

1. Morning scene at Atsuta-jinja, in snow.
2. Nagoya Castle in the morning light
3. Betsumin in the spring shower
4. Cherry blossoms at night at Toshōji
5. Tsurumai Koen in its fragrance
6. Scene of the summer night of Ose
7. Lantern festival of Hanazonochō
8. Cooling at Nakamura
9. Kakueizan in the evening glow
10. Hachi ji and the autumn moon
11. Biwajima scene in the morning fog
12. The port of Nagoya.

Material for Exhibition of Modern Color-printing.

Ito Ohinsui

Kawase Hasui

Yoshida Hiroshi

Himeji Castle
Mount Fuji (3 sizes).
(6)

Tadamune

Ko

Kanshin Meisho-ue (30)

Nagoya Meisho-ue (12)

Shinko Yamato-dai - Meisho (12)

The Modern Prints of Japan:

Edith de Garis

Ito Shinsui

more painter than print artist: five years, few prints
scenes of solitude, woman.

Kawase Hasui:

most prolific: landscape - cf. Hiroshige.
Twelve views of Tokyo, Crossing bridge in rain, Village inns.

Yoshida Hiroshi:

oil painter; west-east; highest priced
sailing junk (monmist, midday, w. of Kan)

Kasamatsu Shiro: (cf. Walter de la Mare)

few prints. Triangle clouds, night of misty moon, Early autumn in and

Takahashi Shōtō: (this and next most popular).

snoco in moonlight, Crossing bridge night rain, Mountain moonlight

Ito Shōzan:

asegao, maiden hair tree and woodpecker, Cock and hen

Yamamura Kōka

Actors: Ganjirō — Akane Hanashichi
Koshirō — Sekibei
— Sukeroku

Nizaemon — Kakiemon
Matsusuke — Komori Yasei
— Kogatobi no Goroji

Danjirō — Feshinsai

Shōcho — Konan

Ennosuke — Hayami Tōta

Kanya — Jean Valjean

Yanagisawa Tokuo

Furuya Taiken

Kawai Shingo

Konosue Danjin (Okuda), a restaurant keeper.

} experimenting

Little England

The Western Point of View

the cinema

more positive than first sight; for the
scene of the film is a

known scene

and people; landscape - of the
town and of the village and

the cinema

oil painting; with the light of the
oil painting (the light, the light)

Kenneth Clark (of the film)

the film is a study of the light of the
film is a study of the light of the

Torvald Solberg (the film)

the film is a study of the light of the
the film is a study of the light of the

the cinema

the film is a study of the light of the
the film is a study of the light of the

Kenneth Clark

Clark (the film)

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Modern Color Prints:

Exhibition at Mitsukoshi, 1927.

11 artists represented:

Ito Shinsui: esp. women; early modern life scene. (4)

Nasui: esp. views of Tokyo.

Takahashi Shosei: animals (3)

Oda Kasumaro: landscapes (2)

Natori Shunsen: actors (15)

Yoshikawa Kampo: actors (4)

Yamada Bitto: Kyoto scenes (2)

Niki Dunsan: " " (4+)

Hashimoto Koei: birds (3) no original notes

Yoshida Hiroshi: landscapes, various; (many)

and ?

Toe Kincaid: Transp. Feb. 26. 27.

Feb 11, 1921, Washington to Michigan

11 miles from Detroit

(1) 1/2 mile from camp: narrow, deep, in woods

very deep, very narrow

(2) 1/2 mile from camp: in woods

(3) 1/2 mile from camp: in woods

(4) 1/2 mile from camp: in woods

(5) 1/2 mile from camp: in woods

(6) 1/2 mile from camp: in woods

(7) 1/2 mile from camp: in woods

(8) 1/2 mile from camp: in woods
(9) 1/2 mile from camp: in woods
(10) 1/2 mile from camp: in woods

and

the Kincaid Tunnel, 1/2 mile from

The New Masters of the Color Print:

Four outstanding:

Yoshida Hiroshi: landscape: mountains "alps". also life. Is from Kyushu.

Itō Shinsui: idealized woman: famous painter, making few prints. 33 yrs. old: has been at it ten years.

Kawase Hasui: specially Tokyo. also many fine snow scenes. Gyomo (matsuyama) etc. Good in coloring and poetry.

Natori Shunson: actors, very fine action.

Ohara Shosen: flowers and birds: rather conventional, some landscapes.

