

About the calabash.

BY Mr. Z. Zoda.

—15—

I am now going to relate something remarkable about the Japanese calabashes which may perhaps interest you very much. To make things clearly understood, I now divide four parts of it i.e. four short chapters as follows:—

- 1) Present states and out-ward shows.
- 2) Development and growth
- 3) Historical facts and traditions
- 4) Usage and symbols.

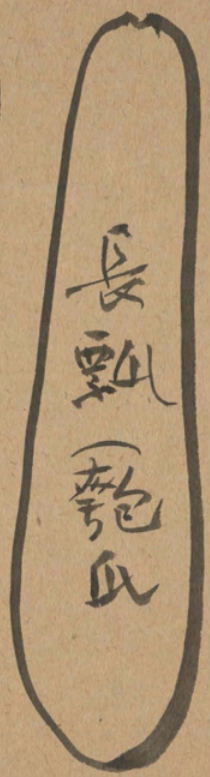
At first I hold up ~~some~~ ^{the} pictures in which represent the ideally best ones (according to my opinion). Some of which one cannot sometimes believe them to be calabashes. We give them some special names according to their shapes:—

Fig. I.

1. Don-pyō (Dull-shaped calabash)
2. Naga-hyō (Long calabash)
3. Tachi-hime (Standing princess)
4. Choku-hyō no Henbutsu (Varied shape of straight calabash)
5. Tsuru-kubi (Crane's neck)

Fig. II.

6. Fuku-suke. (Calabash whose upper part is larger than lower one as 'Fuku-suke')
7. Waruma. ('Waruma'-shaped calabash)
8. Choku-hyō (Straight calabash)
9. Choku-hyō no Henbutsu (Varied shape of straight calabash.)





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1) Present states and out-ward shows.

I want^{to} let you know what kind of calabashes are loved by Japanese antiquarians. We have usually eight conditions to judge or select the best ~~calabash~~^{ones} out of many, numberless ~~calabashes~~ calabashes:—

- a) The hole. (We call the mouth of the calabash)
- b) The end.
- c) The shape.
- d) The surface (We call personificationally, 'skin')
- e) ~~the~~ The weight.
- f) The interior quantity.
- g) The colour.
- h) The sundries.

a) We judge it to be the best, if the upper end is pointed as if we touch the teats of women and the hole is ^(proportionably) small as possible as it ~~can~~ permits.

b) Generally, if the below end is regularly circular, and the trace of the pistil ^{very} small it will be nice.

c) We dislike such shapes as were changed by some artificial means. We prefer absolutely natural.

d) We have much taste for very rough or quite smooth surfaced ones.

e) Heavy ones are preferable, especially as to Me-hyō (heavy calabash), but small smooth ones, ^{the light} will do better.

f) Such ones which contain odd measurement of Sake are good. e.g.

3.5 or 4.7 'gō' (Unit of measurement of liquid) are good, contrarily ones which can be fulfilled just 3 or 5 'gō' Sake are avoidable.

g) The colour which most men like are not-painted, but naturally displayed their tints ~~in~~ in a long time is fine. Generally, yellow, yellowish brown, and black are thought to be fine. We use silk cloth to rub for the sake of ~~the~~ displaying its brightness.

8) The defects at the mouth, those who can stand well, ~~and~~ non-symmetrical shape (of straight calabashes), those who ~~can~~ have long mouths (in 'standing princess or 'Daruma') are detestable. We use the ornamental purple coloured silk cord to tie them with. The stop-cocks are made by hands and machines, but the latter is to be avoidable for antiquarians, the material of which is of horn and wood, but not ivory at all.

2) Development and growth

We sow their seeds in the month of April, then having cut off smaller branch except a main one which will produce only ~~of~~ one calabash.

The place which we want to do with that purpose, must be selected a high, dried, windy space; of course the sun shine is needful. If the calabash grown enough as to show itself a white-brown colour, we pick it up; then we dip each of them ~~to~~ into the water

very carefully to let the seeds be rotten,
after this we ~~dried~~ dry by degrees,
quite cleansed the inward part.

2) Historical facts and traditions.

In China there had been plenty of
historical facts about calabashes, because
those were imported into Japan from
that country. We see, in Confucious's
works, that he praised his disciple,
'Gwan'kwai' who was the greatest lover
of the calabash though he was exceedingly
poor.

'Tsugen', a Chinese, was said to have
magic power that he could take a horse
out of his calabash. etc etc.

In Japan, from the period of Bunroku
and Keicho, ~~up to day~~, they were brought
up to ~~for~~ our country from China.

Hideyoshi's ~~ma~~ flag symbol was
consisted of 'a thousand calabashes'.

(at first he had a calabash symbol,
but if he won ~~the~~ ^a battle, he added one,
— in such ^a way the numbers of calabashes
reached a thousand.)

In the period of 'yōrō', a ferial son
was taking fuel on the mount near his
cottage in which his declined father was
daily hugging for the cups of Sake
that his son bought for his wages.

One day, as usual, the ferial son was
making shift to cut ~~wood~~ trees and branches,
a fountain whose ~~fragrant~~ fragrance
was as same as that of Sake. In a
heartily joy he drew it into his calabash
and hurriedly went home, where
his aged father proved it to be
a real 'Sake'. From that time afterwards,
this fountain continued flowing up to
these days, having made a fine waterfall
in the province of 'Mino', whose named
proved to be 'yōrō' (support the old) waterfall
etc. etc.

4) Usages and symbols.

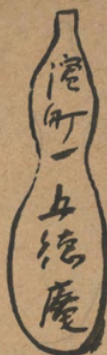
In ^{the} Japanese language, a calabash,
'Hyotan' can be differently named,
'horo', 'koro', 'hoka', 'hisago', 'fukube' etc;
and usually is used for fulfilling
'dake' ~~in~~ it and carried everywhere
e.g. to picnic, to seeing the cherry blossoms,
or ~~to~~ mushroom-gathering etc.

Besides this we use them as 'Hibachi',
flower pot, cake-dish, and other utensils.
'Kai' province produces plenty of carabash,
province 'Higo' is famous for the ~~excellent~~
finest production. As to its commerce,
Kyoto is the most famous city in ^{its} selling
and Tokyo is next to ~~that~~.

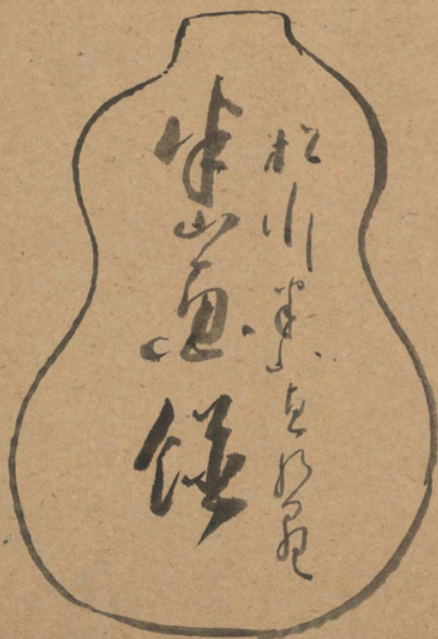
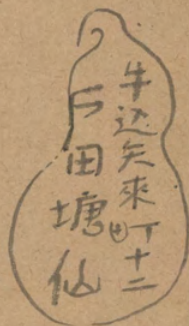
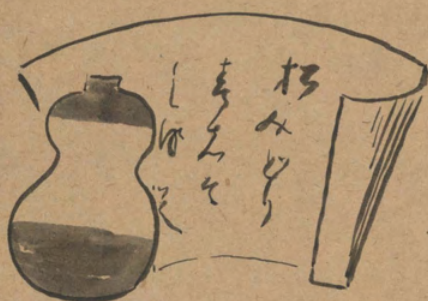
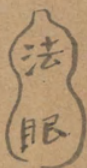
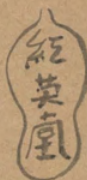
As we also call it "Fuku-be";
Fuku is the same in the pronunciation
~~that~~ of Fuku (good fortune), so we use it
as a symbol of good fortune and we
~~use ourselves~~ them as ^{the} signature,
the design, and the pattern.

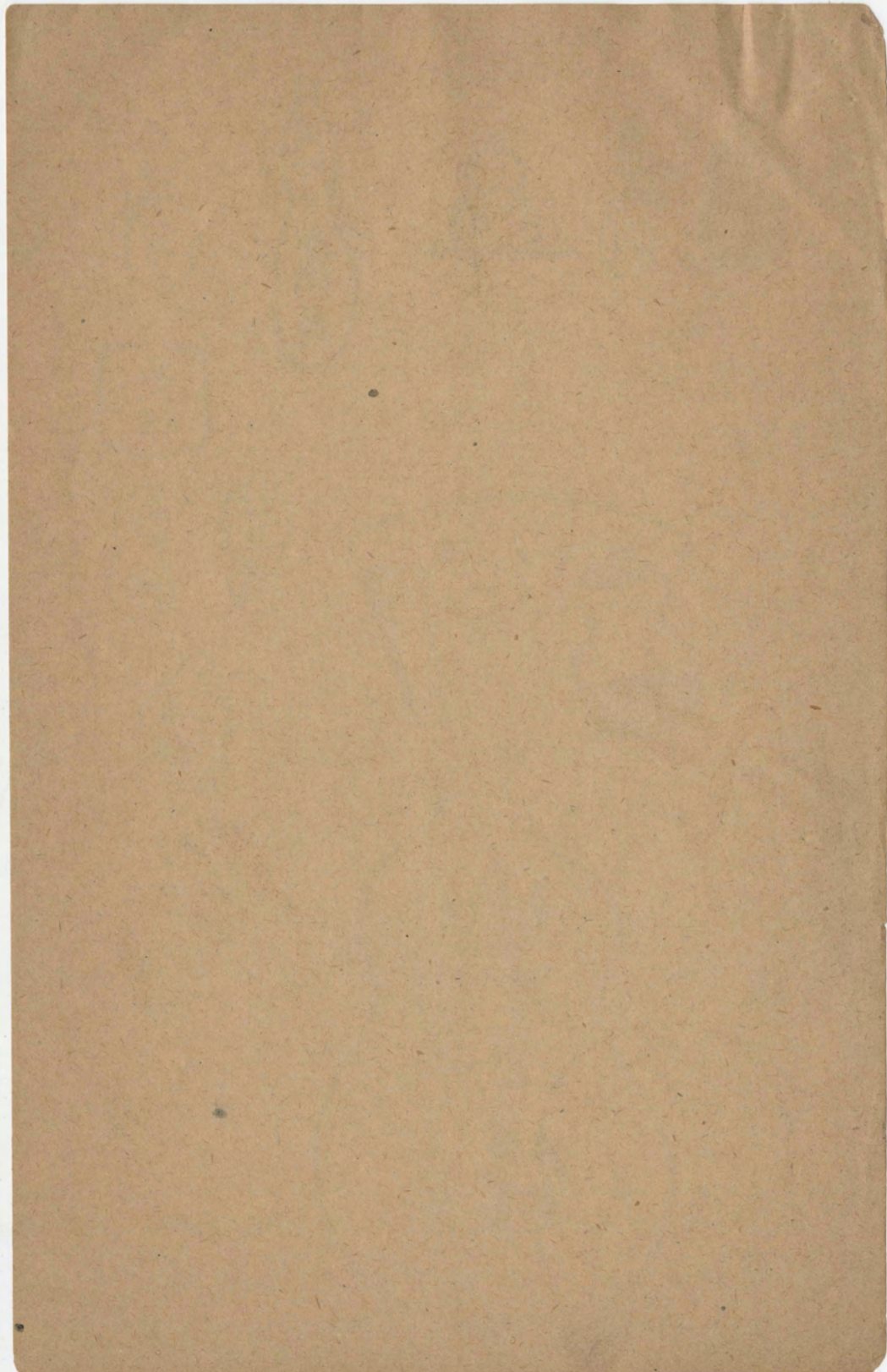
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Signatures



