

Shōri (1764-1781): ^{circ}beginning 1758. (poems).

Hokusai: A complete set of the ^{original edition}Mangwa in good order can now hardly be obtained. By virtue of patience and continued search, however, one may sometimes ~~find~~ form a full set by finding single volumes here and there and uniting them; a set thus engendered collected engendering a greater affection perhaps in the heart of the collector than one found complete in a curio shop. One feels that he has been the means of bringing the lost members of a family together, and that the books recognize him as a flock knows its shepherd. p. 180

Chiye Shidai Nakone Dymni Siege of the
Kone. A game. 1793. Signed Shunrō.

Nozo-kimé Tōyō Fuchiyama. 2 vols. 1794
signed Shunrō.

Chonkyōka Yamabata Yama. 3 vols. 1803 or 4
Colours. One of rarest: overpriced?

Chon Denmidagawa Ryōgan Sekiran. 3 vols.
about 1804-6. Colours. Fine.

Fugaku Hyakkei: 1834+5.

In the first edition (Yedo) this work was published in two volumes and bound in gaudy fringed salmon-pink covers with title slips printed in blue representing a falcon's feathers. This edition is known as the Falcons Feather edition. It was beautifully printed in black and white and grey, and dates from 1834 (first volume)

Book Illustration: suggestive memo.

(19)

and 1835 (second volume). There is a preface by Ryūtei Tanekiko, a samurai of the Tokugawa, who was an artist and writer of the early and middle nineteenth century. The books are signed Gunkyo Rōjin Marigi. A third volume was added afterwards, published by Yerekyū Toshiro of Nagoya, who bought the blocks of the original set from the Yedo publisher Nishimura. p. 183
~~Mei~~ Meizan Shokai Shingū. 1 vol. (mountain).

Hokkei: Yuki Kyaku Shū. (snow) rare and beautiful
Gosen Shunkyo Shū. A rare little kubarihon contains one charming plate by Hokkei representing a samurai and his servants on a trip to Mount Fuji. It is beautifully printed with gold and gampage added to the colour.

Hokujū. Kyōka Tōkaidō Dōchū Gmō. 1813. p. 186

Keisai Eisen: Genji Andon. vols. III, IV.

Kodakara. (Kintoki). hōsōyo-hon,

Kakuzen Zoku. 1845. Colours. (kashimono)
written & illustrated by Ikeda Jōshinobu

Kiroshige:

Kiroshige II: Ichijūsai Shigenobu = Ichiryūsai. He did some very charming work, one little gwajo of Tōkaidō views with figures being especially delightful.
Sadahide.

Kyōsai: Kyōsai Gwadon. History of Japanese art;

and 1855 (revised). There is a separate list of
 like, a number of the following, and a number
 and with the early and middle nineteenth century.
 The book is a single printed page, and is
 volume are also printed, and is a
 looking of the page, who wrote the book of the
 and set from the first edition. 1855.
Wright's book (1855) (1855)

Wright's book (1855) (1855)
Wright's book (1855) (1855)
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Wright's book (1855) (1855)

Book Illustration: suggestive memo.

(20)

with illustrations of the styles of different artists, and an autobiography of Kiyosai himself. 4 vols. 1884. Some color. Printed partly in very amusing English.

Kyaku Gaden (=100 masters) 1889. Colored.

The Kiyosai Ryakugwa and the Kyaku Gaden are the rarest of Kiyosai's books, although they can generally be found by searching. The Kiyosai Gaden is not difficult to find even in the first edition, and is very interesting. To the student of Japanese art it is also of considerable value, for the first two volumes contain drawings copied from the work of famous painters with descriptions in English. The two last volumes are given up to an autobiography and contain some very interesting drawings, including one of great spirit representing Hokusai making his famous gigantic sketch of Barume. p. 196

Shiba Kōkan: 1746 - 1818.

True name Andō Kichijirō. Pupil, and possibly adopted son
of Harunobu. Sometimes called himself Harunobu ii. He
forged some of Harunobu's and signed Harunobu's name to
some of his own. Went to Nagasaki where he studied
European art, including perspective and copper-plate
engraving. He is said to have stolen an oil painting-
votive, from the Kitano shrine; affirming that the gods
had given it to him that he might learn European man-
-ner. Signed - Harushige, Shun, Shunpo, Shun-
-parō, Kungaku, Matsusaburō, Ma, Magodayu -
sometimes adding Fugen Dojin (= rich old man). Of
books:

- Quarto Saigedam. 2 vols. 1781. (Travel).
- * Saigyō Ryōdan. 5 vols. 1790. (Yedo to Nagasaki)
- Seigyō Qweden
- Taisei Shōkoku Senko
- Nagasaki Kunmoshi.
- Saigyō Tabi Banashi.
- Orando Kiko. (Dutch things).
- Tōtō Hakkei. (Yedo copperplate-views)
- Chikku Ryakku Seshu. (Atlas + a map).
- Banroku Jūdoku. 1 vol. + engraving. (Foreign customs).
- Temmon Ryakkuwa. 1 vol. + engraving. (birds, insects)
- * Shunparō Quafu.

* rare, commanding absurd prices among Japanese.

Brown: p. 147

Sadahide:

A late follower of the Utagawa school was Gyokuransai Sadahide of Yedo, who lived between 1820 and 1869. His ordinary name was Hashimoto Kanējirō, but as an artist he used the signatures Gountei, Utagawa, Gyokuransai, Gokusan and Gopitei Sadahide. His work consisted chiefly of landscape prints with figures and book illustrations, including some extremely curious drawings of foreigners as they appeared to Japanese eyes when they were first allowed in the country. Among the books left by him are the

Saiziki Dze: (Festivals of the year). 1846

Eije Hyakunin Isshū

Wakan Eije Hyakunin Isshū

} 2 vols. 1858

Chushin Meimei Guaden (47 ironin). 2 vols. 1848.

1 by Kunisoshi, 1 by Sadahide.

Hakkenden, by Bakin. Il. by Sadahide. 1849.

Kasen Gake Jorōi. Celebrated warriors. 2 edits.

Banshō Shashin Zūfu. Signed Gyokuransai. 2 vols.