Miller Lillian: born in Tokyo. Mostly Korea. Is also a poet - book published in Tokyo.

Joëlle Vicaire: Japan. March 1929.

The New Masters of the Old World:

B. "procto" "epid." intestines: spectral? Silicite Hindley
Hindley - 1907

The following is a list of the names of the persons who have been seen at the place.
 They are: John, Mary, and the others.

1. Wiederholung des Textes.
 2. Wiederholung des Textes.
 3. Wiederholung des Textes.
 4. Wiederholung des Textes.
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 6. Wiederholung des Textes.
 7. Wiederholung des Textes.
 8. Wiederholung des Textes.
 9. Wiederholung des Textes.
 10. Wiederholung des Textes.

same and so on.

of. and, pith. quiet in not, mid. silent
 . quiet in holding not - long a side

Memo: color prints

Hasei: Contemporary Japanese woodblock artist.

198. Kiba from the "12 Views of Tokyo."

Floating logs, bridge, and glowing twilight sky reflected in the river. Signed. Margins.

199. Drying rice straw: Autumn weather.

Beach and rolling waves under a blue sky. 1919

J. Cepilari. Modern color-block artist, working in Japan.

194. Children blowing bubbles. Small: Tokyo 1915. Signed, Margins. Orange and black.

130. Yoshihore. Account of national calamities, with pictures of earthquakes, fires, tornadoes, etc., printed in colors. 3 vols. tall 8°. 1856.

Nishikaze

187. Triptych: Fuji complete. Sketched by the artist when climbing the Mountain at sunrise. Good condition and fine color. Rare. 1840

Walpole Galleries: Catalogue.: Seph. 28. 23

Hobbs: Contemporary Japanese woodblock art.

198. Kido from the 12 wood blocks.

Printing style, large, and having bright sky reflected in the river. Signed. Marginalia.

199. Printing style: Chutsumu (Chutsumu)

Black and white. Signed. Marginalia.

Caplan: Modern color block art, printing in Japan.