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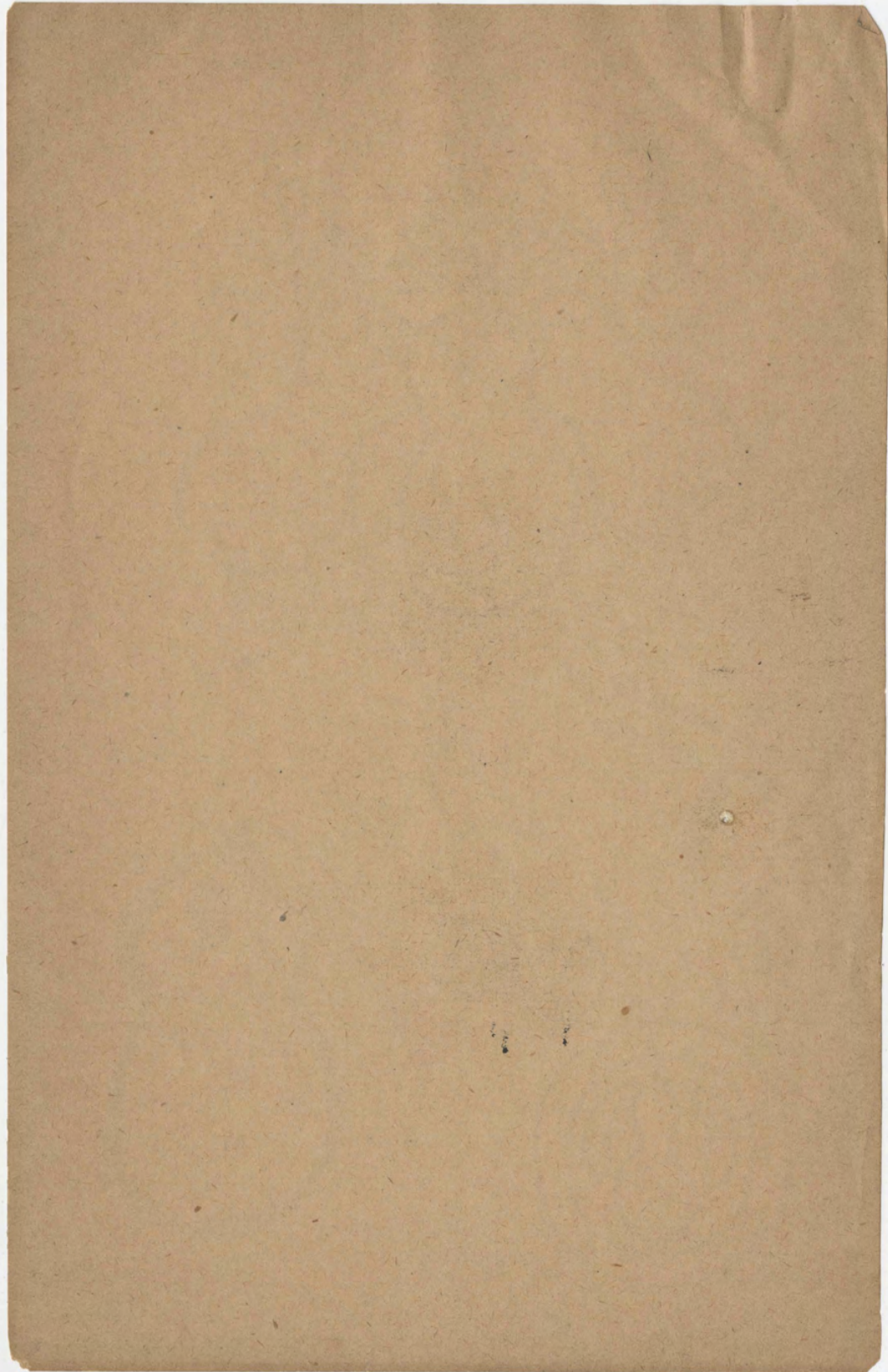




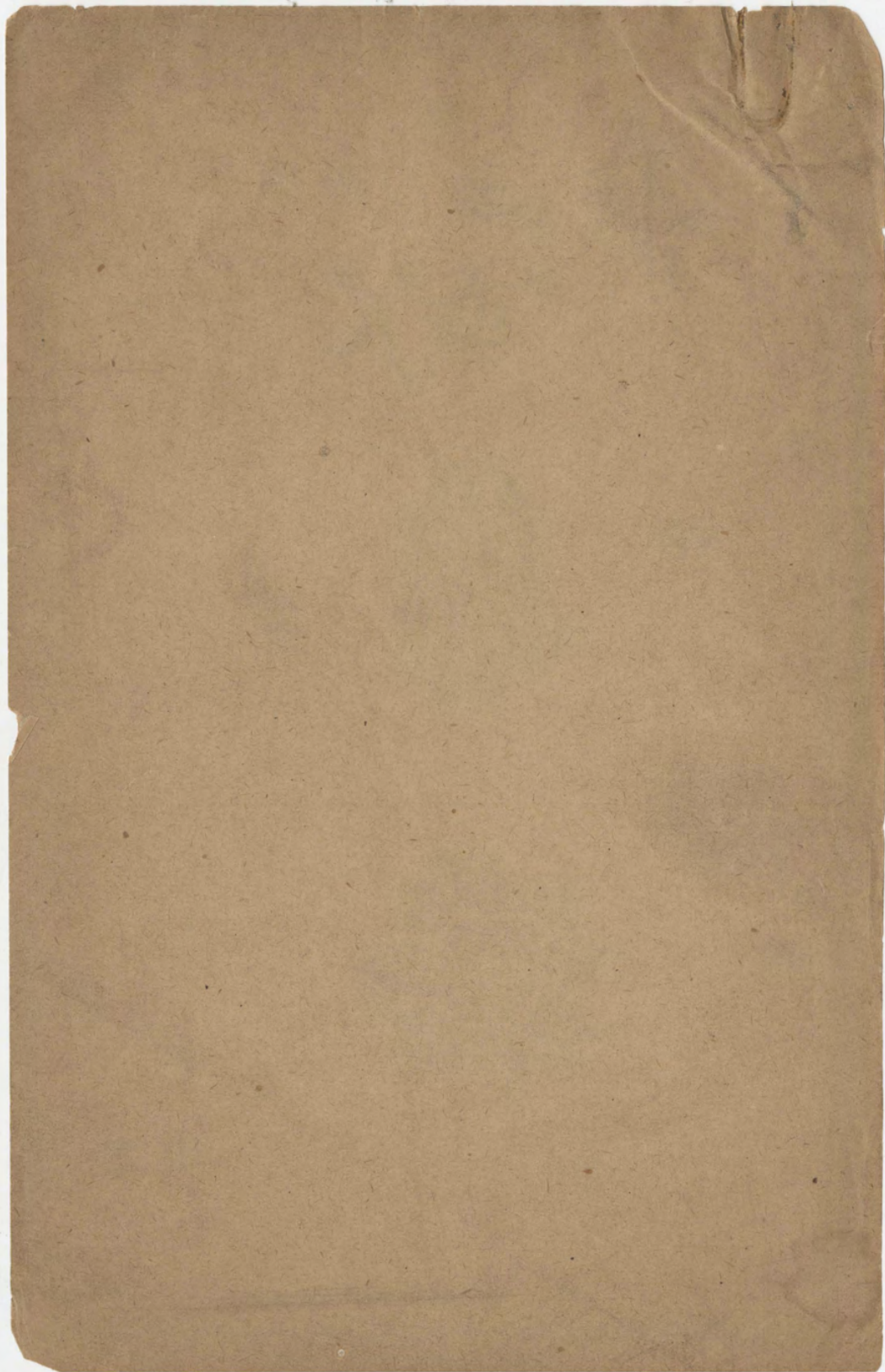
signet rings etc.

Hidzgorhis crest









(✓)

The Catalogue of the Seventh Exhibition of
Shinko-Yamato-e-Kai

at the art building of Tokyo-fu. April 3-14. Showa 2

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17. 25. Principles, history, and progress of the movement for the abolition of slavery.

Catalogue -- 7th exhibition: cont

(2)

List of the pictures:

1. Evening glow. Iwata Masami
2. Rear view of Tōma-ji. Kano Mitsumasa
3. Camellia. Tanagi Yasunosuke
4. Evening sleep. Yamaguchi Hashem
5. Lake in early spring. Endo Kyojo
6. August tide. Anayama Yoshikura.

Short History of Shinkoyamato-c-kai

Time has passed so rapidly that it now seems necessary to write a brief history of our Shinkoyamato-c-kai. On one hand it is a matter to celebrate; on the other we begin to feel a little old. Every kai, in every country, at all times, finds it necessary to constantly reorient itself, if it is to advance and to escape formalism. Stagnation seems to be innate in all; health means constant growth and renewal. In our art, I understand that change is lacking; in seeking evidence of progress it is not easy to find any real stimulus. In Taisho 10, when we started our kai — we four, Anayama, Kano, Iwata and Endo — we found an ideal point of change and a gleam of inspiration. We

List of the pictures:

1. Drawing of a. Great Masses
2. Drawing of b. Great Masses
3. Drawing of c. Great Masses
4. Drawing of d. Great Masses
5. Drawing of e. Great Masses
6. Drawing of f. Great Masses

Sketch of the pictures:

There are two pictures in this set which are very different from the others. The first is a drawing of a great mass, and the second is a drawing of a great mass. The third is a drawing of a great mass, and the fourth is a drawing of a great mass. The fifth is a drawing of a great mass, and the sixth is a drawing of a great mass. The seventh is a drawing of a great mass, and the eighth is a drawing of a great mass. The ninth is a drawing of a great mass, and the tenth is a drawing of a great mass. The eleventh is a drawing of a great mass, and the twelfth is a drawing of a great mass. The thirteenth is a drawing of a great mass, and the fourteenth is a drawing of a great mass. The fifteenth is a drawing of a great mass, and the sixteenth is a drawing of a great mass. The seventeenth is a drawing of a great mass, and the eighteenth is a drawing of a great mass. The nineteenth is a drawing of a great mass, and the twentieth is a drawing of a great mass. The twenty-first is a drawing of a great mass, and the twenty-second is a drawing of a great mass. The twenty-third is a drawing of a great mass, and the twenty-fourth is a drawing of a great mass. The twenty-fifth is a drawing of a great mass, and the twenty-sixth is a drawing of a great mass. The twenty-seventh is a drawing of a great mass, and the twenty-eighth is a drawing of a great mass. The twenty-ninth is a drawing of a great mass, and the thirtieth is a drawing of a great mass. The thirty-first is a drawing of a great mass, and the thirty-second is a drawing of a great mass. The thirty-third is a drawing of a great mass, and the thirty-fourth is a drawing of a great mass. The thirty-fifth is a drawing of a great mass, and the thirty-sixth is a drawing of a great mass. The thirty-seventh is a drawing of a great mass, and the thirty-eighth is a drawing of a great mass. The thirty-ninth is a drawing of a great mass, and the fortieth is a drawing of a great mass. The forty-first is a drawing of a great mass, and the forty-second is a drawing of a great mass. The forty-third is a drawing of a great mass, and the forty-fourth is a drawing of a great mass. The forty-fifth is a drawing of a great mass, and the forty-sixth is a drawing of a great mass. The forty-seventh is a drawing of a great mass, and the forty-eighth is a drawing of a great mass. The forty-ninth is a drawing of a great mass, and the fiftieth is a drawing of a great mass. The fifty-first is a drawing of a great mass, and the fifty-second is a drawing of a great mass. The fifty-third is a drawing of a great mass, and the fifty-fourth is a drawing of a great mass. The fifty-fifth is a drawing of a great mass, and the fifty-sixth is a drawing of a great mass. The fifty-seventh is a drawing of a great mass, and the fifty-eighth is a drawing of a great mass. The fifty-ninth is a drawing of a great mass, and the sixtieth is a drawing of a great mass. The sixty-first is a drawing of a great mass, and the sixty-second is a drawing of a great mass. The sixty-third is a drawing of a great mass, and the sixty-fourth is a drawing of a great mass. The sixty-fifth is a drawing of a great mass, and the sixty-sixth is a drawing of a great mass. The sixty-seventh is a drawing of a great mass, and the sixty-eighth is a drawing of a great mass. The sixty-ninth is a drawing of a great mass, and the seventieth is a drawing of a great mass. The seventy-first is a drawing of a great mass, and the seventy-second is a drawing of a great mass. The seventy-third is a drawing of a great mass, and the seventy-fourth is a drawing of a great mass. The seventy-fifth is a drawing of a great mass, and the seventy-sixth is a drawing of a great mass. The seventy-seventh is a drawing of a great mass, and the seventy-eighth is a drawing of a great mass. The seventy-ninth is a drawing of a great mass, and the eightieth is a drawing of a great mass. The eighty-first is a drawing of a great mass, and the eighty-second is a drawing of a great mass. The eighty-third is a drawing of a great mass, and the eighty-fourth is a drawing of a great mass. The eighty-fifth is a drawing of a great mass, and the eighty-sixth is a drawing of a great mass. The eighty-seventh is a drawing of a great mass, and the eighty-eighth is a drawing of a great mass. The eighty-ninth is a drawing of a great mass, and the ninetieth is a drawing of a great mass. The ninety-first is a drawing of a great mass, and the ninety-second is a drawing of a great mass. The ninety-third is a drawing of a great mass, and the ninety-fourth is a drawing of a great mass. The ninety-fifth is a drawing of a great mass, and the ninety-sixth is a drawing of a great mass. The ninety-seventh is a drawing of a great mass, and the ninety-eighth is a drawing of a great mass. The ninety-ninth is a drawing of a great mass, and the hundredth is a drawing of a great mass.

Catalogue --- Seventh Exhibition: cont.

(3)

never came together simply for friendly intercourse; our group believed that it had a common idea and principle, which could be considered as the bud of a new movement, even if humble and of small value. We eagerly hoped to develop a spirit based upon the ancient style of Japanese painting. These air-fair souls came together in the hope of developing a new movement.

First exhibition: The good understanding, sympathy, criticism and encouragement shown towards our first exhibition at Matsuyakaya, affected us like a fire-alarm, but also caused us to feel a heavy responsibility for the second one. We heartily thank Mr. Kubota Kinsei of Matsuyakaya for his sponsoring of the first show.

Second Exhibition. We could not secure a room at Matsuyakaya, as they were there too busy with their Peace Memorial Exhibition. Our Advisers therefore asked a room at Mitsuokoshi, which was granted and Mr. Shimizu Masuke, of their Art Department, gave us much assistance. We were glad to fill half of a large gallery, the other half being

There were some things which I thought I should mention
 of the things which I saw at the exhibition. I saw
 a great many things which I had never seen before.
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Catalogue of -- Seventh Exhibition: cont.

(4)

filled with the pictures of Mr. Doma Kiichi, done during his sojourn in Europe. Our pictures were shown for seven days in that great building.