Koba Kugo Kasen (warriors). 1 vol. 4 pts. 1850.

Yokohama Kaiko Kōbunshi. Gountei Sadahide. 2 series of 3 vols. each. 1862-1865. Especially rare.

Brown: p. 195.

Hiroshige's Books:

Brownip. 195.

include:

Kyōka Hyakunin Isshu. Humorous poems on the 100 poets. Signed Ritsusai Hiroshige. Tints

Kyōka Yamato Jimbutsu. Poems on street scenes in Yedo. Seven vols. Privately printed: 1843-1848. Signed Ryūsai

Hiroshige. Charming colour work. Excessively rare.

Yedo Meisho Kyakkei. 2 vols. 120 colour plates. 1820

Hyakunin Isshu Jōkun Dō. One hundred poems for women

Hiroshige and other artists. 1831.

Ryūsai Gwafu } Ryūsai H. and Keisai Eisen. 2 vols.

Ukiyogwafu } Nagoya: about 1836. Colours.

Kyōka Danjōraku Shū. Kyōka by thirty six poets.

Hiroshige and Nakkei. 1840.

Tokaido Meisho Dye. Signed Ichiryūsai H. 1848

Kyōka Dokon Shū. 5 vols. Colours. Rare: charming.

Ehon Tebiki-gusa. Ichiryūsai H. 1848. Several vols. Colours

Ryūsai Dokitō Gwafu. 3 small vols. 1848-52.

Yedo Miyage. 10 small vols. Colours. 1850-67. (ix x 4 ii)

Fuji no Mi Kyaku Dye. Hiroshige. 1 vol. (2) 1857. Colours

Ryakuwa Korin fu Rissai Kyaku Dye. Rissai. 1851. (67)

Tokaido Fukei Dye. Ichiryūsai H. 2 vols. 1851.

Kyōka Cha-kisai Keshū. With Yoshitōri. 1855. (Chōjin)

Tokaidō Harimaye Dye. 1856. Colours.

Kyōka Koto Meisho Dye. Illust. by H. 14 vols. 1856

Hiroshige Gwafu: 1862

Kyōka Monno-chidori. With others. 1867

Shōshoku Gwafu. Several vols. Ryūsai H. with his sons. 1863.

Kinka Shū. Tokaido with figures. 1858

Ryōchū Kokoro-ōbe. Sketches + etc.

Yoshitane Ichidai Dye. Life of Yoshitane. Ichiryūsai H.

Hokusai's Manga:

1

Ryon thinks idea originated during visit to Bokusen of Nagoya in 1817. Numbers appeared at intervals up to Bunsei 10 (1827), when 10 had appeared.

The blocks were then bought by Gyorakuya Toshio of Nagoya. Four more volumes issued by him between 1834 and 1849, and after Hokusai's death still another, made up of drawings collected by his friends and students. In the first ten volumes, Bokusen, Hoku-un, Kokkei and Hokusen collaborated with him, but the last five volumes seem to have been mostly his own work.

Brown: p. 180

The first thirteen volumes were published at intervals before 1849, and thereafter the publishers added volumes XIV and XV, the latter dated 1878 and made up of reproductions of work by Hokusai and added to at the request of the publishers by Ota Kyosai and Numada Gensai, who made some drawings especially for the last volume.

p. 186.

- Vol. I. Preface by Hanshu Sanjin (or Keijin) various by Hokusai. Bokusen and Hokusen collaborated.
- II. Preface by Bokusen. Men, women, plants, trees

Hokusai's Manega: cont.

(2)

Birds, animals, fishes, etc. Signed Katsushika Taito.
Hokkei, Bokusen, Hokusen and Hoku-un collaborating.

III. Preface by Shoku Banjin. Various. Signed Katsushika
Taito. Hokkei, Hokusen, Bokusen, Hoku-un collaborating.

IV. Preface by Hōzan Gyōō. Acrobats, etc. Katsushika Ho-
kusai. Bokusen and Hoku-un collaborating.

V. Preface by Rokujiyūen. Torii, pagodas, temples, galleries
etc. Katsushika Taito. Hokkei, Hokusen, Bokusen, Ho-
kusai collaborating.

VI. Preface by Shoku Banjin. Athletic games, fencing,
archery, gunnery, etc. Katsushika Taito. Bokusen,
Hokusen, Hokkei and Hoku-un collaborating.

VII. Preface by Shiketei Damba. Landscapes. Katsushika
Hokusai. Bokusen and Hoku-un collaborating.

VIII. Preface by Hōzan. Industries. Katsushika Hokkei,
Hokkei, Hokusen, Bokusen, Hoku-un collaborating.

IX. Preface by Rokujiyūen. Chinese and Japanese
heralds, famous characters, etc.

X. Preface by Shurōdai. Dated Bunsei 10. 10 (1827).
Shrines, monasteries, magicians, types of men and
women. Katsushika Hokusai. Bokusen, Hoku-
un collaborating.

XI. Preface by Ryūtei Tanekazu. Miscellaneous,
unsigned.

XII. Preface by Bunrakutei. Miscellaneous, signed.

XIII. Preface by Dankin Juwaishi Ogasa.
Flowers, birds, etc. Katsushika Tanekazu. Rō.

- I. ...
- II. ...
- III. ...
- IV. ...
- V. ...
- VI. ...
- VII. ...
- VIII. ...
- IX. ...
- X. ...
- XI. ...
- XII. ...

Hokusai Mangwa: cont.

(3)

- jin. Nagoya. 1849.

xiv. Preface by Hyakusai. Unsigned. Nagoya. 1875.

xv. Preface by Katano Tōshirō. Dated Meiji 11. 7

(1877). Compiled by the editor from sketches left by Ho-

- kusai and drawings by Ōta Kyōsai and Numa-

- da Gessai made at his request to fill an otherwise

too small volume. Nagoya. 1878.

Brown: p. 186.

Jan. 1878.

21. 1878. ...
22. 1878. ...
23. 1878. ...
24. 1878. ...
25. 1878. ...
26. 1878. ...
27. 1878. ...
28. 1878. ...
29. 1878. ...
30. 1878. ...

1878. 9. 1878.