194. Children blowing bubbles. Signed. Marginalia. Black and white.

195. Woodblock: Account of a typical Japanese printing style. Signed. Marginalia. Black and white.

Black and white

197. Black and white: Printing style. Signed. Marginalia. Black and white.

198. Black and white: Printing style. Signed. Marginalia. Black and white.

Arrival at
port of Hakodate

District of
Watarishima

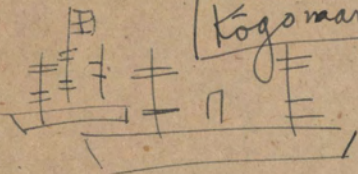
~~Hakodate~~
sample

Foreign
Laboratory

Government
Sanitary
Station

Kan-
ei-
kan

Kōgo maru



Kōjin maru
Nishi maru
Tenjin maru
Chitose maru

Chōmei maru
Chōfuku maru
Chōtoku maru

Kōjin maru

Banpaku maru

Baitun maru

Eichū maru
Hachiman maru

Taihō maru

Kashū Ataka-ura

Kinkin maru

Kongō maru

By request Ichijōsai

Manzai maru

Kōnō maru

Utsukomaru

Daiinō maru

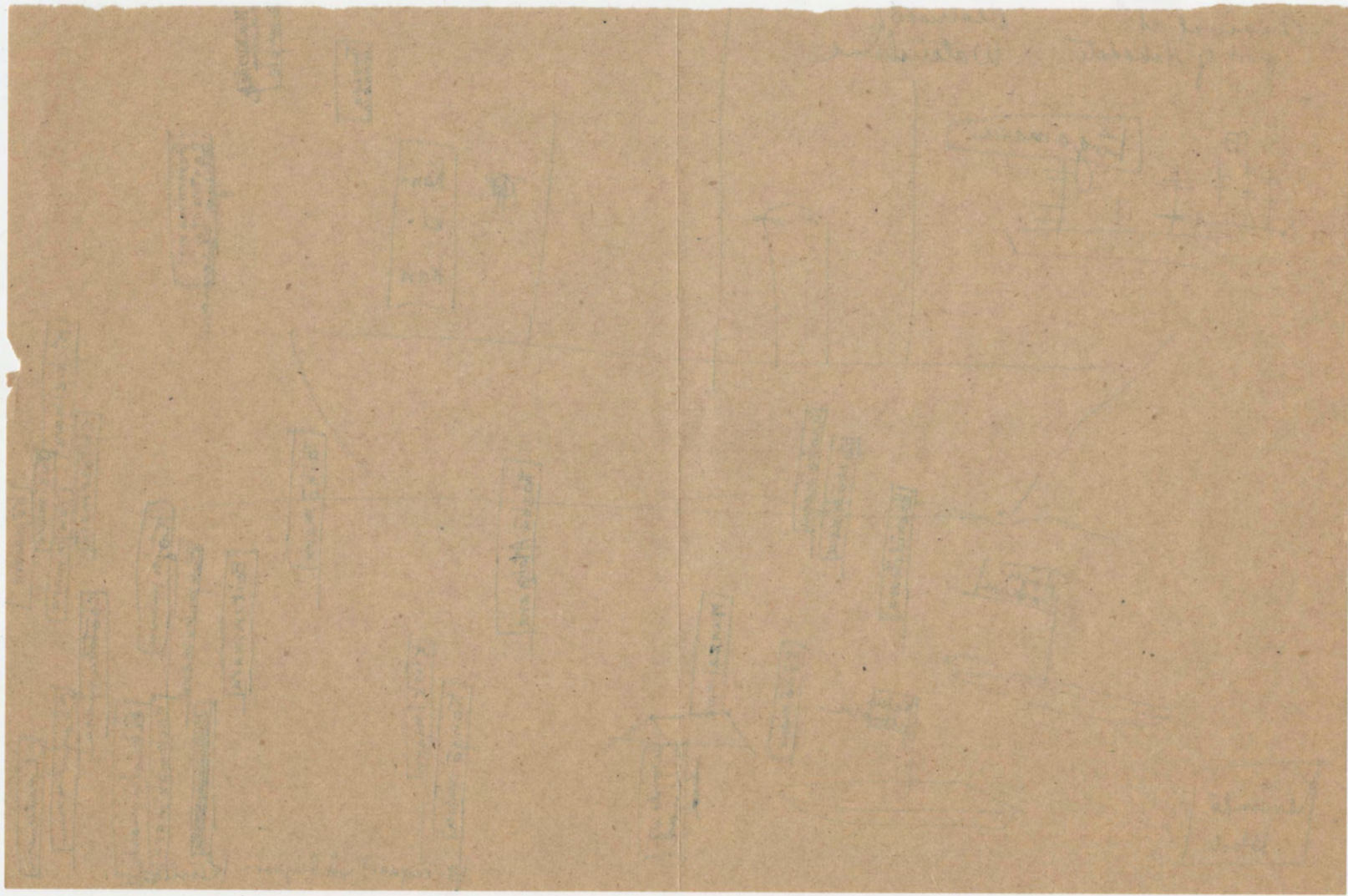
Washida-teura

Kaka-jimaru

Hōin maru

Utsukomaru
Daiinō maru

Kansendō
Block



Hokkaido Series:

1. Return from
Watarajima

Watarajima (in So. Hokkaido) where even an eagle hesitates to cross: remarkable are the people above the clouds (= Japanese) who do go across.

By a man of Hokkaido

HACHIMANMARU

By request: Kunietere

Tansendo block

2. opening new roads
in Hokkaido.

From Nemakusa River to Oumakura about 6.5 ri.
From Arimaga gun and
Murogan-gun of Chori prov.
to Otaru gun of Shiribeshi
prov. and the main seat of
government at Sapporo,
Shikari prov. there are
about 27.5 ri and 17 ri of
branch roads.

Cutting through mineral
rock and felling trees
and opening up roads:
but this road is but the
way of the Buddha.

Road built by East Hojima

Ayusai Kinship

3. opening new roads # 2.

When many wolves came out as they
were building roads in Sapporo, a
Hokkaido man wrote this poem:

"Even the beast whose name is used
to inspire terror is rejected by Buddha.
Block by Kansendo.

Issensai
Eiyaku
Ichiryusai
Hiroshige

Block by Kansendo

УСАМИНЗАН

2.

22

4. Otochibemura

Otochibemura is in Kayabegun, Watarajima, about 17 ri from Hakodate. The villagers gather seaweed, catch herring, etc., hunt deer and bear; but how noble personages come hither for the salvation of souls.

Ichiriyasai

Block: Kamsendo

"Even the people of Yezo, who hunt whales, bears and fish to eat them are now within the reach of Buddha's law."

—A man of Hokkaido.

5. Utasutaru

By request
Ichiriyasai Kunitaru

Place by Kamsendo

This place has been a fishing ground for herring but since the day that a great priest passed here they have started to gather Konbu and the villagers were greatly benefitted. It was indeed a grateful thing.