Third Exhibition: This time we asked for the use of the entire gallery. Our membership had risen to six, as Mr. Yamaguchi Koshun (graduate of Tokyo Art School) and Mr. Takagi Yasunosuke had joined us. His graduation pictures were shown by Yamaguchi San and several good pictures by Takagi. The reputation of our kai spread and new terms, such as shojitauteri (practical, sketching) and saimitsu byosha (delicate painting) were heard. Mr. Anayama and Mr. Kano caused some comment - because the former followed after Katsushiki (Katsumei, Kōmei) style, the latter after that of Hōgai. The Song of Early Summer by Iwata attracted much attention, showing the influence of French artists.

Fourth Exhibition: The terrible earthquake destroyed Takagi's house and mine, so we could not open the exhibition for a time. We rode past Mitsukoshi's ruined building. The city was a mass of twisted iron, ruined walls, broken telephone wires - it seemed as if

filled with the pictures of Mr. Lane. Indeed, there being
 his papers in Europe. Our pictures were shown for
 some days in that great building.
 This Exhibition, this time we could for the use of the
 entire gallery. Our membership was open to all
 as Mr. Lane's collection (pictures of the
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 of Lane's pictures, the exhibition was a success of Lane's pictures.

the end of the world had come. When will the flowering
 art bloom again! Daily I went to Fukugawa to buy
 lumber for my house. But the sun rose again. Our
 Advisor stimulated our interest. We opened the
 fourth exhibition on the fifth floor of Mitaukoshi.
 The room was not well equipped, but our pic-
 -tures brightened things. They were like a ~~thick~~

- of green grass in a dry field. Fifth: Anayama
 Yoshikida tried to make a turning-point in
 his pictures Jizodake and Hoosan and he
 tried to impart new force to his brush. Takagi
 Yasunosuke's Tani represents mandarin ducks
 on a rock in a valley: we can clearly see the
 stones at the bottom of the stream. Miyako greatly
 admired its powerful and strong manner of
 painting. Joto-12-kei, the joint work of all
 the members was undertaken as a new
 enterprise. The Tokyo Asahi critic is id, "that
 it shows the individual manner of each artist."

Sixth Exhibition: with this year, we allowed outsiders
 to exhibit, which quite changed the exhibition as a
 whole. The outsider, Mr. Hayakawa Kotaro is a
 student of local customs, who was a disciple of

the end of the world has come when will the founding
 out be on again! Daily I want to be engaged to help
 number for my cause. But the answer is no. But
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 front exhibition in the light of the exhibition.
 The room was not well equipped, but our fire-
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 of green glass in a dark field. The exhibition
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 tried to impart new force to his work. Talking
 of our work in the exhibition. Figures and rooms
 in work in a valley: we can clearly see the
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 the members are interested in a very
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 it shows the individual names of each artist.
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 to exhibit, which gives a new life to the exhibition.
 the exhibition. Figures and rooms and has
 students of local schools, who were a help

Catalogue of -- Seventh Exhibition cont.

(6)

Yanagida Kunio, Hideshima Eimaro and Yamamoto Asasayuki were graduates of Tokyo Art School. Akimoto Sotaro, Tokonatsu Shoshyo are very realistic painters. So people anticipated much from this exhibition. I thought the exhibition left me feeling that something was lacking - perhaps because we showed mostly small pieces, as we had announced. Yamaguchi Hoshun's Jochi Kanjaku (Silence in the Holy Land) was praised for its superiority in color and spirit.

Six articles in a Park attracted notice: it was a joint work of our members. The Russian realist, Birizark, visited the exhibition with Mr. Noboru Shonue (realist) and gave us a sympathetic criticism upon art and pictures in Japan. I presented one of my pictures.

Last year our first exhibition in Kansai, was held at Mitsunyo's in Osaka. It was not a success as we did not put sufficient time and care on the preparation.

Catalogue of -- Seventh Exhibition: cont.

(7)

I think it will be better to bring representative pictures in the spring exhibition, next time.

I present below the list of pictures in each exhibition:

First: Taisho 10. 5. 8-12. Matsusakaya, Ueyao Hirokaji.

- | | | |
|-------------------|---|---------------|
| 1. Photograph | } | Iwata Masamie |
| 2. Dettling Sun | | |
| 3. Rain | | |
| 4. Eater of birds | | |
| 5. moon | | |
| 6. landscape. | | |

- | | | |
|----------------------------------|---|---------------|
| 7. Mount Hachi | } | Kano Masajiro |
| 8. after rain | | |
| 9. military life. (3) | | |
| 10. spring morning | | |
| 11. Day-break | | |
| 12. Asateru - Reimei - Boko. (3) | | |

- | | | |
|-----------------------|---|-------------|
| 13. Slanting sunlight | } | Endo Kyozo. |
| 14. Takai. muza | | |
| 15. autumn | | |
| 16. view in Iga | | |
| 17. Tidal wind | | |
| 18. Koyasan | | |
| 19. Pleasure | | |

- | | | |
|--------------------------------------|---|---------|
| 20. valley (2) | } | Anayama |
| 21. Early spring | | |
| 22. Beginning of summer, in village. | | |

Catalogue of -- South Exhibition: cont.

I think it will be better to bring representative pictures in the Spring exhibition, next time. I present below the list of pictures in each exhibition:

Gift: Table 10. 2. 8-12. Watercolor, paper
Hinge.

1. Photograph
2. Colored pen
3. Pen
4. Colored pen
5. Pen
6. Pen
7. Mount table
8. Watercolor
9. Watercolor
10. Spring morning
11. Spring morning
12. Spring morning
13. Spring morning
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Watercolor

1. Photograph
2. Colored pen
3. Pen
4. Colored pen
5. Pen
6. Pen
7. Mount table
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100. Spring morning

Watercolor

Catalogue of -- Seventh Exhibition: cont.

(8)

23. Station in rain.

24. Awashima

25. Pleasant spring

26. Morning

27. Rear of house

28. Lonely pine tree

Yoshikura

Second: Taisho 11.6.23-29. Mitsuhashi's.

1. Blue spring in quiet gulf.

2. Snow.

3. Black pine trees.

4. Setting sun.

5. Impression of a summer night.

6. White magnolia

7. Spring, on an island

8. Autumn evening

9. Spring, seashore.

Awazawa Yoshikura

10. Green rain.

11. Sea, at night

12. Sisters

13. Takosan (= treasure mt.)

14. Yukiya peak.

15. Daybreak

Iwata Masami

16. One summer day (8)

17. Noble figure (Fuji) in blue sky

18. Village, in summer.

19. Clearing, after rain.

20. Autumn evening

21. Autumn, Nakone

22. Cloudy sky

23. Island

24. Snow in spring

25. So. Kazusa, summer.

Kano Masajiro

Endo

Kyogo

26. Camellia

27. Mt. Fuji

28. Clear autumn

Catalogue -- Seventh Exhibition: cont.

9

Third: Taisho 12. 4. 12-17. Mitsuokoshi's, Tokyo.

1. Song, early summer
2. Morning fog
3. Early autumn
4. Valley, autumn
5. Twilight, lakeside

Iwata Masami

6. Dettling sun, after rain
7. Evening calm
8. Kachi, Kogasan
9. Winter, in village
10. Ruined temple
11. Twilight

Kano Masajiro

12. Kasuga shrine

13. Quiet

14. Sandy hill, at Fara

15. Early summer rain

16. Mt. Genji, in snow

17. Carnation

18. Clear day, autumn

19. Autumn, in high mountain

20. Sunshine through leaves

21. Spring light

22. Evening moon

23. Mid summer

24. Early spring

25. Twilight

Ainayama
Yoshikisa

26. Road to Kuno, summer

27. Sheep in meadow

28. Camellia

29. Blue-water field

30. Cloudy weather, spring

31. Noctide

Takagi
Yasunosuke

Catalogue of -- Seventh Exhibition: cont.

(10)

32. Making tile

33. Daigo, at evening

34. Inari-yama.

35. Spring

36. Snow

} Yamaguchi Hoshun

Fourth Exhibition: Taisho 13. 4. 23-28. Mitaukoshi

1. Road to Yamato

2. Bamboos, western village of Kyoto.

3. Early summer, at Karane.

4. Swinging

5. Quiet sunrise, early spring.

6. Sunshine, after rain

7. Bcent of the plum blossoms.

8. Winter, near the city

9. Daybreak, in the village

10. Shower

11. Sea, at Kishiu.

12. Conflagration

13. Spring wind

14. Rain of May

15. Tree peony

16. Pomegranate blossom

17. Garden in June

18. Village shrine

19. Doko-in, in rain

20. New moon

21. Evening, after rain

22. Doko-mura, early summer.

23. Dotohori (moat) in spring

24. Table

} Suwa Masami

} Kano Masajiro

} Tanagi

Yasunosuke

} Yamaguchi

Laburo

Catalogue -- Seventh Exhibition: cont.

(11)

- | | |
|--------------------------------------|------------------------|
| 25. Island, in mist | } Endo Kyozo |
| 26. Spring, in mountains | |
| 27. Lake | |
| 28. Miyakeyaka (Tokyo), early summer | |
| 29. Field of grass | |
| 30. Hot spring, after rain | } Anayama
Yoshikura |
| 31. October moon - from hill | |
| 32. Sea at Uno (near Okayama) | |
| 33. Afternoon sunshine | |
| 34. Cloud shadows | |
| 35. Autumn day | |
| 36. Mid. spring. | |
| 37. Beginning of Summer. | |

Fifth Exhibition: Taisho 14. 4. 17-22. Mitsukoshi

- | | |
|------------------------------------|---|
| 1. Musashi field in autumn. | } Iwata Masami |
| 2. Sanatorium on the Hakone road | |
| 3. Early summer - sketch. | |
| 4. Quiet, on a clear morning | } Kano Mitsumasa |
| 5. Lightning? | |
| 6. Gloomy night. | |
| 7. The road to home | |
| 8. The rocky way. | |
| 9. Valley | } Taragi Yasunosuke
Yamaguchi Koshun |
| 10. Calm. | |
| 11. Flax. | } Endo Kyozo |
| 12. Lake of Yu, among green trees | |
| 13. Yumoto (Wakana) in rain | |
| 14. Autumn day, Saigo (near Kyoto) | |
| 15. Grasses, in field. | } Anayama
Yoshikura |
| 16. Summer | |
| 17. Mountains in autumn | |
| 18. Zig-zag peak and Mount. Koo. | |

Catalogue --- Seventh Exhibition: cont.

(12)

19. Rope-tug-of-war.
20. Corner of a garden.

Twelve views of Tokyo vicinity.

1. Meiji shrine. Iwata Masamie.
2. Kichibojin, Jishigaya. Kano Mitsumasa
3. Sunset, Konozai, Chiba " "
4. Evening bell of Hieumonji. " "
5. Plum blossoms at Kuji. } Takagi Yasumasa
6. Hyakusen, Mukojima } }
7. Snow at Anamori. } Yamauchi Hosuke
8. Kiba (Lumber), Harigo } }
9. Tamagawa, in early spring. } Endo Kiyozo
10. Inokashira park. }
11. Evening glow, Tsukishima, Nishonb. } Anayama Yoshikazu
12. Rain at Dogenzaka. }

Sixth Exhibition: Taisho 15. 4. 2-7. Mitsuokaie.

1. Beach, early spring.
2. Moon
3. Morning, late autumn.
4. Beach of Yeiigahama
5. Evening, early spring
6. Frosty morning
7. After snow
8. Seasonal views (4)
9. Autumn, Misasagi-no.
10. Quiet evening - moon.
11. Heavy snow
12. Warm springtime - flowers.
13. Early spring (a) shadow. (b) bamboo poles.
14. Waterfall
15. Early spring
16. Poppies

Iwata Masamie

Kano Mitsumasa.

Takagi

Exhibition Tokyo 1904

2nd Edition

1. Beakless, early spring.
2. Brown

monitroctes, pinorum

2. Evening; early spring
d. 10/10/10

(4) *guerrilla*

10. brief evening

12. 10. 1912

H. W. H. H.
H. W. H. H.

10. 10. 10.

ipadot)

Catalogue - - - Seventh Exhibition: cont.

13

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|---------------------------------------|---|---------------------|
| 17. Luncheon | } | Yasunobu |
| 18. Evening, in June | | |
| 19. Calm. | | |
| 20. Spring rain - - - - - | | |
| 21. Calm, in Holy Land | } | Yamaguchi
Hoshun |
| 22. Catching a fly | | |
| 23. In Kasugano (near Kyoto) | | |
| 24. Approaching train | | |
| 25. Sea bathing | | |
| 26. Late spring | | |
| 27. Early spring | | |
| 28. Tablet-frame | } | Endo Kyojo |
| 29. Iris | | |
| 30. Reservoir, in autumn | | |
| 31. District west from Tokyo in | | |
| 32. Lake scene. | } | early spring |
| 33. Mountain in autumn | | |
| 34. Spring evening | } | Anayama
Yoshie |
| 35. Lakeshore, in autumn | | |
| 36. Three scenes at Hakuso-on | | |
| 37. Scenes: (a) mountain (b) glancing | | |
| 38. Lights, at port. | | |

Six subjects at Parks:

1. Shiba Park, autumn. Iwata Masami
2. Ryugasaki, winter. Kano Matsumasa
3. Kibiyu, early summer. Takagi Yasunobu
4. Ryogasaki, snow. Yamaguchi Hoshun
5. Asakusa, evening. Endo Kyojo
6. Hama, detached palace. Anayama Yoshie

Cataglyphis - - - - -

17. *immaculatus*
18. *bowling, pinus*
19. *Calm.*
20. *spring, vicia*
21. *Calm, in 100 ft bank*
22. *Catching up*
23. *in 100 ft bank (near 100 ft)*
24. *approaching from*
25. *Des. falling*
26. *late spring*
27. *early spring*
28. *100 ft. - 100 ft.*
29. *air*
30. *Des. in, in autumn*
31. *Des. in, in autumn*
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100. *Des. in, in autumn*

Catalogue -- 7th Exhibition: cont.