Markings of parts of volumes:

Seasons: Haru Spring
Natsu Summer
Aki Autumn
Fuyu Winter

Cardinals: Kita north
Minami south
Higashi east
Nishi west

— Ten Heaven
Chi earth
Jin man

— Go top
Chu middle
Ge bottom

— Ken above, up Go
Kon below, down Ge

Brown: p. 225

chiku, ~~boku~~, - bamboo
 boku - wood
 kin - metal
 seki - stone
 Kaku - skin
 Ho. - gourd.

man -
 can -
 man -
 go -
 can -
 go -
 can -
 go -
 can -
 go -

Brown: p. 332

Peak Illustrations:

Sales, auctions, trade, etc.

Kyōto: 12th of each month. Hasegawa's. (dealers)

Osaka: 8th

Kyōto: 20th

Kyōto - Kyōto Club. Twice a year

Tokyo - Nishimbashi Club. "

Brown:

Black Blunders:

balls, nuts, etc., etc.

Right: 1st part with - Keresztes (Keresztes)

Left: 2nd

Right: 3rd

Right - Keresztes Club - 1st part

" " - Keresztes Club - 2nd part

Left:

Rock Illustration: Ryukyu.

Ryūryūjin Gyōretsu. 1748. Accession of Enryū from
Loachao Islands & Yedo.

Ryūryūjō Gyōretsu Dzus. 1831.

Brown: p. 214

Revised Edition: 1881

Revised Edition: 1881

Revised Edition: 1881

Revised Edition: 1881

Revised Edition: 1881

Book Illustration: Joruri-ban.

a collector, if he is ever so fortunate as to find any of them, will easily learn to recognize the early Joruri-ban by their peculiar bindings and size. They were usually thin, medium-sized books and broad for their length, while the covers were almost invariably of coarse black paper with a rather striking title slip in heavy black hiragana characters. The publication of these popular books continued through the entire eighteenth century, although the powerful drawings of the early books made those in later volumes seem far less interesting.

A complete list of the Joruri-ban would require a volume in itself, and even the valuable and comprehensive work by Midzutani Jutō (Eiri Joruri-shi. 3 vols. 1915) on the subject of these books treats only of the more famous and valuable examples. Brown: p. 240

valuable examples. Brown: 6.10

Book Illustration: Map-making.

Not all the map-makers have remained unknown however, and several famous artists have left examples of this work. The set of five gwasō containing maps of the route between Yedo and Kyōto by Moronobu, is well known to collectors. It is a combination of map and picture and represents

(vol. i.) the road from Yedo to Odawara;

(vol. ii) from Odawara to Fuchu;

(vol. iii) from Fuchu to Yoshida;

(vol. iv) from Yoshida to Kamiyama;

(vol. v) from Kamiyama to Kyōto. The text is by Enkindō, and the interesting maps themselves by Moronobu under the name of Hishikawa Kichieki. The work was published by Kichirōtei of Yedo in 1690.

Brown: p. 209.

Notes on the collection of the

not all the same. The collection is not
even, and several forms are off account.
The set of five parts containing the
whole of the collection is well
known to collectors. It is a combination of the

picture and the text.

(vol. i) the first part to observe;

(vol. ii) from the second to the third;

(vol. iii) from the third to the fourth;

(vol. iv) from the fourth to the fifth;

(vol. v) from the fifth to the sixth. The set is in

English, and the interesting parts of the collection

are those which the named collection has

the set was published by the British

Brown, p. 204.

of the in 1860.

Book Illustration: Gardens & Garden making.

Tsukiyama Niwa Tsukuri. 3 vols. 1723. Fuji Shinsai.

Denkei-ban Ojeshiki. 2 vols. 1826. Kangein and Kochoku.

Hachiyama Kwafu. 2 vols. 1848. Nanyusai Yoshitoge.

53 stations: cover with Fuji?

Brown: p. 268

Boer Illustration: Fentens & Fentens

Pentagonum inter deinde. 1723. 1723. 1723.

Genet. van de Groot. 1825. 1825. 1825.

Handigom profet. 1848. 1848. 1848.

534 totius: omnia 534

Prun: p 38

Book Illustration: Divination, etc.

Kotei zeikyō. Genwa 10 (1624)

Inyō Hakke. no. 110. Kéian

nyuhakke Dzeisetsu. 1626

Danze dō. 1635. 2 vols.

Brown: pp. 205-6.

Boothill Station: Division, etc.

Hotel George. (June 10/1894)

George Hotel. No. 10. 1894

Wagoner Hotel. 1894

George St. 1894. 1894

Boothill. 1894. 1894

Present-day Illustrators: cont.

(2)

Dairei (1843-1895) many books to credit:

esp. Dairei Kiku Hyakushū. 3 vols. 1891-1896.

Imao Keinen: b. 1845. Lived in fine old style - Kyoto.

Present-day illustrations. over.

Boirez (1845-1848) many books & cards:

Cap. Boirez knew Knappton. Over 1841-1848.

Boirez known: 1842. Living in his old style - 1842.

Present-day Illustrators.

(1)

Takenuchi Deihō (born in 1864) is not only one of the great painters of Japan, but one of the great artists of the world. He lives in Kyoto and was a pupil of Tsuchida Eirin and Kōno Bairei. His work shows that he is a master of many styles, some of his early productions even indicating foreign influence. He has returned, however, to a purely Japanese expression, and all lovers of Japanese painting must be happy that his really great genius is called for native art rather than being devoted to the more clumsy Western methods. His work for wood-engraving has been entirely incidental to his painting, although it embraces some very beautiful books.

Guni Fuji. 12 views of Fuji. 1 vol.

Junishi Chō. 12 zodiacal animals.

- and others.

p. 202.

Modern publishers of colour-printing.

Shimbi Shoin. Tokyo

Yamada Unsōdō, Kyoto.

Watanabe Tokyo

Yoshikawa Kobunkan } Tokyo. Real reprints.

Juga Keikokan

Suzuki Shōnen, Kyoto. Lives in elegant old style.

(1)

Book Illustration: Beginnings.

— Rubbings seem first.