The blessings of the sea which came to the people of Yezo is due to the blessing of the Emperor whose kindness extends to all.

6. Yoichi Sōbatsai

Block by Kamsendo

Ichiriyasai Hushiki
Ichiriyasai

The tribute ship makes a frequent visit to the coast of Yoichi and its name is known in the villages and hamlets.

By a man of Hokkaido.

Handwritten notes at the top of the page.

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Handwritten text in the upper left section, possibly a list or description.

Handwritten text, possibly a name or title.

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Handwritten text in a box, possibly a title or section header.

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Handwritten text in the bottom right section, possibly a list or description.

Hokkaido Series: cont.

(3)

6. When sailing to Hakodate a large rainbow fish swam alongside the ship and the people felt it a strange thing; but again when they came to a strange precipitous place called Kamoi-korifushi, this fish appeared. It must be a creature enlightened by the dragon.

Even the shirokaze, that dwells at 1000 leagues depth of the Yezo sea knowing the greatness of Buddha's way. Beg a man of Hokkaido

Otaru Jembako (cardbox)
strange rainbow fish.

By request Ichiyōsai Kunitere

7. In seeking a short-cut from Yoishi to Otaru they came upon a difficult place

"One ship costs a life in following a rugged coast washed by rough waves."

"I did not expect to thrive again in this world, after having my spirit stolen by the waves!"

By request Kunitere

Book by Kansendō

8. Raidengoe is the most dangerous pass in the western part. A new road is now built, but once a loaded packhorse fell down the ravine. Fortunately no damage was done. The delighted driver wrote: the thunder, the lightning, the ravine all are protected by the Buddha. Amur & Hokkaido

Danger in passing Rai-dengoe (Th. & pass).

Issensai
Eisyaku
Ichiryūsai
Shirohige

Book by Kansendō

Handwritten text in a box, likely a definition or description of a concept.

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10. Giving out sake at the government office In Meiji 3, the year of the horse, the new roads were built and the founder of sects and saints crossed the dragon-infested sea and made their way into the road of the pine forests, which is threatened by thunder and lightning for the salvation of the Yezo people, who do not know the meaning of mono-no-aware (transitoriness of life). The purpose is two-fold - salvation of these people and for the edification of the people of the n.w. sea coast. We here read the issuing of the 6-character prayer to the people of Yezo.

Names of the great interposer and officers: Masabetsu, Uchiki, Itakemishi, Bingsu, Kimesan, Enraudmen, Yarto, Nisan, Enashike, Kamuiyo, Noiteta, Tosa-nimoku, Shirushika, Ogawata, Onoyamano.

11. Main government at Sapporo.

Even the wild beasts must know the greatness of Buddha. They became tame by his influence.
The man of Hokkaido

Meiji 3. 7. 4 of road
Imperial myth.
and main incident
of the Yezo people

12. Main government at Sapporo. No. 2

Buddhist verse by Kobo Daishi (in Chinese).

"A bird listens to the voice of ^{the} Trinita: (Buddha, Dharma, Sangha) through a man who sits alone in a

having of the character proper to the people of God.
 of the people of the New Covenant. We have seen that
 of the people of the New Covenant and for the Christian
 character of the people of the New Covenant (the people of
 the New Covenant) is the purpose of the New Covenant.
 the people of the New Covenant, who are the members of
 the New Covenant, are the people of the New Covenant, who
 are the people of the New Covenant, who are the people of
 the New Covenant, who are the people of the New Covenant,

[Faint handwritten notes at the bottom of the page, possibly bleed-through from the reverse side.]

grass hut in a quiet forest?"

Birds have voices, men have mind

The voice and mind are clear as clouds and water.

The moon had fallen before the winds of a grass hut and the day is about to break. When I leant upon my pillow and listened for the nembutsu: I heard its repetition.

It is clear that this place is not under control of the canon that has been extending its influence to the east.

At night it was noticed that a bird sang "koh! koh! koh". The natives call this "aotakodanchiko", meaning the bird of Jomi (the underworld). To [Japanese] it sounds like Buppō (= Buddhism). The natives say similar birds are in Japan. They live in the sacred heights and are called Buppō-so (Buddhist monks). Thus we learned for the first time that this is that Buppō-so. There it is called the Jomi bird; in China it is called Lohan-bird.