(14)

Invited exhibits: by outsiders.

1. Doll } Yamamoto Masayuki
2. Flower } Yamamoto Masayuki
3. Road, farm scene } Hayakawa Kotaro
4. End of valley } Hayakawa Kotaro
5. Field scene, early autumn } Hideshima Eimaro
6. Yashiroya-machi, spring } Hideshima Eimaro
7. A day in spring. Akinoto Beturo

Looking Backward: Anayama Yoshikaei

I. We determined to open our seventh exhibit on April 3. We appreciated the helpful criticism on our six preceding exhibitions. Our seventh now gives opportunity for valuable criticism and a better understanding of our Shin-Yamato-e Kai.

An old proverb says: when we see a single spot, we recognize a leopard. The saying is not always true. The case of understanding Yamato-e or Kotosha seems to be in point. Generally Yamato-e or Kotosha calls to mind the picture of a Buddha, or a Bodhisattva, a court noble in full dress, or a court lady in junihitoe, all of which have no close relation to our daily life. Therefore it seems to me popular interest in Yamato-e was lacking. There are, of course, many low grade Tosa-e which are mere imitations and resemble pasted rag pictures. These, however, are but poor grade

British exhibits: by continents.

- 1. Doll } Flemish tapestries
- 2. Glass }
- 3. Pottery, furniture, tapestries, etc.
- 4. Clocks }
- 5. Jewellery, etc. }
- 6. Clocks, etc. }
- 7. Clocks, etc. }
- 8. Clocks, etc. }

Grouping Exhibitions: Descriptive Exhibitions

I. The exhibition to show our present state of civilization and our progress in the various branches of human knowledge. Our present state of civilization and our progress in the various branches of human knowledge.

British exhibits: cont.

The old present state: when we see a single spot, we recognize a landscape. The saying is not altogether true. The case of modernizing exhibits is a little different. It seems to be in fact, generally flimsy, a little calls to mind the picture of a bubble, or a bubble in a sea of water. A count note is felt then, a count note in fact. But, all of which have no close relation to our daily life. Therefore it seems to me popular interest in fact is not lacking. There are of course many low grade things which are mere imitations and unworkable parts of pictures. These, however, are not for display.

Tosa-e and not true Yamato-e. In fine Yamato-e we may not only have a decorated doll, we may also have a thronging crowd, where each person has astonishing force, so that we seem to hear their noise and the color stands out like raised lacquer. Such is the difference between poor Tosa-e and real Yamato-e. Therefore, I wish to write about the manner of drawing scenes in Yamato-e and about ~~the~~ its basis and style.

II. In the common conception of Yamato-e there is no close relation between Yamato-e and landscape. In fact landscape painters followed the style of Chinese pictures, recognizing northern and southern styles. It may then seem to be guesswork to try to make a connection. But, it is not so. The beginning of landscape is based on Yamato-e. As I have already discussed this in the Tokyo Art School Monthly, I will not repeat myself here. If we examine carefully we find minute observation and frank realism in the pictures of mountain, sea, hill, river, field, forest and village. There is wonderful handling of light as we see in religious pictures or in the makie (raised lacquer) of Fujisawa Dojo.

The present tendency is towards greater realism and objectivity, the result of foreign influence. The coming to ^{realism} ~~national~~ is rather through nature and creative method than by imitation. Yet there is a movement against this objective and foreign expression -- a underlying subjectivity that is dissatisfied with imitation. Yamatoe expresses this and aims at a unity of objective and subjective manner in noble pictures that do not follow the Chinese, nor Western styles. This is our object in studying Yamato-e and developing its beauty. We are but at the beginning and know that the end is distant. We expect to achieve our purpose through hard work. We wish the stimulus of your views.

Rules of Shinko Yamato-e Kai.

1. This association is named Shinko Yamato-e Kai.
2. Its purpose is to study Yamato-e; to develop the national ideal, through respect for tradition; to establish a new art on our present spirit.
3. Our office is located at Tabata 551, near Tokyo.
4. The association is organized and directed by its membership.
5. An adviser and a patron must be in agreement with our principles and aid us in its conduct.

6. The methods of achieving the purposes named in Section 2 are — exhibiting, lectures, publication.
7. New members and patrons will be added only by unanimous agreement of the members and advisers.
8. Special rules will be made for exhibitions.

Addresses of Members: and Advisers.

Advisers:

Matsumoto Eikyo. 122 Zochigaya, Koishikawa.
Kawai's Ryuko. 581 Kami-Ochiai, Ochiai, n. To.

Members:

Iwata Masami. 109 Omote-machi, Koishikawa
Kano Mitsumasa. 551 Tabata, near Tokyo
Takaagi Yasunosuke. No. 9 on 404 Shimo-Ochiai, O.
Yamaguchi Koshun. 608 Hatusudai, Yoyogi, n. To.
Endo Keigo. 6 San-chome, Idemachi, Kojimachi, T.
Anayama Yoshikira. 142 Kayashi-machi, Ko-
magome, Hongo, T.

1. The method of exhibiting the proposed exhibits.
 2. The method of exhibiting the proposed exhibits.
 3. The method of exhibiting the proposed exhibits.
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 7. The method of exhibiting the proposed exhibits.
 8. The method of exhibiting the proposed exhibits.
 9. The method of exhibiting the proposed exhibits.
 10. The method of exhibiting the proposed exhibits.

Exhibitors of Members: and others.

Members:

Matthias F. Fink. 122 Fink, Fink, Fink.
 Kuno Fink. 581 Kuno Fink, Fink, Fink.

Members:

Matthias Fink. 122 Fink, Fink, Fink.
 Kuno Fink. 581 Kuno Fink, Fink, Fink.
 Matthias Fink. 122 Fink, Fink, Fink.
 Kuno Fink. 581 Kuno Fink, Fink, Fink.
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 Kuno Fink. 581 Kuno Fink, Fink, Fink.

The Significance of Shinkō Yamato-e-kai.

newly rising

Kawaji Ryūko.

The term Shinkō Yamato-e-kai has come to be recognized among Japanese painters. The term is serviceable as immediately characterizing this school of painting. It is through the diligent efforts of our members that this has been possible. This is but one fruit of our school: there are many more. As popularly known Shinkō Yamato-e-kai may be called the New Japanese painting. The members of this new school do not aim to ~~teach~~ Japanese painting into the New Japanese painting, but we see a new significance of it, wherein we seek to revive the most characteristic feature and essence in the elements of Japanese painting. We are not trying to apply art to new subjects, but are endeavoring to revive the good traditions by aiming to form a complete saturation of life, technique, and subject of Japanese painting. We have no more than found the basis for reviving of the traditions in the old Yamato-e. It is well known that Yamato-e is the offspring of emakimono. Emakimono served us well as a graphic news in the days when there were no journalistic organs. Historians are able to see ancient

The Significance of Shinko-Yamatoc Kai: cont.

events as clearly as in a picture thrown upon the screen by studying these graphics while reading the literary narrative. Today, however, we no longer feel the need of the aid of art for the organ of graphic literature. The Yamatoc which remain is considered National Treasure, as being a special technique in art. By going to them we can search to our heart's content, finding a way to a new technique.

Shinko-Yamatoc is not Emakimono - no landscape in a new garb. Neither is it merely a technique of heavy smearing of green and gold (earth, dust, mud). It is, of course, a play with gorgeous and flaming colors. The path of Shinko-Yamatoc runs deep into the traditional technique and also penetrates into the extremities (byways?) where modern spirit and contemplation can lead us. Its territory is wide and its horizon far-reaching. The main object is to cultivate it and reveal it by the sheer strength of the individual. Our members pin their faith hereon and are continuing industriously. We deeply desire your sympathy with the spirit which informs the founding of this school. Do not begrudge us suggestions and instructions in our various efforts. pp. 4-5.

The significance of the term 'fantasy' in the history of literature

It is not merely a matter of words, as is often the case, but of a whole way of thinking. The term 'fantasy' has been used in many different senses, and it is difficult to give a precise definition. It is, however, a term which has been used in literature for a long time, and it is one which has been used in a way which has been very different from the way in which it is used in the modern world. In the modern world, the term 'fantasy' is often used to describe a kind of literature which is characterized by a complete lack of connection with the real world. It is a literature which is purely imaginary, and which is often characterized by a complete lack of logic and a complete lack of connection with the real world. In the history of literature, however, the term 'fantasy' has been used in a very different way. It has been used to describe a kind of literature which is characterized by a complete connection with the real world. It is a literature which is not purely imaginary, but which is based on the real world. It is a literature which is often characterized by a complete lack of logic and a complete lack of connection with the real world. In the history of literature, however, the term 'fantasy' has been used in a very different way. It has been used to describe a kind of literature which is characterized by a complete connection with the real world. It is a literature which is not purely imaginary, but which is based on the real world. It is a literature which is often characterized by a complete lack of logic and a complete lack of connection with the real world.

It may be a lowering of the dignity of the great works of the famous writers of Meiji Pd. for such poor artists as we to take subjects from them for painting. It is plain that mediocre talents can do them no justice. Though we may call this a self-suff. effort, it is certainly a blind attempt. However, advance often depends upon some daring innovator. Moreover, a coward idealist but drowns himself in his beautiful dreams. Our understanding of Meiji literature must be extremely scanty. It is beyond our present powers to bring out the true spirit through painting. We desire you to realize our feeling of limitation in trying to accomplish our aim through mere emaki. We will feel that our efforts were perhaps half successful, if you will regard this as a little essay in the handling of a motif quite outside of our everyday work.

Eighth Annual Exhibition: Shin Yamato-e Kai (1)

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We wish to revive Endō Kyōzō	5
A nap on the dry grass. Anayama Yoshikira	7
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On the completion of the series:	
new illustrations of the Nippon Meisho	14
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Rules and Regulations of Shin Yamato-e Kai	30
Addresses of Advisers and Members.	31

Illustrations:

1. The darkening Hei-e. Iwata Masami
2. The Two Apostles. (Mural). Nasegawa Roka
3. Midsummer Sun. Kano Roga
4. Mandarin Duck. Takagi Yakunosuke
5. The Plum Orchard. Yamaguchi Hōchun
6. The Settlement: Nagasaki. Endō Kyōzō
7. Fuji. Anayama Yoshikira

1) Eighth Annual Exhibition: Chinese Paintings & Vases

Contents:

1. Purpose of the exhibition
2. List of illustrations
3. General remarks on Chinese painting
4. We wish to receive
5. A map of the new provinces of China
6. Catalogue of exhibition
7. Catalogue of wood-block prints shown
8. On the completion of the series
9. New illustrations of the exhibition
10. Temporary notices of Chinese exhibition
11. Miscellaneous reports
12. Rules and regulations of Chinese Paintings
13. Addresses of donors and members

Illustrations:

1. The drawing of the Chinese Museum
2. The two opposite (Grand) Hallways
3. The Chinese Museum
4. The Chinese Museum
5. The Chinese Museum
6. The Chinese Museum
7. The Chinese Museum

8th Annual Exhibition:

(2)

Catalogue:

- | | | |
|-------------------------------|---|-------------------|
| 1. The darkening Hiei | } | Iwata Masami |
| 2. Sea of Bingo | | |
| 3. The Sai River District | | |
| 4. Birth of Christ | } | Hasegawa Roka |
| 5. Prophet and Salome | | |
| 6. Two apostles | | |
| 7. Studies in Murak | | |
| a) The Dance — Spring | | |
| b) Bathing — Summer | | |
| c) Fruit ripening — Autumn | | |
| d) Hunting — Winter | | |
| 8. Three to the Glory of Mary | | |
| a) Madonna in black | | |
| b) praise to the Madonna | } | Kano Kōga |
| c) the Annunciation. | | |
| 9. Retrospect of childhood | | |
| 10. Midsummer Sun | } | Kano Kōga |
| 11. Near Evening Calm | | |
| 12. White Rain | | |
| 13. Frosty morning | } | Takagi Yasunosuki |
| 14. Morning mist | | |
| 15. Mandarin Duck | | |
| 16. Lion | } | Yamaguchi Hōshū |
| 17. Plum Orchard | | |
| 18. Evening glow | | |

Contents:

1. The Learning Hall
2. See p. 10
3. The Girl's District
4. Girl's District

5. Two Reports
6. Pictures in Words
7. The House — Spring
8. The House — Summer

9. The House — Autumn
10. The House — Winter
11. The House — Spring
12. The House — Summer

13. The House — Autumn
14. The House — Winter
15. The House — Spring
16. The House — Summer

17. The House — Autumn
18. The House — Winter
19. The House — Spring
20. The House — Summer

21. The House — Autumn
22. The House — Winter
23. The House — Spring
24. The House — Summer

25. The House — Autumn
26. The House — Winter
27. The House — Spring
28. The House — Summer

8th Annual Exhibition:

(3)

19. Trip to Nagasaki and Unzen.

- a) the Dato Sea (Inland Sea)
- b) morning of the port (Nagasaki)
- c) from Suway Shrine (Nagasaki)
- d) ship at anchor (Nagasaki)
- e) seaport at dusk (Nagasaki)
- f) foreign settlement (Minami Yamato, N.)
- g) the French School (")
- h) Chichiiwanada (from Moji to Kohama).
- i) port of Kohama
- j) sheep-farm (Yadake, Unzen)
- k) Shirakumo-ike (Unzen)
- l) view from Fekengaku - Omura Bay
- m) " - Ariaki
- n) Hirokawara-ike (Unzen)
- o) golf links and Myokengaku (Unzen)

Endo Shigeo

Yamaguchi Koshun

20. Shaddock

21. Flowers

22. Flowers

23. a summer meadow. a winter meadow

24. The gale and raging waves

25. Three aspects of autumn

a. a clear brook,

b. Fuji

c. a small waterfall

26. The sea at Murodo

Ameyasu Yoshifusa

List of wood-block prints shown.