694. Narrow gilt-bronze inscribed plate. Daikoku 3. Nara Mus.

— Oldest known existing prints are the Muku Jōkō Shōroni-kyō ordered by Empress Koken in Hōji 8 (764) and finished and 770. hidden in the Hyakumon-tō, Hōki 1.

— A number of prized old blocks are preserved: fuda-blocks.

— At Koyasan one attributed to Kūkai: kept wrapped - opened once in 50 years - exposed and draws distributed. Dratful.

9°-10°. Block owned by Mr. Morita, Nara. Mandara.

8°. Kumano, Shingu-jōzen. Series of Kumano

9°. Niho. Hongo Shrine: bears date Shōwa (=840). Dratful: more lively Murasaki. Others found with it are newer: as

1175 Aizen Myōō. Shōan 4 (1175)

1017. (Kwanrin 1.) Amida coming to welcome faithful. Owned by Raigō-ji, Sakamoto, near Kyoto.

— Shikishi, writing paper with color printing decoration is old. Old prints on paper have often been found inside deity figures.

(Fujiwara): block for printing Takarabune, kept at Gōjo Tenjin, Kyoto.

13°. Kyōzei-zan Daikyo-ji, Shibanata-mura, near Tokyo, has a block attributed to Michizane. 44.3 x 19 in.

— Kobayashi Bunshichi, of Asakusa, Tokyo has a great collection. Some old block-prints.

1415. Guichi-nen Zwanon in Kyoto Imperial Museum belongs to

Appendix: Miscellaneous

— Printing press first.

174. Printed with heavy invariable plate. Printed: 1. Printed.

— Old known printing press in the 18th century.

175. Printed in the 18th century. 1. Printed.

— A number of prints of the 18th century.

— 18th century. Printed in the 18th century.

— 18th century. Printed in the 18th century.

176. Printed in the 18th century. 1. Printed.

— 18th century. Printed in the 18th century.

177. Printed in the 18th century. 1. Printed.

— 18th century. Printed in the 18th century.

178. Printed in the 18th century. 1. Printed.

179. Printed in the 18th century. 1. Printed.

180. Printed in the 18th century. 1. Printed.

— 18th century. Printed in the 18th century.

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— 18th century. Printed in the 18th century.

— 18th century. Printed in the 18th century.

Book Illustration: Beginnings.

(2)

Tanaka Kanbei. Cut by Sōgo, it measures 5 ft. x 2 ft.

14° Many blocks.

1325. a set by Ryōken: divinities.

1315. } at Chion-in, Kyoto: three blocks - all portraits of Honen
1365. } Ohonen (Enryō Daishi). 12-13 x 20-30 inches.
1367. }

1426 } four double-faced blocks. The Shingon Hassō found
1455 } at Nioko, in Hongō-ji.

— Rinno-ji, Nioko. Dull two chests full of old blocks. Most are kyō not pictures.

Religious books were early printed from woodblocks.

1088. Jū. yūshiki. ron, in 10 rolls; from movable type. A copy in the Shōgō-zō, (detached library, of Shōsō-in): some of its movable type still at Todaiji, Nara.

1195. The same text: 3^d ed. from woodblocks, which are preserved at Kōfuku-ji.

1172. (Shōan 2). At Dōzen-in; an edition of Shotoku Tai-shi Jūshichi. Kempō.

— all these has no pictures. Many had seals.

— At Hongwanji College, Kyoto, is an annual exhibition of old Buddhist books.

— Kyō-mon are usually in orihon form.

1166 } Priest of Dairaku-ji, at Ishiyonuma, near Kyoto, cut a
1169 } block, prints from which were pasted into all the books of the temple library as a frankincense - and sold as fudat. The temple was burned but the books were saved and are preserved at Kōshōji. Each contains the cut,

There is a lot of...

1897-1898

1897-1898

1897-1898

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1897-1898

Book Illustration: beginnings.

which represents nine Buddha statues which belonged to the temple. One of the books is Daihan Nehan Kyō Myōrai Seiban. Bookplate and fuda at once. Earliest book illustration known to Brown.

1287. Dempō Shōjū-ki, with actual cuts, 46 in number. A copy belongs to Nanzen-ji, Kyoto. (work incomplete).

1317. Danken Ichhi Shō. Original edition unknown: that of 1649 believed to have same illustrations.

14^o Ryōgon Kyō, printed at Tenryū-ji, W. of Kyoto. Ten end. onhon. The first has as frontispiece a Buddha with disciples and disciples. At library of Ryōsoku-in of the Kennin-ji group of temples at Kyoto.

Kamakura. Daihanmyō Haraamito Kyō: 600 vols. Frontispiece of Monju Bosatsu.

1293. Hokke-giō. Several rolls: the first has frontispiece cut of nine deities.

1345. Daihanmyō Haraamito Kyō: frontispiece, Buddha and disciples.

14^o Todaiji, Nara, has two sets of Daihōkō Engaku Shū-dari Ryōgi Kyō: one in rolls, one in book form.

They have as frontispiece a 2-page Shaka Dangan and Jizōkei Zenjin; at the end an Ida-tō. Fine.

1412. At Toshodai-ji, Nara; a Myōhō Renge Kyō in eight rolls. Frontispieces, and a tailpiece in last.

— Go-zan ban (= five mountain blocks) is a name applied to

Book Illustration: beginnings: cont.

(4)

books issued from the Zen temple groups of Kenninji, Nanzen-ji, Tofukuji, Tenryu-ji, Shokoku-ji. They were mostly without pictures: most are undated.

- 15th. Jigoku-dzu (10 pictures of ox); is the first of the go-zan-ban and one of the few with pictures. The pictures are mystical; they are in 3-inch circles. A copy is in the library of the Imperial University.

— Jukugen Kokuhon Kuroshi Koji: has cut at top of each page. a go-zan-ban. Naito Torajiro of the Kyoto Imperial University is owner. There was an early reprint.

- 1389] Finest of all. Yudzu Nembutsu Engi. Two rolls,
1390] 11 inches x 76 feet. 20 fine, long, woodblock cuts in
1414] Tosa style. In Kobayashi Bunchichi's collection.
The dates are beginning and ending.

Gap to well as in 16th.