The poet Tang wrote:

"In quietness I hear the prayer-bird that flies through the forest."

The year of the horse. 5. 25 morning: I hear two or three cries. The natives say it is the aotakodanchiko.

Meiji 3. 7. 4 and the local
Imperial park. Land under
jurisdiction of Higashi Wagoning

Jehiopsai
Kumitōre.

Place by
Kausendō

Handwritten text at the top center, possibly a date or introductory phrase.

Handwritten text line below the top center.

Handwritten text block on the right side, top section.

Handwritten text block on the right side, middle section.

Handwritten text block on the right side, bottom section.

Vertical handwritten text on the left side, possibly a list or index.

Handwritten text at the bottom left, possibly a signature or note.

Handwritten text at the bottom left, possibly a signature or note.

Handwritten text at the bottom right, possibly a conclusion or final note.

13. [Sansetsu nai]

It is well known that Yezo is a cold country; however, as snow is deep in winter and spring, fishing and farming are difficult. Therefore, it has been custom to go out and toil day and night during the summer months. This time, however, hearing that the people that the wise man was coming, they all left their work and decided to accompany him. Strangely enough wherever the wise man went they said there was a great catch.

Unlike the manner of the hairy people: rapidly do they drift to the Buddha's way.

Ichiyosai Kunitere

[Block Kansendō]

14. [Kunnui]

People of Kunnui enter the mountains and go to the cave of the bear and carry away the bear cub. Here is a bear in a cage, at which the good and wise one repeats the Name and the prayer. Strangely to say the bear hangs his head low as if it had a mind and listened.

Ichiyosai

[Kansendō]

Even a beast without a mind seems to know the meaning of Buddha's name. Man of the Hokkaido

18. Handwritten text in a box

It is well known that Japan is a cold country, and
 as over in the north and spring, spring and
 forming are difficult. Therefore, it has been common
 of our country and night during the summer
 winter. This time, however, spring and winter
 but the winter was coming, they all left the work
 and decided to a company. I thought very
 whereas the winter was coming, they all left the work
 great cold.

Handwritten text, possibly a title or section header.

Handwritten text in a box.

Handwritten text.

14. Handwritten text in a box

People of Kumaon enter the mountains and
 for the case of the deer and carry away the deer
 and. There is a deer in a cage, at which the people
 will be happy to see the deer and the people. I thought
 but the deer was too small to see on it. I thought
 and winter.

Handwritten text in a box.

Even though without a mind seems to know the
 people of Kumaon's name. Many of the Kumaon

Kumnu. No. 2

The house in which the people of Yezo dwell, as you can see in this picture has no floor, no partition, no tatami, and no fixtures. They simply spread matting on the ground, with a fire place cut out. Here they do their cooking both summer and winter. Their food consists of dried meat, fishes and wild beasts, and roots. This indeed, a primitive and crude custom. The good and wise are visits even such a humble abode to edify them. Thinking of a tribute to this simstly found-
er, who suffers so much for the people of the North.

How wonderful is the way of Kusaka who makes no distinction between gardens decked with jewels and a straw hut. Man of Hokkaido.

Ichijosai Kunitere

Ayakine
decorated matDouten: Kamoi
matte-box.Shintoku
tubSianke
food.chinana
dried salmon

kari

Kanjiki
sleighShikeshanishi
puck-ropes

tashiro

shiotokeri
bark-sandals

makiri

nikara
slaps

mat & cushion mat

itashiki
guts of sea-horse
Shunomare
oil containers

hamkara

nina
forewoodcutting
boardwakla
water

Aeshamuu

nema
wooden boat

hasheri

shu

Kasakumi
picher.shiyoni
pacerOokumushie
sacred stafffishing
tackleKashu
ladle
tashiki
wood
warp
tub
bows.

Kamokamo

Ratsunayafa

Ichijosai
Kunitereshioraka
poisonfui
arrows

ku

bow

[Kumnu]

[illegible]

Ayakina: decorated mats

Tsubukamoi: treasure box

shintoku: tub

iianhe: food

chinana: dried salmon

marafu.

keri

Ranjiti: sleigh

shikharushi: pack ropes

tashiro

shito keri: bark-fibre sandals

makiri

nikara: steps

itashiechi: guts of sea

shunomate: oil containers

hankara:

niina: firewood

hashue

nema: wooden bowl

wakka: water

aeshamu:

shie

kasakumi: pitcher, no handle

shiyōni:

Kashū: saddle

aekamui mushi. enao: mao

ojikaetashiki: hays and bowls

makunte: wooden tub

kamo-kamo:

ratsunayafu

shiaruku: poison

fui: arrows

Kū: bow.

makunfo: wooten
kama: kama
notamagoff
ofanuk: kama
fui: kama
m: kama

dygkine: kama
katakama: kama
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16.17.18. When the reverend's ship neared Hakodate hundreds and thousands of row-boats, all with their flags tied with one another in rowing to the ship to tow her in by the stern hawse. On land the native men and women crowded the beach and the mountain. The people wept for joy since the natives born in Yezo and Chishima who never stepped on the grounds of cities are not able to worship the person of this good and wise one. Even the waves echoed to this feeling and seem to be reciting the Name and saying the prayers.

Therefore, the man of Hokkaido sings:

Even the noise of the sea and the resounding of the waves seem to make me feel that the Name is being repeated!

16-17.18. When the movement of the ship was so slow that it was necessary to stop, all with their hands were on the deck in waiting for the ship to move on. The water was so shallow and the waves were so high that the ship was unable to move on. The people who were on the ship were very tired and some of them were sick. The women were very weak and some of them were unable to walk. The men were very tired and some of them were unable to work. The ship was very small and it was very difficult to move it. The people who were on the ship were very tired and some of them were sick. The women were very weak and some of them were unable to walk. The men were very tired and some of them were unable to work. The ship was very small and it was very difficult to move it.

Illustrated Books: Contact.

Kwaitzu Shako } 5 vols. 1680-1690. Nagasaki.
Jōho Kwaitzu Shako } Nishikawa. rare

Bankoku Jimbutsu Dze. 2 vols. 1720. rare

Bankoku Ichiran Dzusetsu 2 vols. 1810. Furuyama

Gemrin. Illust. by Ōkura Nakata.

Kaigwai Shinwa Dhuei. 5 vols. 1849.

Jōho 5 vols.

Kaigwai Jimbutsu Shoden. 5 vols. 1853.

Jwaiban Jōho Dzug. 2 vols. 1853. (font 30 40)

Kaigwai Ibun (Mexico). 5 vols. 1841.

Seiyō Shokujū. 1867.

Bansen Dze. 1 vol. obl. about Bunkwa. Nagasaki.

rare { Shiundo Gue. Republished larger, Ansei.

{ Ipe Shashin Kagami. Nagasaki. Bunsaidō Yamataya

Yokohama Kaikō Kenbunshi. Gonteki Dadahide

2 series, 3 vols. each. 1862. 1865.

Brown: pp. 214-217.

also early text-books.

Introduction: by Tamura Nishio

(1)

Flowers of the hairpins at the sanjiki (theatre seat),
the variously colored neckbands in the pit, snow on
a hurdle, moonlight flooding the landscape, the
spray of artificial flowers - all these form a scene
that makes the onlooker happy. Six happy
hours to the end of the play. Love and endless
talking on the way home.

The rouging of the lips, the delicate lining of
the eyebrows, the powdering of the face between
the acts - are they not competing nobly
with the actor? The secret of love hidden in
the breast appears as buoyant as the waving
flash (shadow) of a light on the Fukiji (near Kabi-
kiza) River.

Hokku:

1. Sunrise on New Year, shining on the
fish face, with eyebrows just shaved. Seitan.

2. Sprays of artificial flowers
veiled in mist, on the stage. Goyōjō.

(1) mayu (eyebrows): suite (shaved); susubiki
(cool, fresh); kaomo (of face); hetsubi (sun) ^{hatsubi}
kana (!)

(2) furigoto (- on the stage); ya (!); dono (its)
tsurida (spray); wa (of) matawagawami (sun)

- mezmist)

3. shibai (theatre); dete (came out); oborono (of hazy);
ginga; arukikeri (walked)

We walked on hazy Ginga after the theatre. Nishio

4. Miyakayo (that night); ya (!); shimete (finished);
nagaki (long); tsunagi (continued, put together); ma-
-ku (act).

We found the time passing rapidly, as it was
late when we came from the theatre; so we had
no time for sleep that short summer night.

5. Yoki (good); yukata; yokiko (beautiful young
singer); geyano (right side of stage); mirikeri (looked
on).

The spectators at the right of the stage were drawn
- in by the yokiko in pretty yukata.

6. Kabu (singing, dancing, cf. Kabukiza); no (of);
hid (light); konete (include); shizukaya (quiet);
yorvano (midnight); Kiri (mist).