Nihon Shin. Meisho zue (12 prints: 26 yen).

1. Lake Haruna.

Matsumoto Eikyu.

8th annual exhibition.

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|-------------------------|-------------------|
| 2. Awashima | Anayama Yoshikira |
| 3. Nachi | Kano Kōga |
| 4. Oyado (the dwelling) | Endō Kyōzō |
| 5. Nara | Yamauchi Hōshun |
| 6. Kamakura | Swata Masami |
| 7. Nikko | Takagi Yasunori |
| 8. Manazuru (Kanagawa) | Matsuoka Eikyū |
| 9. Fuji | Anayama Yoshikira |
| 10. Hamikiri | Kano Kōga |
| 11. Towada Lake | Endō Kyōzō |
| 12. Hida | Yamauchi Hōshun |

Eight Sceneries of Japan: Hakkei

- | | |
|-------------------------------|-------------------|
| 1. Cape Murodo (Kochi) | Anayama Yoshikira |
| 2. Towada Lake (Aomori-Akita) | Matsuoka Eikyū |
| 3. Unzen Heights | Endō Kyōzō |
| 4. Kiso River (Aichi) | Swata Masami |
| 5. Gen & Kani Kochi (Nagano) | Kano Kōga |
| 6. Kegon Falls (Tochigi) | Takagi Yasunori |
| 7. Beppu Hot Spring (Oita) | Yamauchi Hōshun |
| 8. Karikatsu Pass (Hokkaido) | Nasegawa Aota |

On the Completion of the series: Nihon Shin-Ma
zue.

- | | |
|-----------------------|----------------------|
| 1. Curatone | Onagraceae (Labiata) |
| 2. Neri | Onagraceae (Labiata) |
| 3. Opas (as swelling) | Onagraceae (Labiata) |
| 4. Neri | Onagraceae (Labiata) |
| 5. Neri | Onagraceae (Labiata) |
| 6. Neri | Onagraceae (Labiata) |
| 7. Neri | Onagraceae (Labiata) |
| 8. Neri | Onagraceae (Labiata) |
| 9. Neri | Onagraceae (Labiata) |
| 10. Neri | Onagraceae (Labiata) |
| 11. Neri | Onagraceae (Labiata) |
| 12. Neri | Onagraceae (Labiata) |
- Eight species of Onagraceae

- | | |
|-----------------------|----------------------|
| 1. Curatone | Onagraceae (Labiata) |
| 2. Neri | Onagraceae (Labiata) |
| 3. Opas (as swelling) | Onagraceae (Labiata) |
| 4. Neri | Onagraceae (Labiata) |
| 5. Neri | Onagraceae (Labiata) |
| 6. Neri | Onagraceae (Labiata) |
| 7. Neri | Onagraceae (Labiata) |
| 8. Neri | Onagraceae (Labiata) |
- On the Crustaceans of the series: when skin
- eye.

Anayama:

Concerning the picture Fuji by Anayama Yoshikira:
I was long in love with the art-beauty which is on
this picture. I am reviving the old Yamato-ye,
but I delight in the pictures of the Tokugawa
period. The pictures of Hokusai and Hiroshige,
and many other old-time landscape pictures,
are the necessary nourishment of my art. This
picture, Fuji, is one of the New Japanese Famous
Places series being undertaken by the members
of the Shinko Yamato-ye Kai. Shinko Yamato
means the revival in the present of the art
style of Yamato-ye. This picture is a part
of the Shinko Yamato-ye Kai movement.
It is enough for me if you discover some
different sentiment (feeling) in this picture
from the old.

My native place is Kai, at the base of Mt.
Fuji, behind. Therefore Fuji was intimate to
me; through five years, as a high-school
boy, on my way to school I looked up to
Fuji dominating the foothills, from the rice
fields through which I passed. I do not re-
member how many times I ascended Mt.
Fuji and made the basal circuit. You

Concerning the picture of the picture
 I was long in love with the one which is
 this picture. I am wearing the old form of
 but I delight in the picture of the picture
 being the picture of the picture. Being
 and many other old-time love picture
 and the necessary ornament of my art. This
picture, gift, is one of the most precious
pieces being under the picture of the picture
of the picture of the picture of the picture
 means the picture in the picture of the picture
 of the picture of the picture of the picture
 it is enough for me if you discover some
 different sentiment (feeling) in the picture
 from the old.
 The picture place is here, at the base of the
 gift, being. Therefore gift was intimate to
 me; through five years, as a wife-sister
 and, as my way to school, I took up to
 gift dominating the picture, for the picture
 gift which I received. I do not
 member any more things I received of the
 gift and was the most precious.

Kamakura Yoshitaro: cont

was written by Mr. Anayama Yoshitara. We shall be glad if you recognize the revival of old Japanese art in this new form. I wish you would introduce one of these pictures in a graph, such as you did in the photographs of Ryukyu. I wish your criticism besides. Mr. Anayama's explanation. I will explain about Shinko Yamato-ye Kai. It is an effort to depict scenery today agreeably according to old Chinese style as zui or To as well as in the Yamato-ye style of Fujiwara times. Mr. Anayama is leading that movement and marks a particular moment in the world of Japanese pictures. I hope you will utilize the pictures as the authority in Mt. Fuji studies for the pride of Japan. And please send me three or four copies of the graphs to reprint it in some large Japanese magazine, where with the name of Otsu Hakushi it will delight the Japanese. I wish your health.

Sept. 26.

Yours truly,

Kamakura Yoshitaro

Kamakura Yoshitaro: cont

during my travels. I wish to publish the results of my investigations concerning the arts of Ryukyu at the Laboratory of the History of Oriental Arts in the Tokyo Arts School. I am now working on my thesis on the History of painting after the Ashikaga Pd. which was influenced by So and Gen, from China. When I finish this work I want to go to America where I hope for your guidance. I wish you would give me the names of stores in America where they sell books regarding Oriental arts.

The picture of the Sunset of Mount Fuji was made recently as Mr. Toukeimo wrote you. It is said to be the best since Hokusai and Hiroshige. I will send two copies of it which were given to our school. Please give me your idea of these pictures frankly. I believe that Hokusai and Hiroshige are ukiyo-style, but the pictures I am sending, drawn by Mr. Inayama are intended to continue (or revive) old Japanese art, Yamato-ya, of the Fujiwara period. The explanation of the pictures, enclosed in the same parcel,

Amesbury, Massachusetts: Oct.

dear Mr. Brewster. I wish to publish the results of
my investigations concerning the life of the
at the University of the State of New York
Tappan State School. I am now working on my
in the history of printing after the American
which was influenced by the new
I have finished this work and
of the American where I hope for your
I wish you would give me the names of
states in America where they sell books or
publish Oriental arts.

The picture of the book of Mount Fuji was
made recently as Mr. Johnson wrote you.
It is said to be the best since the first and
I will send you a copy of it which
were given to our school. Please give me
your list of the pictures possibly. I think
that however our knowledge is always
but the pictures I am sending, however
Mr. Johnson are intended to continue
(some) old Japanese art, Yamato, etc.
of the Japanese period. The influence
of the pictures, which in the same period,

On the Completion of Nihon Shin-Meisho Zue

We have planned a series of colour-prints — Nihon Shin-Meisho Zue. One print a month was to be published and in December we had succeeded in publishing and distributing the entire series. This is a source of great joy to our membership. We feel that "satisfaction of the heart" that comes when one achieves his purpose. Perhaps due to our inexperience, we had many difficulties and anxieties not known to outsiders, in accomplishing this work. As is customary to those engaged in art-work, we even forgot to eat when in a mood to work or in discussion of plans. However in a task as long and laborious, we were bound to meet hindrances and even at times to feel distaste. Our being able to continue the work through twelve months is largely due to the enthusiastic support of our subscribers. To them we extend our gratitude anew. We believe that we can claim that our work is the first Yamato-e prints of modern times. We wish to increase the world appreciation of art by distributing high grade work to many people.

On the Completion &c

(2)

at an extremely low price. We wish to lower the threshold. Is it not much better worthwhile to aid art appreciation by offering our distinctive work at low cost, than by paying enormous prices for originals of little artistic quality. I wish to cry this aloud to the art-interested public. We would like to have people think more and more of framed pictures for the decoration of the living room. Such decoration is a fountain of inspiration, a proper stimulant, a heart comfort to one sitting in his study. How important it is to make a careful selection! how important is the influence of beauty on life!

Under this conviction, we invite the general public to select one of these prints for framing. Pray look through the entire series of twelve numbers. To do that is better than for us to make a 10000 word introduction. As there were likely to be many who would wish to buy these sets after publication, we decided to print two hundred sets. In other words we have accommodated related subscribers. Seize the opportunity. - E. Price ¥36. : samples ¥3. Nihon Mokuban Geijutsu Sha.

No. 2. 2-chome Yuraku-chō, Marunouchi, Tokyo.

Anayama: cont.

will understand why I love and respect the mountains.
The picture shows Mount Fuji at evening as seen
from Lake Kawaguchi, one of the five lakes of Fuji.
I am sorry that my poor art cannot express
the one-hundredth part of my idea.

Biography: Born at Kai, Yamanashi Ken,
Meiji 23.2. Graduated from Normal Course
in Arts School, Taisho 1: worked as Middle School
teacher. Taisho 4 came to the capital to
study with Matsuo Kaigaku. Now a member
of the Shinko Yamato-kyo Kai. Member of
Bambokuha. Pen name Shodo, or Katsudo.

with understanding why I have and respect the matter.
 The picture shows Mount Fuji at evening as seen
 from Lake Kawaguchi, one of the five lakes of Fuji.
 I am sorry that my pen and cannot express
 the magnificent part of my idea.
 Photographed: On at Lake Kawaguchi, Japan,
 May 13. 2. Photographed from Mount Fuji
 in Lake Kawaguchi, Japan: 1. Works as a landscape
 teacher. To be it came to the capital to
 study with Matsura Eijun. Now a work
 of the Shinto Shrine of the
 Kamakura. For name photo, a picture

Dear Sir:

How are you spending the severe cold winter? I heartily hope your good health.

Many thanks for your kind letter, which I received a few days ago. Fortunately I have a catalogue of the seventh exhibition of the Shinko-Yamato-e-kai which contains a short history. I will send it to you.

I am very proud that you showed my picture when you gave your lecture. I have little experience in publishing pictures, but now I am to publish the pictures of the five lakes of Fuji —

Yamanaka	—	among the mountains
Kawaguchi	—	the river-mouth
Neshi	—	west
Shojin	—	concentration of mind
Motosu	—	main nest

The set is of five cards. I wish your encouragement when I publish.

3.1.21.

Anayama Yoshikira

10-3 Hayashimachi

Komagome, Hongo.

Dear Sir:

How are you spending the summer? I hope
it is a very good one.

Many thanks for your letter, which I received a
few days ago. I am very glad to hear of
the success of your collection. I will send it to
you as soon as possible.

I am very glad to hear that you have
received your letter. I have been waiting
for it for some time. I will send it to
you as soon as possible.

Yours very truly,
J. H. M.
J. H. M.
J. H. M.

I am very glad to hear that you have
received your letter. I will send it to
you as soon as possible.

Yours very truly,
J. H. M.

J. H. M.

J. H. M.

Kamamura Yoshitaro: letter

It is the best season for reading books and, as autumn, Musashi is covered with the cloth of gold. Time has passed rapidly, as it is now more than a year since we separated. I regret that I have not written you, but I am always praying for your health. One reason of my neglect was that I would be dissatisfied with my English letter if I tried to write one; another was that I have been travelling through Miyako archipelago, Yae-yama archipelago and many villages in Western Formosa. I studied the culture of the Ryos. There I was extremely busy through the entire year. I received the photographs, graph (photologue), Korean Buddhism, etc. Korean Buddhism especially was my respected leader through my travels. I read it eagerly under the white clouds, as I traveled southward on the Pacific on the boat. I cannot forget the impression I received reading it in the savage district of Trigal. I desire now to thank you much. I returned to Tokyo September 3 and am now putting in order the many things accumulated

YAMATOE

Wayō or Yamatōe is the term given to the particular style of Japanese painting that was developed in Japan. Only the latter term is in current use. Kōse-no-Kanaoka is regarded as the founder of this school of painting. The Kōse school, Takuma school, Tosa school, Tosa-Sumiyoshi school and Awataguchi school belong to the Yamatōe style.

-Bungei Jiten (Daishiso Ensaikuropejia)
(Cyclopaedia of Literature and Art)

The Yamato or National Style.--A definitely Japanese style had now been created. Nothing that we know of in Chinese art prepares us for the amazing rolls of Toba Sojō (1053-1140). The priest Kakurju, who became an archbishop, is known in art by this ecclesiastical title. He painted a grand Death of Buddha, but is best known for the witty and animated drawings in which he satirized personages of the day, including the clergy, under the guise of frogs, monkeys, etc. Whether in drawing animals or human figures, his brush tingles with life. Nothing could stale the freshness of these masterly sketches.