1504. Fumon-bon

16th. Jigoku-kyo. 1 cut, of hell. Takeyo Library.

16th. Daihokobutsu Kegan-kyo. One cut of Buddha and disciples, used as frontispiece to each volume.

1590. At Koyasan. Kobo Daishi Gyōjō-ki. 10 large volumes: 105 cuts, some 5 ft. long. Cutting ordered by Kōzan Ōgo.

1594. Dusōdō Jō-kyō. Japanese ed. of Chinese work by Zōsen. 10 cuts of hell.

— Tengai Daiji. 3 vols: 13 cuts.

Brown: - p 21

was issued from the temple of Kaminari
Mangyō-ji, Tōkyō, Japan, 1871.

were mostly without pictures: most are mounted
in the form of a 10-pictures (10-pictures) in the form of a

go-down and one of the 100 with pictures. The pic-
tures are mounted in a way in which they are in a

to be the form of the 100 pictures. The pictures are
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Book-Illustration: Seventeenth Century.

No longer confined to religion: wide application.
Three interesting art-production centres near Kyoto.

A. Takagamine.

1558 Honmansei Kōgetsu, born, Kyoto: d. 1637. Man of many and varied abilities. Encouraged by Iyeyasu: had a choice circle of friends and co-laborers. Also = Jitōkusa, Tokugusa, Taikyō-an, Iman, Motoami. Designer, painter, calligrapher.

1605. Iyeyasu gave him land and a rice grant; in it he developed a craft village, Kōgetsu-mura.
Books from his movable type - Kōgetsu-bon.

B. Daga.

Shiminokura Doan co-operated with him especially in books. Also: Yoichik, Yoichirō, Mitsumasa, Genshi, Shigen, Sansōan. Founded the Daga Press with Kōgetsu.

Daga-bon and Kōgetsu-Daga-bon printed.

Characteristics: movable type
embossed paper.

1596. The earliest Daga-bon with pictures is Honchō Kokon Meijin: treat of swords.

— Nokko densoho — on No.

1603. (Keicho 13) Ise Monogatari: movable type, paper of fine tints, 48 full page illustrations, (by Kōgetsu) embossed-paper bindings.

— Nijū-shi Ko, with 24 illustrations.

— Foruri-books begin.

Book Illustration: cont. 17th Century.

(2)

Ref. Midzutani Jutō; Eiri Jurōri-shi. 3 vols. 1915.

C. Enko-ji, at Fushimi. Encouraged by Iyeyasu: directed by Danyō Genkitsu (brought from the old Ashikaga School, north of Kyoto).

1599. First printed work was a Korean book, printed with movable type. Among its illustrated books were:

1606. Seven Military Classics.

1606. Teikan Dzusetsu - Chinese biography, many cuts.

There were several other presses about Kyoto.

* Kwanzei (1624-1644) rich in illustrated books. edobarō-ban; illustrations hand-colored.

1627. Jinko-ki, an educational book. Actual color printing. Author Yoshida Mitsunobu. Only one page in color; that plain in subsequent edition. (Probably no other such experiment until Minchō Seidō Juwayen, by Shimbaku, in 1746).

Kwanzei-ban: embossed scarlet covers; thin rough paper.

1626. Hogen Monogatari, 3 vols. 35 full illust.

Keiji Monogatari, 2 vols. 36 " "

— Soga Monogatari

Book Illustration: 17th Century: cont.

(3)

Kwanzei-bon. First of Meisho-ki is

1625 or 6. Kumano-no. Nonjo, 2 vols. Illust. hand-colored.

1626. Nijigake Dzusetsu. 2 vols. divination: curious stuff.

1635. Danze. De Kyoto: divination.

From 1650 immensely popular, and diverse.

1658. Tokaido Meisho-ki. Asai Ryōi. 6 vols.

More than 50 meisho between 1650-1700. Most are not signed by artist.

Notable known artists of Kwanzei-bon were more
noble, Hanaya or Nonoguchi Ryūho (= Nonoguchi
chi chikashige, = Shōo (also a netsuke-maker;
Yoshida Hankei, who had an interesting technique.

Musashi Abumi. Great fire of Yedo.

many, Chinese in subject and style: Biography,
Religion, Rakhan, etc., etc.

Biographies: religious, military, political.

1664. Shōgun-ki. 20 vols. From Kamakura reg-
ents to Hideyoshi.

1668. Konchō Retoujo-den. Famous women. 6 vols.

Brown: pp — 40.

Book Illustration: suggestive memo.

(1)

Furuyama Moramasa, also known as Benshi Shin-kurō and Getsugensudō, is said to have been a pupil and possibly a son of Moroshige. He was working in the late seventeenth and early eighteenth centuries. Among the books left by him are the Ya-egaki Kuramono Tanyama, a work on puppet shows. (1 vol. 1685)

Brown: p. 50

Although little is known in regard to the life of Ōmori Yoshikiyo, he is supposed to have been a son of Shige-yoshi. He left several very striking and rare books. The Kyō Shimabara Yūjo Shig-yō Tsukai of 1702 being especially fine. The large, oblong double-page drawings represent scenes in the Shimabara quarters of Kyōto and compare favorably with Momotoki's best work. Other books illustrated by Yoshikiyo were the Shin Usugui Monogatari, written by Rankai, published in five volumes in 1716; and the Shidare Yana-ji (weeping willows), a work on games made up of delightful double-page sumi-ye and bound in garajo form.

p. 51

* One picture is reproduced: a doll is in it.

Book Illustration: Suggestive memo. cont

12

His adopted son, Hanabusa Ippō, seems to have been the one to inherit Itcho's mantle. Ippō lived between 1687 and 1774 and used the name of Shensōō Ippō as another signature. While chiefly known for his reproductions of Itcho's work, he also left a number of books containing very original drawings, as well as some very early illustrations printed in colours. The latter are in the Hakku Chō, a volume of seventeen syllable poems by Takarai Kikaku, a famous poet of the Genroku Period and a friend of Hanabusa Itcho's. The book was compiled by the poet Gyokuga, who owned the manuscript copy of the verses, and illustrated by Ippō and Katsuma Ryūsui. The preface was written by Shijuan Gisho, and the blocks cut by Komei, all friends of Gyokuga. The first drawing is by Ippō and is a copy of Kikaku copied from a painting in Gyokuga's possession. Nine of the plates are printed in colours --- This rare book was a kubari-hon, or gift book, and was published in Kōeki 6 (1756), thus taking its place among the early works containing color printing.