It is quiet because the midnight mist covered the
street — including Kabukiza's lights. Kanaki.

7. Homori ya (bat. ya!); Kabuki sugatano (K. style);
mizukagami (glassy surface of water)

Bat reflected in water
like Kabukiza - style.

Mimase
or Sanjo.

Modern Color Prints:

Hasui: landscapes

Shinsui: figures > landscapes.

Hashiguchi Goro: most painstaking; delicate line.
work: winter's camp after each masterpiece.

d. 1921. Aet. 41.

Miharu, A.S. After Hashiguchi's death, continued:
- used: esp. reproductions of old artists.
d. 1925(?)

Watanabe Shosaburo: until disaster kept a
staff working at fine reproduction.
also Hasui and Shinsui's work
— Miss Elizabeth Keith.

Haffer: Transp. May 16 '25

March 1901

March 1901

March 1901

March 1901

March 1901

March 1901

March 1901

March 1901

March 1901

March 1901

March 1901

March 1901

March 1901

Color Print Artists of Today:

(See Cover-design of Japan for January 1931, by Ito Shinsei.) Mr. Ito, or Shinsei, as he is familiarly known by his admirers, is little more than thirty years old but he has been producing prints for more than ten years. His genius is well recognized and his work is steadily increasing in value. For a time he specialized in gay demure clad in brilliant reds and other hues and his crimson-clad women are now rare and in demand.

The artist has produced only a few prints annually, not due to any particular indifference to this medium but as Joe Kincaid points out, his paintings command high prices.

Shinsei is one of the small group of outstanding color print artists of the world today. His best known subjects are, as above stated, those in which he has chosen idealized womanhood for his theme. Others in this group are Shiroshi Yoshida, whose landscapes are internationally known; Hasui Kawase, whose Tokyo subjects are best liked by foreign visitors as well as Japanese; and Shunzen Natori, who is recognized as master of the actor print.

Japan: Jan. 1931. P. 51

The first of these is the fact that the
 system is not a simple one, but a
 complex one, involving a number of
 factors, and the second is the fact
 that the system is not a simple one, but a
 complex one, involving a number of
 factors, and the third is the fact that
 the system is not a simple one, but a
 complex one, involving a number of
 factors.

The want the product only of a few points unavailably
 not here to any particular indifference to the
 medicine but as for the points of view, the points
 being high command high prices

[illegible]

Modern Color-prints

Japan.

Among the eleven artists who are producing today, Hiroshi Yoshida is undoubtedly one of the most prominent. All have their specialties. Shinsui Ito is known for his depiction of women, Hasui for his views of Tokyo, Harumaro Oda for his landscapes, while Shunzen Natōri is perhaps the chief delineator of actors. Kyoto scenes are the favored subjects of Ritsō Yamato and Suisan Miki. Hiroshi Yoshida enjoys a distinct sphere of his own for he is a mountaineer. p.8.

— Yoshida Hiroshi, b. in Iwakake, son of an artist
— at 20 yrs. went to Tokyo.

1920. began color printing

— lives and works in a suburb of Tokyo.

Mr. Yoshida mixes his colors himself, adds the water, sees that the sheets of paper are properly dampened and ready for the impressions. It takes him from three to four months to complete a print. First he makes his sketch in water color or oils, and this is followed by the carving of the blocks, the line proofs and trial printings. The first twenty impressions are generally not up to standard and to obtain thirty prints it is necessary to take one hundred impressions. Generally from thirty to fifty prints are the result of his long and patient col-

Modern Color Prints: cont.

• laboration between artist and artisan .

p. 49

According to Mr. Yoshida, the masters of the old color print regime attempted to make their pictures as smooth as possible, and it took the artisans seven years to learn the niceties of their process. But this modern exponent of the art is experimenting in rough work and gaining new effects. This is done by the pressing and rubbing of the sheets of paper on the wood block, and different movements are used for background, but more especially for rocks and mountain slopes. The impression of the wood block upon the paper is made by means of a baren, or wooden disk, the surface of which is covered by a mat made of strands of the piece of broad bamboo leaves closely woven together. Over this is placed a smooth leaf turned on the reverse side to form a handle for the hand. These bamboo covers are soon broken and thrown away to be replaced by fresh ones.

p. 11

Denarius Dean: Japan, Aug. 1927.

Pictures: Mr. & Mrs. Yoshida at home.