The art of caricature is known in Japan after him as Toba-ye; but later artists, while imitating him in a fondness for animal travesties, exaggerate his methods of satiety. Nevertheless, this strain of buoyant fun, which is found thus early, is a notable characteristic of Japanese art. Contrasted with ~~Toba Sojō~~ Toba Sojō is Takayoshi, whose work reflects the life of the Court at the close of the Fujiwara days, its refined voluptuousness, its exquisite leisure, its devoted cult of beauty. It was Takayoshi who made the first illustrations of the Genji Monogatari, the marvellous novel written by the Lady Murasaki at the beginning of the 11th century. Here we find at its most splendid and original the fully-formed style of the Tosa school in which the Yamato tradition was to persist so vigorously. All that is truly Japanese, and least Chinese, in later painting derives from elements here established. It is an art of frank and audacious convention, quite unlike any other art in the world. The conception of life as a continual ceremony is reflected in the formality of the design, in which the play of curving forms against straight line and angles is enriched by the contrast of low-toned but flowing colour. It is an art of interiors chiefly; the ~~profuse~~ profuse beauties of nature are symbolized by ~~tree~~ tree or flower detached in delicate isolation. There is no hint of Chinese impressionism; cloud and mist intervene in the design as solid bands of gold. About the middle of the 12th century the long rivalry of the great clans of Taira and Minamoto came to a head, and Japan was given up to civil war.

Laurence Binyon Hon. LL.D
(Encyclopaedia Britannica)

Wayō or Yamato is the term given to the painterly style of Japanese painting that was developed in Japan. Only the latter term is in current use. Kōso-no-Kanō is regarded as the founder of this school of painting. The Kōso school, Taira school, Tōsa school, Tōsa-Gamōyōshi school and Awataguchi school belong to the Yamato style. (Bungei Jiten (Delphinus Encyclopaedia) - Bungei Jiten (Delphinus Encyclopaedia) of Literature and Art)

The Yamato or National Style.--A definitively Japanese style had now been created. Nothing that we know of in Chinese art prepares us for the amazing coils of Toba Sojō (1053-1140). The priest Kakurju, who became an archbishop, is known in art by this ecclesiastical title. He painted a Grand Death of Buddha, but is best known for the witty and animated drawings in which he satirized personages of the day, including the clergy, under the guise of frogs, monkeys, etc. Whether in drawing animals or human figures, his brush tingles with life. Nothing could equal the freshness of these masterly sketches. The art of caricature is known in Japan after him as Toba-ye; but later artists, while imitating him in a fondness for animal travesties, exaggerate his methods of satirizing. Nevertheless, this strain of elegant fun, which is found thus early, is a notable characteristic of Japanese art. Contrasted with Toba's Toba Sojō is Takayoshi, whose work reflects the life of the court at the close of the Fujiwara days, its refined voluptuousness, its exquisite leisure, its devoted cult of beauty. It was Takayoshi who made the first illustrations of the Genji Monogatari, the marvelous novel written by the Lady Murasaki at the beginning of the 11th century. Here we find at its most splendid and original the fully-formed style of the Tōsa school in which the Yamato tradition was to persist so vigorously. All that is truly Japanese, and least Chinese, in later painting derives from elements here established. It is an art of frank and audacious convention, quite unlike any other art in the world. The conception of life as a continual ceremony is reflected in the formality of the design, in which the play of curving forms against straight line and angles is enriched by the contrast of low-toned but flowing colour. It is an art of interior clarity; the ~~delicate~~ precise beauty of nature are symbolized by ~~the~~ tree or flower detached in delicate isolation. There is no hint of Chinese impressionism; cloud and mist intervene in the design as solid bands of gold. But the middle of the 12th century the long rivalry of the great clans of Taira and Minamoto came to a head, and Japan was given up to civil war.

Toba-ye: cont.

Japan

majority immeasurably inferior, some even greater than himself, and many whose style differed so essentially from his that they had nothing in common with him except a keen sense of humor. To appreciate the work of this school, it is necessary to have an intimate knowledge of Japanese legends, folk-lore, proverbs, history, and customs, all of which the Toba-ye artist illustrated. It is also necessary to remember the art axiom that in naturalistic drawing accuracy of proportion and beauty of line are properly sacrificed to the appearance of life. From the time of Doka Sojo to the days of Korusai and Kyōsai, the Japanese humorous painter always recognized that his first duty was to give the character—the burlesque, laughter-provoking character—of the objects he depicted, and that if he succeeded in conveying a strong and immediate impression of that character, his purpose was accomplished, even though his lines were classically incorrect. In short, his work forcibly illustrates the principle that whereas line in classic drawing is generally attained at the loss of life, life in naturalistic drawing is often attained at the expense of line.

Brinkley: On Ser. 7. p. 36

The first of these is the fact that the
 human mind is not a tabula rasa, but
 is filled with ideas and feelings which
 are the result of its past experience.
 This is the case with all the faculties
 of the mind, and it is this which
 makes the study of psychology so
 interesting and so important.
 The second of these is the fact that
 the human mind is not a single
 entity, but is composed of many
 different parts, each of which has
 its own functions and its own
 laws. This is the case with all the
 faculties of the mind, and it is this
 which makes the study of psychology
 so interesting and so important.
 The third of these is the fact that
 the human mind is not a passive
 receiver of impressions, but is an
 active and creative power. This is
 the case with all the faculties of the
 mind, and it is this which makes
 the study of psychology so interesting
 and so important.

Toba-e:

Japan:

In the twelfth century was born a style of art entirely independent of foreign inspiration. It consisted of humorous sketches, in which not merely the motives but also the drawing was burlesqued.

The Japanese have never been notably skilful caricaturists. Even in modern times, their attempts to produce comic publications after

the manner of Punch or Life are not successful, owing to their persistent inability to preserve a likeness while distorting it. In the Toba-e, as

humorous pictures were called after their originator - the Priest of the Toba Monastery (Toba Sojō), otherwise Minamoto no Kaku-

yu - particular emotions were emphasised by exaggerating the part of the body affected by them, so that the accuracy of drawing, in the Occidental sense of the term, became a secondary consideration. Kaku-yu, though

generally remembered only as the father of this school, distinguished himself highly as a painter of religious and secular (Yamato)

pictures, and the authenticated specimens, a very few rolls, of his comic drawings that have been handed down to posterity, show much power of touch and play of fancy. He had a host of successors in every age, the

Yamatoe decorative:

Japan.

In short, decorative beauty had to be considered by the Yamato artists at least as much as pictorial excellence, one consequence of which necessity was that they gradually began to use fuller-bodied tints, and to contrive that a picture should produce a general effect as well as a special; in other words, that when seen from a distance too great to distinguish details, it should (be still) delightful as a scheme of harmonised colors.

Binukley: Or. Ser. 7. p. 32

Chinese vs. Japanese technique:

Considering what a ^{small} number of authenticated pictures offer themselves for examination, an attempt to distinguish between the technical characteristics of the religious or Chinese, and the secular, or Japanese schools at this early stage may seem unwarranted. The distinction is made, however, by Japanese connoisseurs, and finds confirmation in later evidence. The secular artist, they say, held his brush oblique, and aimed at a light and fine style of delineation, choosing simple and tender colors. The religious artist held his brush perpendicular; sought accuracy, before everything; did not attempt to vary the thickness of his strokes, and used stronger colors than his religious confreres. Such a verdict, it may be remarked, harmonises exactly with the indications furnished by the calligraphical styles of the Chinese and the Japanese. Both starting from the same point, one nation preserved the square, formal, and mathematically exact type of ideographs, whereas the other developed a cursive, graceful, and unconventional script.

Brinkley: Or. Des. vol. 7. p. 31.

Present-day Yamato-e and Yamato-e Artists.

I divide Yamato-e into three:

1. Shoko-toki Yamato-e - Classical School
2. Shinkoten-toki Yamato-e - Neo-classical School
3. Shinko-Yamato-e - Revival School

1. Classical School:

The artists adhere to the spirit of the old school.

The best representative, in my judgment, is

Kobori Keion, whose works were shown at the Exhibition of Masterpieces last year. Opinions may differ but Ito Kōun, Isode Choshū, Yamagata Eiga, Ogyū Tensen and several members of the Kokuhai-kai may be classed here.

Hattori Yūkō and Yoshimura Tadao have studied under Mr. Ogyū and, though not typical, I shall name them here. Morimura

Dento, Takatori Chisei, Otsubo Masayoshi, may be included with Mr. Kobori. Even more classical is Yoshikawa Aeika; in matters of knowledge and expertness in line they say he is unequalled.

2. Neo-classical School:

Taking its subjects from the old, it attempts to

The Geirin: Shōwa 4.1.1.

Present-day Yamato-e, etc. cont.

(2)

put them into modern interpretation. This is indeed a new development, difficult to follow. Mr. Matsuo-oka Ōryū has succeeded wonderfully. It is to be regretted that he has no followers. Were I forced to name some, I would mention Mr. Tsubatani Ryūko, as having a tendency in this direction.

3. Shinko-Yamato-e: Revival

A small exhibition was made in Taisho 10. The name has become almost annoyingly well known. It seems that we so term pictures in which men and nature are painted in various green colors. The kai is perhaps to blame that outsiders have considered this pattern characteristic. We now should strive to inform the public that these are not the real Shinko-Yamato-e. Much time and labor must be spent before our school becomes well characterized. Any well trained modern artist can produce in his spare moments a picture in green coloring. The real title of Shinko-Yamato-e must be given only to those pictures, which can be classed along with Ko-Tōwa-e and Ko-Yamato-e.

"To absorb and assimilate the Ko-Yamato-e into our fresh modern spirit and to see, and grasp with the flesh and blood of our inner life the objective

Shinko Yamatoe-kai:

From Retrospection To Bounding Progress. Kawaji Ryūko.

Old Yamatoe and New Yamatoe. Sakai Sansui.

Shinkoyamatoe and European Painting. Matsumoto Matataro

That and This. Kanai Shūin

On the Four Problems. Takazawa Shōjū

Meaningful Exhibition of this Year. Harada Shūnrei

Shinkoyamatoe March. Toyota Hōgi

The Way of the Brush in scribbling Poems of the Year

Yoshikawa Fu.

In the Absence of the Devil.

Shinko Yamato-e and European Painting.

(1)

It is already recognized that Yamato-e was evolved in the past by the creative genius of Japanese artists. Of course it is recognized that the different schools of painting in China had great influence in enriching technique in the use of the brush and in subjects. I believe that the study of Chinese painting can still advantage us, but since the end of the Chin dynasty the stream of Chinese painting has dried up and there is no power or vitality left in it to influence Japanese painting - and it has even lost its place at the side of Japanese painting. The importance of having a neighbor's art to stimulate one's own development is great. This fact is well shown not only by Oriental art, but also by the art of one European country upon that of another. French painting which holds the first place in Europe has been influenced by Italy in the south and Flanders on the north. English landscape and portraiture have had their influence. Although the French is a genius in painting, stimulation from a friendly neighbor was necessary for full revelation.

It is to be regretted that China is no longer a companion of Japan in the field of painting. In examining modern Japanese painting we notice more and more the fact that Europe

Shinkōyamatoe and European Painting: cont.

(2)

is fast becoming our companion in the field of Art. It is hardly necessary to state that the realism of Western art has had great influence upon our paintings of the Kyoto School. When we study the works of Shinkōyamatoekai, we get the impression that the traditional Tosa or Kano-like painting, under the stimulus of the method of observation of European schools of painting have made rapid and vigorous strides towards modernization. It also shows a parallel in the modern life in Japan where manners, dress, customs and recreations are Europeanized - as also are architecture, communication, parks, department stores, etc., which function as a setting. The attitude of the sexes has also been Europeanized. All of these seem to stand in contrast to the works of Shinkōyamatoekai. It may further be said that this is the resultant of the fact that the French school fresh influence of French paintings and our own Western style artists was irresistible and has acted in the productions of Shinkōyamatoekai. Furthermore, it may be said that among the noted artists of this school some had had their foundations work in

Shinkoyamato-e. and European Painting: cont. (3)

Western painting and are able to make free use of Western technique and designs and are hence in position to show a freshness that is not found in traditional Japanese art?

There are even those who take pains in using the "romantic" coloring and through the harmony thus obtained give a modernistic touch to their work.

When we hear the name Shinkoyamatoe, we imagine for a moment paintings of modern customs, portrait, landscape, with the old Yamatoe technique, but on seeing the works themselves we find that they are of a new technique and that aspects of Western painting are present.

It is a delightful thing for the development of Japanese painting that we have found an accidental companion when he has lost that of China.

Of course this applies not to Shinkoyamatoe alone, but all Japanese painting is directly or indirectly influenced by Western painting.

Henceforth, we have mainly noticed the influences of Western realism in Japanese painting, but the new theme of progressive French painters since Rezaune is no longer that of realism. They are now trying to paint the impression of the object made upon their eye rather than the object itself. They strive to construct rather than to sketch (copy). They endeavor to reveal through

Shinko Yamato-e and European Painting: cont.