Brown: p. 57

Katsuma Ryūsui, who collaborated with Ippō in the Hakku Chō of 1756, was a pupil

This is a copy of the original manuscript of the book, which was written by Lewis Carroll in 1856. The book is a collection of 100 puzzles, and it is one of the most famous works of Lewis Carroll. The manuscript is written in his characteristic style, which is a mix of English and nonsense. The book is a very important work in the history of literature, and it is one of the most famous works of Lewis Carroll. The manuscript is written in his characteristic style, which is a mix of English and nonsense. The book is a very important work in the history of literature, and it is one of the most famous works of Lewis Carroll.

of Ikenaga Dōin, and became especially well known for his seventeen-syllable poems called hokku or hai-kai. He lived at Oguni-chō, Yedo, and used as other signatures the names Dada-yase, Shinsen, Sekijū, Kwan, Hidekuni and Katai. He illustrated two other very beautiful books, both of which are exceedingly rare. These are Umi no Dachi (Fortune of the sea) and the Yama no Dachi (Fortune of the mountain), both containing early and remarkably fine colour-printed work. p.57.

Yōkyoku Gwashi Origin and History of the Nō Drama. 10 vols. 1732. (second ed. 1735). Tachibana Monrui.

Hōsō-ye-bon: pp. 81. 213.

Hōsō Anzen Kodomo Karuwaza (Tempō).

Hana-daki Jiji Tanoshimi no Eiga. 2 vols. ^{massanobu}
aka-hon Sarukani Gassen. Shigenaga.

Kodakara Yama (by Shunchō

Kodakara Yama (by Keisai Eisen

Dai Shimpan Tenjin-ki. 1749. 10 vols.

Seunokuni Nayotoga Ike. 1749. 3 vols

Higashi Yama dan Oukē Tsui 1749. 3 vols.

Kochi-ho-in. 3 vols. 1749.

Arahon Mukashi Bukkurabe Karon Shibai: 3 vols. 1796. Tōkyō.
Ise monogatari. Shunō
Ehon Chō Kodomo Asahi. Shinsen.

Book Illustration: suggestive memo.

(4)

Teraï Naofusa, a pupil of Tsukioka Maranobu's left the Yumeigusa in three volumes, published in 1752, containing work very similar to that of the latter artist and the Ehon - Isa-na-gusa, drawings of heroes in three volumes, 1752. The Ehon Benga-no-ura, a collection of old proverbs in three volumes, signed Teraï, is also probably his work. (Osaka School). p. 68.

Mrs. Brown mentions other illustrated books of proverbs: pp. 143-144

Ehon Kotowaza-gusa. 3 vols. 1752. il. by Toyonobu.

Ehon Hans-no-Midori. 3 vols. 1763. "

Ehon Kotowaza-gusa. 3 vols. 1765. Harunobu.

Among the Osaka followers of Toyokuni and Kinsada, Hasegawa Sadanobu deserves mention. He was a fellow-pupil with Sadafusa of Yedo in the Utagawa school, but much of his work closely resembles that of Hiroshige. There is in particular a small set of views of the Tokaido which is much like Hiroshige in both composition and the rich coloring; and still another like set copied from the famous Tokaido series by that artist. Sadanobu used as other signatures the names Shikikawa, Seik-waen, Kinkwadō, Tamura, Hanso Tokubei, Hanso-no Sadanobu. (Various books). p. 81

Book Illustrations: suggestive memo:

(5)

Utawara Sadahiro, another Osaka artist of the group to which Sadanobu and Shigeharu belonged, also signed himself Gorakutei, Gochotei, and Shokutei. He left a well-known book entitled

Naka no Yume: Queen Dreams. Preface by Delikawa Hakiyū (Danzō iii). The illustrations represent a "picture meeting" which was held the 28th of each month. The names of the artists appear in small characters by their sides. 3 vols. 1836. Colours. p. 81.

Utawara Sadashige also known as Okada Tōshi-
rō, and later as Kuniteru, lived between 1829 and
1894. Among the books left by him was a hōsō-ye-
ban entitled Hōsō Anzen Kodomo Karuwaga (Tempō).
p. 81

Nakai Rankō was a well-known Osaka artist who
lived between 1766 and 1831. He used as other signa-
-tures the names Naoshi, Choku, Kakuyō, Shin,
Shiko, and Yosei. His training had been under
Shitōme Kwangetsu. Although chiefly famous as
a painter he did some work for wood-engraving,
among which is a charming little set of colour
prints of the Fifty-three Stations along the Tokaidō.
p. 81.

Book Illustration: Suggestive memo.

(6)

- Impressionism. This impressionistic movement separates itself into several groups under the leadership of different men. The earliest was in reality the Chinese school, but we will consider that later since it never merged into other academies, although its followers passed on its teachings through schools of their own. After the Chinese school the earliest was the circle dominated by the poet-artist Buson, who established a studio in Kyoto about 1750 and whose work was of the pure bujiyogwa order. The Maruyama school under the great Okyo was founded some years later, but became so much the most famous of them all that eventually it rather overshadowed the other groups. Nevertheless, the Shijo studio under the direction of Goshun which was established by him after Buson's death, whose pupil he had been, was a great force in Japanese art and existed in friendly rivalry with Okyo's school, the manner of work being sufficiently similar so that the "Shijo school" has become a term meaning both of these art centres. Lastly there was the school founded by Utanosuke Ganku, known as the Ganku Ryū, where the style of the Chinese artist Chin Shampin was taught to a large and aristocratic following. p. 86.

Ginga or Mushi-no-Koye (Silver River, or singing insects). An astonishing and extremely rare little volume containing richly colored drawings of the most pronounced

Book Illustration: suggestive memo.