Rocky mountain torrent

Mt. Fuji in winter.

Mt. Robinson, from Paradise Valley.

Alpine village

[illegible]

Modern Colour-Printers:

Of the actual men of the day one need do little more at present than give their names. Toshikata is a pupil of Yoshitoshi, and himself has a pupil of promise, Kiyokata: his work is delicate, and when not disfigured with European ideas, it is quite good. Miyagawa Shuntei (Shunjin) may be a descendant art of the old Miyagawa family, and sometimes signs also gio-jin (man of leisure) - Shuntei is one of the most successful of the modern men in his treatment of landscape - - - Gōsai Toshikide, also a pupil of Yoshitoshi, and a follower in subject of Kunisada - and Tomura Geisen, are of the same school as those before named; but Ogata Gekko is an adherent of the Shijō School, which includes the best of the recent naturalistic painting of Japan. Gekko is an artist who is not without official honour in Japan among painters. He has been awarded medals, and has himself served in series of recent exhibitions of Japanese paintings - a fact worthy of note, for it illustrates a considerable change of idea as to the social place of the colour-print designer.

Strange: Colour Prints . p. 91

Apparently unchanged from his first printing of 1904

Kiyokata Kaburaki

The Modern Prints of Japan: cont.

Foreigners:

C. O. Bartlett (English): Japan-India-China-Hawaii.
"leaves no cold" as far as relates to Japan.

Caporari, F. (Austrian):
best in scenery

Lillian Miller (American):
best and most on Korean. "Father Line", 2000 sold.

Mrs. Bertha Leum (American):
of San Francisco, Tokyo, Peking "pioneer" (?)

Elizabeth Keith (English):
manners of Korea and China.
a morning gossip, young Korea, New Year shopping card,
young old China, Lania pine in Peking, night in Peking.

Japan: May 1924.

Helen Hyde: Mrs. Jacques' appreciation

Jeannie Lee Douthwick:

:: *Comments* ::

WHY NOT MORE
UKIYOYE *Times*.

10/19/28.

In his review of the Ninth art exhibition of the Teiten at Ueno, Tokyo, our art critic gives prominence to the revival of Ukiyoye among modern artists. It will be a worthy experiment in Japanese arts to clothe our modernized or modernizing life in the colourful garments of the Ukiyoye method.

The squatty Tokyo Station, the expansive Marubil, cafe life trimmed with half-western ornamentation, and rapidly increasing automobile traffic will acquire a new charm in the deep blue background and other fantastic touches of the old school. Whether or no the attempt to merge the old and the new into an art will be rewarded with the popularity of Ukiyoye, the departure, at least, offers a new field for young artists.



4-chome Ginza, Tokyo
(near Matsuya Dep't)

← SHING

MATSUZAKI
-YA
DEPT

Japanese

Toyonari:

Walpole (Doonan): pp. 128-129.

Contemporary artist. The only artist still living who has strenuously striven to resurrect the art of the old Color Prints of Japan. Judging from the first character of his name, Toyo, he must have identified himself with the Toyokuni School. But a superficial study of his prints shows that he is trying to unite the best art of Shardner with that of Toyokuni. He is still young, therefore, he may be able not only to improve his art but also surpass the two celebrated masters of the Ukiyoe School. He might be called the Zorn of Japan. All his pictures are portraits of the modern Japanese actors and actresses, therefore, possess, to some extent, the facial features of the Western child of the stage. Toyonari prints very few copies, then destroys the blocks.

365. Large Head on Silver Ground: Matsumoto Kojiro in the Attitude of Prayer. Black and pink predominating. One of Toyonari's recent works and undoubtedly his best. Signed Toyonari ga. (Illustrated).

366. A Bride: Large Head. Black predominating. Strong silver background. One of his best recent prints. Signed Toyonari ga.

367. Actor Meditating on the Contents of a Letter. Large head in profile. An excellent portrait, well conceived and well executed. A yellowish background. Signed Toyonari ga. (Illustrated).

368. Actor Hanging a Huge Sign-board on his Neck. With the character Oshi (dumb). Mica background. Signed Toyonari ga.

369. A Young Actress, gorgeously dressed. With her hair in the accepted fashion of the present day. Here the artist has succeeded in bringing out the expression of a Japanese beautiful girl to perfection. Silver background. Signed Toyonari ga.

The above five representative pieces of Toyonari's art will, it is hoped, revive to some extent at least, the long dead art of the Mohitoge of Japan.