(4)

rather than to be impressed by [the painting]. They are trying to get away from imitating nature and to create a world of painting. Japanese painters are not conscious of this fact and they are idealizing a Western painting that is passing away. What the progressive Western artists are seeking however is the theme that is exemplified in the traditional Chinese and Japanese painting. If we strive to bring out the same theme I believe we can impart life to Japanese painting. I am hoping to see Matsuo Eikyō capture this theme from the Western painters, with his sharp eyes and put "eye-balls" into the works of Yamato-e.

— Matsumoto Mototaro

On the Four Problems:

(1)

There are four ^{topics} aims in the contributions to this pamphlet and it would be sufficient if I ^{wrote} ~~wrote~~ one, but I desire to write upon all four. In fact I wish to write to my heart's content. However I shall not do so, but will be brief. First: "as to Shinko-yamatōe". I cannot forget the admirable fact that the seven members of this group have by hearty cooperation so firmly established foundations. Setting Today's Hōgakai (Society for national art) aside for a while, we can see how great is the influence of Shinko-yamatōe upon the paintings that are being shown from year to year at the Imperial Art Exhibitions. We must admire the efforts of the seven members who have developed their influence to such an extent. Having reached this point, it must be realized how great a responsibility rests upon their shoulders. Therefore, though two or three may come to follow an evil course, the remaining members must continue the spirit of the Kai with courage and hard work. In this connection, I would like to see the works of the next exhibition in the absence of the adviser, Eikyō and the member Roka.

Secondly: "Chats of the members at the first of each month". This is within the field of

On the Four Problems: cont.

(2)

Tazawa Yoshio. He gives me to understand that many interesting things arise.

Thirdly: "On traditional Yamatoe". It is a little consequence that an ignoramus like myself speaks. However, I can but notice when looking at the works from the fountain-head of Japanese painting — Kose Kanaoka, Kasuga to Tosa, Sumiyoshi — that there is a freshness in them that surpasses the work of their respective periods. While the fact is not limited to Yamatoe, it is preeminently true of it. What seems most important is not the style, but the design. Shinko Yamatoe Kai adopts the best points of the style and tries to harmonize the design to the new age. So far so good, but it must be said that the art is running into an evil course, if it merely seeks to paint Western paintings with Japanese paint. I do not believe that such painters will appear among us, but if such did appear, what then? I fear for the Society.

Fourthly: "On Japanese painting in general." The last point I made might be included under this topic, but I shall say nothing further here.

Takazawa Shofu

Ko-yamatoc and Shinkoyamatoc

(1)

Just as I had finished writing an explanation of a painting of a landscape of Jingoji and Nachi. on a screen belonging to the Regency for the World Art Collection, Mr. Endo asked me to contribute an article. I shall therefore discuss Ko-yamatoc.

I can but recall that style of painting that tends to emphasize color more than line in depicting paintings of nature truthfully, as: Gathering of the Saints of Koyasan, Meeting of the Three Saints of Amida, and the Twentyfive Bodhisattvas, the landscape screen of Kigashidera, the Yamatoc of Keian, the Nachi and landscape of Jingoji, pictorial biography of Shōen Shōnin, the story of Kasuga Gongen and the Yamatoc of Kamakura.

The mountains, banks, trees and all the natural phenomena appear very realistic. Yamatoc has its conventions but above all it reveals close observation and underlying realism. It is this that always gives it the feeling of freshness. Also, as to the use of the brush, it does not lay stress upon lines so much as on the accumulation of color. Hence it is convenient in sketching. It must be remembered, however, that the color used is not necessarily identical to nature but is more or less abstract and formal, with a feeling

of realism underlying it.

Now, if we observe the works of the Shinkoyamatōe artists, we notice an effort to bring the life of nature into the picture without departing from the convention and also emphasizing color rather than line. When however it comes to mode (formalism, convention) we cannot fail to observe that it is quite modernistic and this factor itself gives freshness to the painting. This art is not yet perfected but we cannot deny that it is in harmony with the time, and this gives hope and expectation for its future, quite in accordance with its name Shinko.

Now if we consider the Yamatōe of Heian and Kamakura can we not say it was shinko in its time?

The realization of the plan of Shinkoyamatōe is still remote (unachieved) and perfection can only be expected after many vicissitudes. I therefore entreat the members to work hard toward the accomplishment of their hopes, without wearying.

Sakai Saisui.

Handwritten text, first paragraph. The text is written in a cursive script and is largely illegible due to fading and bleed-through. It appears to discuss philosophical concepts related to the human mind.

Handwritten text, second paragraph. This section continues the philosophical discussion, with some words like "reason" and "mind" being faintly visible. The handwriting remains cursive and somewhat faded.

Handwritten text at the bottom of the page, possibly a signature or a concluding phrase. It is written in a similar cursive style.

Present-day Yamato-e, "c. cont.

(3)

nature. To seize the essence for the picture and to produce a work which only Japanese ^{can} produce. This is what I call Shinko-Yamato-e."

But asked what work is Shinko-Yamato-e, I would find myself at a loss for answer. I believe, however, it will eventually emerge.

It is now about ten years since our organization took place. The members are Iwata Masami, Hasegawa Rika, Kano Kōga, Takagi Yasunosuke, Yamaguchi Hoshun, Endo Kiyosan, Anayama (the writer) seven in all and they have held an exhibition annually. We are not so conceited as to claim that our work is real Shinko-Yamato-e. Yet if I were to mention pieces which I consider in the line of our future development, I would mention the following:

Iwata: Shashin (Photograph)

Shoke-no-kazari (Early summer travelling)

Hasegawa: Bō Hakuishi no zō (Hakuishi portrait).

Kano: Seishin deikyō (Serene morning, quiet spot).

Osanaki hi no omoide (Child recollections)

Takagi: Kenshū (a beautiful spring)

Enō (Mandarin ducks)

nature. To give the names for the first and 2nd
 groups a word which only Japanese can understand
 "Literature".
 But what is literature? What is literature? I will
 find myself at a loss for answer. I believe, however,
 it will eventually emerge.

It is now about ten years since our acquaintance
 took place. The members are Shuntaro Tanaka,
 Hideo Higashi, Kamekichi, Tetsuji Yamamoto,
 Yamaguchi Hideo, Kishida Kunikida, Iwano
 no (the writer), never in all our life - we had an ex-
 citation annually. We are not so concerned as
 to claim that our work is real literature. Literature
 if it were to mention pieces which I consider
 as the line of our future development, I would
 mention the following:

Shuntaro Tanaka (Shuntaro)

Shuntaro Tanaka (Shuntaro)

Shuntaro Tanaka (Shuntaro)

Shuntaro Tanaka (Shuntaro)

Shuntaro Tanaka (Shuntaro)

Tetsuji Yamamoto (Tetsuji)

Yamaguchi Hideo (Yamaguchi)

Present-day Yamato-e, etc. cont.

4

Yamaguchi: Ōchi Kenseki (Landiness of Paradise).
Bairin (Plum. orchard).

Endo: Yuki no ōigyo (clear morning after snow).
Nagasaki Unzen notabi (Trip to Unzen
Kagasaki)

Matsuoka Niwa no ike (Garden-pond)

Anayama: Nichirin (the deer)

Shippu gekirō (wind and waves).

The above named artists are of the school proper. There are others deeply interested though not of the school, but have produced pieces. Such are — Kobayashi Koke and Tsuchida Bakusen, both of whom are respectable Yamato-e students. Mr. Kobayashi's Kataori (weaver) "a stalk and a turkey" and Mr. Tsuchida's Bugi Rinsen zu (dancing girls by a fresh stream), Ōhara ouna (women of Ōhara) are valuable pieces. Mr. Ya-
suda Tomohiko and Maeda Seiton are unmis-
-takeably outstanding Yamato-e students. Mr. Kikuchi Keigetsu seems recently to lean to Yamato-e, as in Akadoji (the red child). Uda Tōkoku, Matsumoto Seikyo, Hiramoto Dabunmu, Ōkawachi Yōrō, Uenaka Chokuzai, etc., are all students of Yamato-e.

Yamato-e:

In the ninth century lived the celebrated Kose Kanosaka. He painted in what was called the pure Japanese style, yamato-e, yamato being the earliest name by which Japan was designated. He painted portraits and landscapes, and his school having a great following lasted through five centuries. Kose Kinie Mochi, his pupil, Kimitada and Hirotsuka were distinguished disciples of Kanosaka.

Bowie: Laws. p. 16.

Yamato-e

In the ninth century into the celebrated line
Kamakura. The painting in water was called the
pure Japanese style, Yamato-e, and was being
the earliest name by which Japan was being
noted. The painting portraits and landscapes
and his school having a great following later
through five centuries. The Kamakura style
pupil, Kamakura and Kamakura were the
imperfect sketches of Kamakura.

Yamato-e p. 11.

Are these Yamato-ye ?

Kwachoze (birds and flowers). Tosa Mitsunori. 21.7 ref.

Tandai no Senryo (the enchanted land). Kyuei 19.8

Matsu-taka zu Byōbu (green-pine & hawk). Kano Eitoku 19.9

Botan zu Byōbu (A. botan screen) Unikida Tomomatsu. 19.10

Rakuchū Rakugaiye (In and out of capital) Kano Eitoku. 19.106

" " Daitu (" " detailed) " 19.107

Striking art

Daika Dochi-ye. (Plover and pheasants). Aoki. 18.8

Deiryō-ji enji (origins of Deiryō-ji) Kano Motonobu. 9

Striking art: decoration?

Rōyaburi no Kagikyo (jailbreaking K.). Torii Kiyonobu

Shiroji Kokei Daimonyō Kwachomon (note).

From Art Encyclopedia:

24.9.10

One more example?

1/2

Knockout (verb and noun) / Total knockout

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Anayama Yoshikazu July 27.

テリッ、ス、ス、先生

此等とは思ひ、先づ手紙と頂戴こそ

此等、感謝、感謝、いふに足らず

に老来先生には念々、此健に研鑽を起す

よう、いふ、申す、た、身

信し、夫より、教、に、從事、し、た、ま、さ、し

に、擇、に、安、意、を、も、し

先、より、事、は、た、思、ひ、に、無、き、打、込、こ

ま、し、し、成、に、申、記、い、ふ、も、し、あ、る、し、と、松

子、も、し

言、思、大、和、給、合、は、い、ふ、も、し、若、才、八、四、の、居、之、后

を、開、き、今、より、事、は、た、四、の、居、之、后、と、申、ま、ま

し、た、い、ふ、如、結、を、ね、あ、る、申、の、出、ま、す、と

was very very glad to receive a letter from you. It was a great surprise. Am glad that you are in good health and still continuing your research. I am well and continuing production. So please be at ease concerning me. I have thought of you many times but have not taken the trouble to communicate with you; forgive me for my long silence. The Shinko Gwa. e. Kai gave its 8th exhibition last Spring and the ninth this year; both good. Last year I displayed five pieces (large and small); but this year my child was ill from March to May - and as the exhibition opened in May, I did not put in as many works as I wished. I managed to get in three. Fortunately I completed a Fuji (6 ft. 5 x 13 ft. - Japanese) - a 6-piece byōbu. So I was fortunate being able to submit it for criticism and suggestion. I am sending, under another cover, a photograph of it, so please let me have your comments. The subject of the Fuji picture is much that of the preceding year; it is the view from Mizaka Pass, near Lake Kawaguchi, which is also one of the three famous views of Fuji - and is indeed very good. As for my picture, my technique is not yet perfected and the feeling is not fully brought out. I am much ashamed. As I have told you before my province is called back-Fuji and I have for many years studied Mt. Fuji evenings and mornings and came to love it greatly, but my love grows with the years. I wish to continue my study of it until I can bring out my feeling fully in my work. I have painted many small pictures of Mt. Fuji and am planning to have some photographs made from them, which I will send you. People are urging me for the last two years to make prints of the five lakes of Fuji (con- try). However this enterprise requires some outlay and I have not yet undertaken it. However I wish to begin work on it this fall. I am not yet an accomplished artist, but by diligence and hard work I am aspiring to produce work that will follow close upon the famous Fuji pictures of Hiroshige and Hokusai. When I have made my masterpiece I certainly would like to have your support. The summer heat is now at its height. I pray for your health across the great expanse of water.

Yoshihira Anayama.