(7)

bungyōwa type in illustration of poems in the Tandōki festival. 1 vol. 1813. By Baitei. p. 92

Buiseki's early work had something of the same brutality that marked that of Baitei. Both men flung rules entirely aside and expressed what they wanted to convey in the boldest and most abrupt fashion. Nothing could be further removed from the work of the artists who were illustrating books in Edo at this time than the impressionism of these yōto men. One must be in entirely different moods for the two kinds of drawing. Comparisons are utterly impossible. If one admires the beauty and flowing lines of a print by Utamarō, he may also have moods when the tremendous daring and strength of the rebellious souls of the bungyōwa school who created such work as Buson's, Taigedo's, Baitei's, and Buiseki's appeals forcefully to him, and seems, for the time ^{being} at least, the very essence of art, in which the artist, despising any sensuous appeal of beauty, endeavours to express his ideas by the simplest and ugliest truth. p. 93.

In 1811 a delightful work which was the joint undertaking of Bumpō and Watanabe Nangaku appeared. The original edition, which is as rare ~~that~~ as practically never to be found, consisted of

Book Illustration: suggestive memo.

(8)

Two volumes, the first containing poems with the title Kaidō Kyōka Awase, and the second, called the Kaidō Sogwa, made up of thirty-six drawings alternately by Bumpō and Nangaku, representing incidents in a journey made by them along the Tokaidō road. In this edition of this work the second volume contains a preface by Tsumiya Shigetaka giving a short description of the book and a list and description of the sketches; the first drawing being a double-page plate of a coolie in a straw raincoat leading a horse bearing great bundles of charcoal, signed Nangaku. Just what happened to cause the next edition of this book to appear in only one volume, retaining the name of the first book, although the kyōka or poems are omitted and the preface, list of sketches, and first page of the first cut lacking, is not known. It is supposed that part of the blocks were destroyed by fire, and an edition — the one usually found, although even this also is extremely rare, — was printed from those saved, which fortunately were the ones for drawings instead of the poems. This rare book not only contains some of Bumpō's best and most characteristic work, but almost the only drawings done by Nangaku especially intended for wood-graving. The plates are printed in black, grey,

and a yellow-pink, which very curiously give the effect of full and rich colour, and it is not until one has counted the colours used that he realizes that this effect was gained with such a minimum of effort. p. 104

Kamakura Kihō lived in Kyōto between 1781 and 1852, and was also known as Shun, Gotsu and Chikurikuan. He illustrated the Kwafukei Nimpitsu, a volume of humorous coloured sketches representing lucky and unlucky sayings, which appeared in 1809. It is rarer than any of Besshō's books, and is seldom found now in the first edition. The drawings rival that artist's work in spontaneity, and are of the most extreme impressionism. Kihō also illustrated the Kyōka Kotori Zugai, poems with a small ink sketch on each page (1 vol. 1809), and the Kihō Goeifu, delightful coloured sketches of everyday life (1 vol. 1824). p. 105

Tōkaidō Meisho Dzye. A description of the Tōkaidō road. Bunmei with Mitasada, Doken, Shunsen-sai, Ishida, Yutai, Shoyun, Nagatoki, and Keisai Masayoshi. 6 vols. 1797. Rare. p. 65.

Aikawa Minoru. Osaka man: impressionist. — The ~~Hengaku~~ Hengaku Kiban (in collaboration with Kitagawa Harunari) a work devoted to the native

Book Illustration: suggestive memo.

(10)

belonging to Enryō-ji temple and the Gion shrine of Kyō.
- to, written by Hanjōmi Shungyosai, and published in
two volumes in 1819.

p. 107

Gesshō used as other signatures the names Yuki-
-sada, Suikadō, Genkai, Hari, Genkei, Gyotai, and
Kainuke. He became especially noted for his charm-
-ing and original drawings in interpretation of a
kind of poem which was very popular, and these books
called haigwa, are greatly prized by Japanese
collectors. His death occurred in 1802 and his
tomb is in the cemetery of Chōyei-ji Temple, south
of Nagoya Castle.

p. 108

Three notable Nagoya names:

- A. Gesshō
- B. Matora
- (C. Gensai).

Matora, pupil of Gesshō: eccentric, talented, a
drinker: clever at haikai; vastly informed.
His work for wood engraving was done almost
entirely during the last five years of his life,
the Dogwa Kofukū of 1828 being, as far as known,
his first book. This illustrated in a series of extremely
- by interesting coloured drawings various Jap-
- anese festivals, customs, etc., and was published in
two beautifully printed folios, which have become

Book Illustration: suggestive memo.

(11)

excessively rare.

In 1829 the first volume of the fine composing Jinji Andon ^{spiritual sketches} in colours to be used as designs on the paper fan. Terms used at the Ban festival.

Hizukushima Dye: 1832

Hizukushima Ema-kaganie, 5 vols.

Hyakunin Isshu Issokuwa. 9 vols. 1833

} cover em-
bossed with
monochrome
p. 100.

At downfall of the Ming dynasty many Chinese refugees came to Japan. (1662). It is probably to some of these Chinese refugees rather than to the first designers of Yedo that colour-printing in Japan should be attributed, for books and pictures printed in colours were brought by them from China early in the seventeenth century, and it is certain that their introduction into Japan would have been followed by experiments there in the colour process as soon as the work became known.

p. 111.

Among these refugees was Ingen.

Another noted follower of the Chinese school of about a generation later was Niwa Kagen, who was born in Nagoya in 1741. Although he formed his style chiefly on the realistic Ming paintings, some of his work shows the influence of the Japanese Bunjingwa school, and it is possible that he studied for a time under Buson. He was a friend of Ikono Taigadō of Kyoto.

the first European to visit Japan was a Portuguese Jesuit, Francis Xavier, in 1549. He was followed by other missionaries, and in 1600 the first Dutch ship arrived. The Dutch were the only Europeans allowed to remain in Japan after the expulsion of the missionaries in 1639.

Hyakumoku Goto: 1632
Hyakumoku Goto: 1632
Hyakumoku Goto was a Japanese Buddhist monk who lived from 1597 to 1655. He is known for his work in spreading Buddhism in Japan.