左收束とほい同じあちうで矢張り富士五湖の
中う一つ河口湖の附近の御坂峠かり観望
所とす大層いひまうす 以て御坂峠の富士

は日東三富士の一つと申さふに居るしうある

すし中よりちかめを持つて居るのいふまう
私う然はまを御坂峠を分至うません為ふ思ふ

折ふ意と傳へる事かあまませへはけ取へ

事い事座うまうす 今う然し申うたまし

た事であちうか私け重々富士の国と申さ

て居るまう甲斐の国にせれて居るまう朝

夕富士と逃め愛し居るまう今では一層

其心持か深くなつて居るまうなで自合の

意の満足するに富士と研究し 製作

4/20 2 4/21 2 4/22 2 4/23 2 4/24 2 4/25 2 4/26 2 4/27 2 4/28 2 4/29 2 4/30 2
 5/1 2 5/2 2 5/3 2 5/4 2 5/5 2 5/6 2 5/7 2 5/8 2 5/9 2 5/10 2 5/11 2 5/12 2 5/13 2 5/14 2 5/15 2 5/16 2 5/17 2 5/18 2 5/19 2 5/20 2 5/21 2 5/22 2 5/23 2 5/24 2 5/25 2 5/26 2 5/27 2 5/28 2 5/29 2 5/30 2 5/31 2 6/1 2 6/2 2 6/3 2 6/4 2 6/5 2 6/6 2 6/7 2 6/8 2 6/9 2 6/10 2 6/11 2 6/12 2 6/13 2 6/14 2 6/15 2 6/16 2 6/17 2 6/18 2 6/19 2 6/20 2 6/21 2 6/22 2 6/23 2 6/24 2 6/25 2 6/26 2 6/27 2 6/28 2 6/29 2 6/30 2 7/1 2 7/2 2 7/3 2 7/4 2 7/5 2 7/6 2 7/7 2 7/8 2 7/9 2 7/10 2 7/11 2 7/12 2 7/13 2 7/14 2 7/15 2 7/16 2 7/17 2 7/18 2 7/19 2 7/20 2 7/21 2 7/22 2 7/23 2 7/24 2 7/25 2 7/26 2 7/27 2 7/28 2 7/29 2 7/30 2 7/31 2 8/1 2 8/2 2 8/3 2 8/4 2 8/5 2 8/6 2 8/7 2 8/8 2 8/9 2 8/10 2 8/11 2 8/12 2 8/13 2 8/14 2 8/15 2 8/16 2 8/17 2 8/18 2 8/19 2 8/20 2 8/21 2 8/22 2 8/23 2 8/24 2 8/25 2 8/26 2 8/27 2 8/28 2 8/29 2 8/30 2 8/31 2 9/1 2 9/2 2 9/3 2 9/4 2 9/5 2 9/6 2 9/7 2 9/8 2 9/9 2 9/10 2 9/11 2 9/12 2 9/13 2 9/14 2 9/15 2 9/16 2 9/17 2 9/18 2 9/19 2 9/20 2 9/21 2 9/22 2 9/23 2 9/24 2 9/25 2 9/26 2 9/27 2 9/28 2 9/29 2 9/30 2 10/1 2 10/2 2 10/3 2 10/4 2 10/5 2 10/6 2 10/7 2 10/8 2 10/9 2 10/10 2 10/11 2 10/12 2 10/13 2 10/14 2 10/15 2 10/16 2 10/17 2 10/18 2 10/19 2 10/20 2 10/21 2 10/22 2 10/23 2 10/24 2 10/25 2 10/26 2 10/27 2 10/28 2 10/29 2 10/30 2 10/31 2 11/1 2 11/2 2 11/3 2 11/4 2 11/5 2 11/6 2 11/7 2 11/8 2 11/9 2 11/10 2 11/11 2 11/12 2 11/13 2 11/14 2 11/15 2 11/16 2 11/17 2 11/18 2 11/19 2 11/20 2 11/21 2 11/22 2 11/23 2 11/24 2 11/25 2 11/26 2 11/27 2 11/28 2 11/29 2 11/30 2 12/1 2 12/2 2 12/3 2 12/4 2 12/5 2 12/6 2 12/7 2 12/8 2 12/9 2 12/10 2 12/11 2 12/12 2 12/13 2 12/14 2 12/15 2 12/16 2 12/17 2 12/18 2 12/19 2 12/20 2 12/21 2 12/22 2 12/23 2 12/24 2 12/25 2 12/26 2 12/27 2 12/28 2 12/29 2 12/30 2 12/31 2

新は

昨年は大い五ふう作ふとありきたりなが今年は
相館うし三月か五月末迄子供が病氣を致し
入院し療養を致しける右様いありきたりな
ふ丁々居安今も五月の開きよりいふ新作の
少し故障となりまして大い三ふう作ふより出
るより事や出来ずして一々大作の
オウ富士の絵(縦六尺五寸、横十三尺)の六曲屏風
は大偉仕上げて出陳致し事か出来ずその
て色々のよう注ぎや批評を聞く事か出来
ずた別村とし昨年が新作のよふと共い
に送る申しまうといふふに批評下さる
様ふに待ち申さう
お富ち絵の素材は去年に送る申す

し、行きふつと思つて居ります。小まな作とい
は、随分おもしろい事を、其中又いふ事、をあらうと
いと思ひます。うゑ、何れに送る部、です。
又、収束して、もし、~~一昨年~~ ^{一昨年}、富士五湖を、作、
す、め、られた、居、ります。です。が、之は、大、分、
用、のか、です。です。です。未、だ、着、手、部、
ま、せ、な、が、な、一、本、年、の、秋、頃、か、い、そ、う、
あ、う、か、い、度、う、と、思、つ、て、居、ります。私、は、未、だ、
未、だ、こ、は、い、ま、い、ま、う、か、徒、郎、四、力、部、です。
度、を、下、上、上、部、有、名、る、富、士、の、つ、い、く
お、ら、い、と、い、う、度、う、と、一、心、に、願、つ、て、居、ります。
何、れ、か、お、ま、り、な、う、は、け、後、援、下、さ、う、ま、う、は、

[illegible]

切に懇願申しに付まう

はるるを念と自愛になつてまうまいと熱く
けまひいふ事とあるまいと一層先をうけ健
康に一層に精進ありせらるる事と
逢に海の坊より祈りたりと云ひ生
いふこと

拝具

昭和四年

七月十四日

Shima H. 7. 15-

穴山 三郎

143 Nagasaki
Komagome, Tokyo
Tokyo Japan

入場券

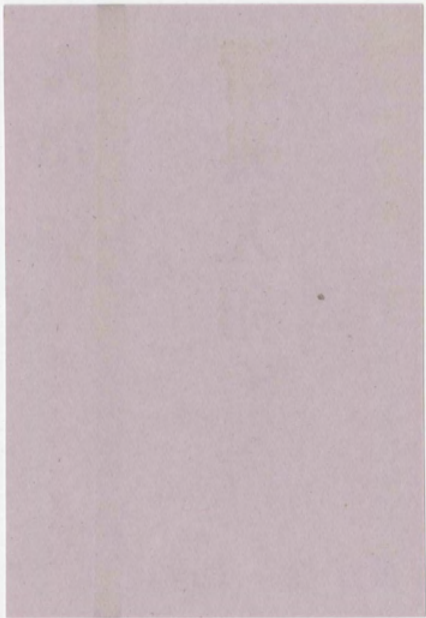
一枚一人

新興大和繪會

第十回展覽會

東京府美術館

昭和五年四月二十日：五月十四日



入場券

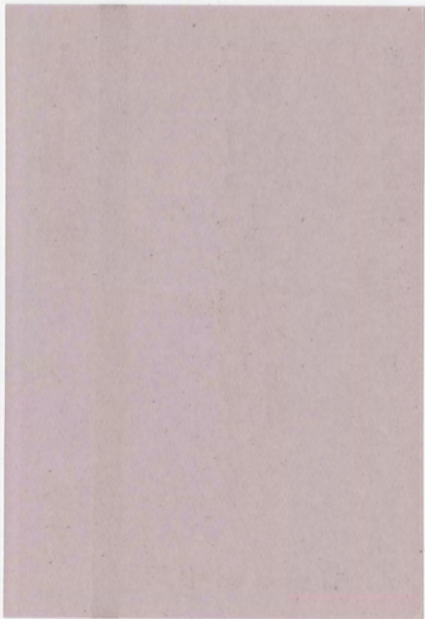
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第十回展覽會

東京府美術館

昭和五年四月二十日…五月十四日

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入場券

一枚一人

新興大和繪會

第十回展覽會

東京府美術館

昭和五年四月二十日：五月十四日



入場券

一枚一人

新興大和繪會

第十回展覽會

東京府美術館

昭和五年四月二十日…五月十四日



拜啓 春暖の候益々御清祥奉賀候陳者本會第十四

展覽會を來る四月二十日より五月十四日迄上野公

園東京府美術館に於て開催致すことゝ相成申候

猶今回より一般公募作品をも陳列致し面目一新仕

り候段特に貴臺の御清鑒を仰ぎ度く開會初日二十

日を以て招待日と相定め申候間御家族御同伴御在

駕の程待ち上げ候

敬具

昭和五年四月

新興大和繪會

會員

岩

田

正

巳

長

谷川

狩

野

高

水

保之

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口

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丘

顧問

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路

柳

並

フテリフモスターハ殿

追て御來觀の際は此狀受付へ御渡し下され度候
猶は當日御達有之候はば會期中隨時御來觀下され度候

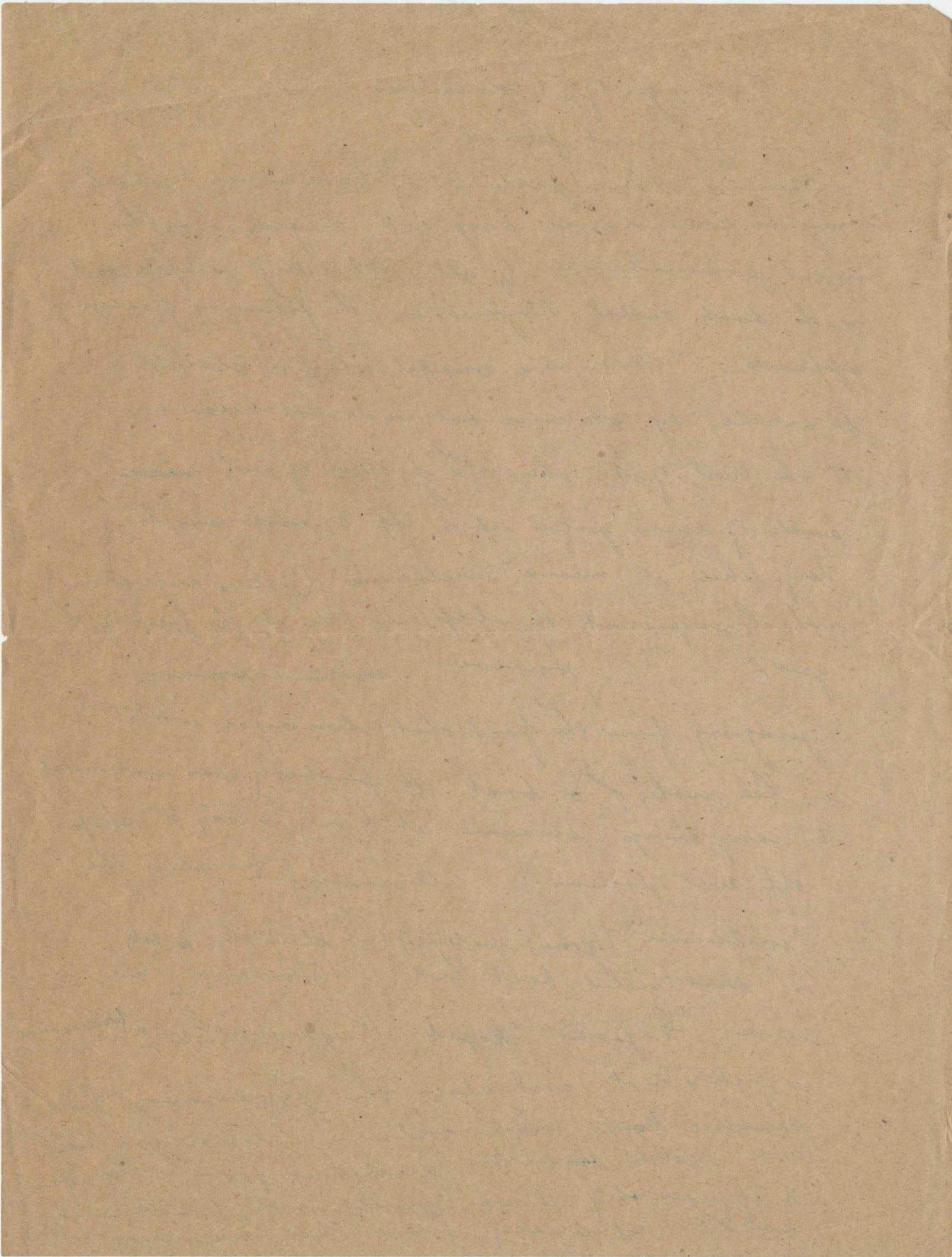
3. Origin of Takarabune.

a. First period.

There are three pictures of takarabune, which may be considered very old. Figure 2 is the most primitive of all. It is very simple and in the book called Kiyū-shōran the following passage appears: "There is a model which is claimed to be written by Sōami but, we do not know as to the truth of it. This is ^{only} a picture of with ~~rice~~ sacks of rice piled up on top of each another. Very likely it means "inetsumui" (piling rice grain.) which represent the sleep we take at the first of the year. . . . However, since ~~Sonami~~

judging from the fact that Sonami wrote in his notes ^{much} "a boat" it probably was not used to carry things, because it is only a way to ship off evil dreams." According to this the

"inetsumui" (grain piling) (or sleep piling) ~~is hardly~~ is ~~best~~ treated best here. However, the words. ~~"Sagami"~~ ~~"Kagami"~~ "Kagaminokawa takarabune" is written on it. and also the jindaiinaji like ~~shinmei~~ ~~Kaji~~ character. shinmyō Kaji are written ~~the~~ on it. Judging from this fact it appears as if it was printed at the temple and sold. Inferring from this we must be



say that this one is older than the ~~to~~ one
with ~~rice~~ sacks of rice. However this may
be true, if it was sold in the shrines, we
cannot readily say whether it precedes or
succeeds the one with ~~sacks~~ sacks of rice.

The Figure 3 is the one that has been
reproduced ^{by Yamazaki Bisei in *Sumei*¹³} from a book written ^{by} ~~the~~ ¹ ~~the~~ Sōami, of
Ashikaga period. According to Kiya-
shōran we ~~are~~ find the following
passage in reference to above.

Handwritten text, likely bleed-through from the reverse side of the page. The text is faint and illegible due to the paper's texture and the nature of the bleed-through.