Of course, the kind of thing which is called a "picture" is not a picture at all. It is a thing which is made of paper and ink, and which is used to represent something else. The picture is a kind of symbol, and it is used to communicate ideas and feelings. The picture is a kind of language, and it is used to tell stories and to express emotions. The picture is a kind of art, and it is used to create beauty and to inspire people. The picture is a kind of magic, and it is used to bring people together and to make the world a better place.

Another very famous picture of the Chinese school is the "Spring and Autumn" by Wang Meng. It is a landscape painting which shows a mountainous region with a river and a village. The painting is very beautiful and it is very famous. It is a good example of the Chinese style of painting. The painting is very good and it is very famous. It is a good example of the Chinese style of painting. The painting is very good and it is very famous. It is a good example of the Chinese style of painting.

Book Illustration: suggestive memo.

(2)

and of Hokusai in Yedo. The latter artist was a great admirer of the sketches done with one stroke of the brush which Kagen became so noted for, and the Appitsoukwa-fu of 1823, although attributed to Hokusai, is really made up from work of this kind left by Kagen under the name of Fukugensoai, some forty years earlier. (Shōho, Shūchindō, Tōhickidō, Niwa Shagan). His death is said to have occurred in 1786.

Tani Bunchō. Although Bunchō's death is said to have occurred in 1841, there is a little book in existence called the Enshū Kwafu describing the visit of Bunchō and some other artists and poets to Enshū near Nagoya, where they went for the autumn moonlit views in September of Kōkwa 3, or 1846. This charming book is made up of poems, and drawings of the scenery near Enshū by members of the party, which the preface states was composed of Tani Bunchō; Bunji, his son; Bunichie, his son-in-law; Kitsuikitei, the latter's wife; Kōran, his sister; and Takekiyo, Ryōko, Fukuho, and other of his pupils. The drawings are in black and white and printed on a peculiar and beautiful paper, the book being intended for a kubari-hon, to be given to friends as a souvenir. p. 118

Kameda Bōsai, who lived between 1753 and 1826, was a friend of Sakai Hōitsu, and although chiefly famous as

a scholar and poet, studied painting late in life and left
one utterly charming book - perhaps the most so of any
produced by the artists of the impressionist movement.
It is entitled Kyōchūzan (Mountains of the Heart) and
was published in one slender volume in 1809. It is
made up of softly coloured sketches of mountains,
landscapes printed on a beautiful quality of paper,
each signed with a fanciful name. (Chōkō, Kō, Chi-
ryō, Zenshindō, Sairyō, etc.) p. 121.

Dukenobu. Although his drawings are less virile
than Moronobu's, Dukenobu occupied about the same
place in Kyōto art of the eighteenth century that Moro-
nobu had filled in the seventeenth, and like the latter art-
-ist had a large number of followers. Towards 1730 he
moved to Osaka, where several noted publishing houses
had arisen which were issuing great numbers of books
and rivaling the work of the Kyōto printers. Here he be-
-came one of a colony of famous artists who had
maintained an individuality of their own, neither pro-
ducing work in the Kyōto or the Ukiyo manner, but
travelling their own interesting paths. Dukenobu
remained loyal to the Ukiyo, yet, however, and con-
-tinued in this manner in Osaka, where he spent
the remainder of his life. His death occurred
in 1751. He was brought back to Kyōto for burial,
and his tomb is in the cemetery of Miyōshinji.

Book Illustration: suggestive memo.

(14)

west of the city.

p. 136

Ehon Yashato Kiji. a work on drawing. 10 vols. 1716
also 1742

Fukusa Hinagata. Kyōho 3 (1718) Excessively
rare. Signed Nishikawa Suke-no-bu. (Juroshiki)

Ehon Dō-chiku Bai. 3 vols. 1721. (New Year)

Hana Musubi Nishikiye Awase. 2 vols. 1739.

(Stuffed with pictures, oshie) written by Karaku
Hori. Rare.

Ehon Miyako Jōshi. 3 vols. 1746. Signed Kwaraku
Bunkandō Nishikawa Jitokuso Suke-no-bu.

Many reprints of his works, often sold as if originals.

Yūkōken Dukeyo: pupil of Suke-no-bu. Also = Kwagot-
-sutei and Nishikawa Dukeyo.

Ehon Karakuchi Eho Nado. 1760

Chi-ye-no-Umi. 1761. puzzle pictures.

p. 133.

Masanobu. As an artist, Masanobu should be
ranked much higher than Suke-no-bu, for his work not
only has far greater variety, but it combines the
qualities of beauty and strength in much greater
degree. He did not confine himself to book illustration,
but became noted as a painter also, and was one of
the first of the print designers, using larger coloring
and got lost in some of his prints with an extraordinary
richness of effect.

p. 133.

Book Illustration: suggestive memo.

(15)

Koto Daishi Ki. 1 vol. 1719

Hana-saki Jiji Tano-shimi: no-hige. 2 vols. Hoichon

Fude-no-yama. (Humorous of activities).

Matsuri no ye. (Inari festival).

Marafusa. Ego Yoshitsune Ego Nishiki. about 1744.

Kiyomasa. Santo Yakusha-no-Dugata: ye. Signed

Torie. 1703. Act no of three cities.

Fuji-no-yuki Mitsugi Soga. 1746

Kiyoharu. Hakuryen Ichi-dai-ki. 3 vols. 1713. Bcig.
of Danjuro III. p. 138

Torie School: heads.

Kiyonobu — Torie Shōbei

Kiyomasa.

T. Kiyomitsu

T. Kiyonaga, fourth and greatest

T. Kiyomine

(T. Kiyofusa).

Kiyonaga: Imanishi Kachi Bakemono Oyadama

2 vols. 1780. Curious, look for it.

Bakemono Yutsu-nino Kachi-naki. 3 vols 1780

Mitsue-no-Asa. Three first days of year. 1787

a most beautiful and excessively fine book

Theatre Programmes. Kirohiro (1738); Kiyohide
(1772); Kiyomoto (n.d.). p. 141

Red-bellied Kinglet. 1711. 1712.
Red-bellied Kinglet. 1711. 1712.
Red-bellied Kinglet. 1711. 1712.
Red-bellied Kinglet. 1711. 1712.
Red-bellied Kinglet. 1711. 1712.

Red-bellied Kinglet. 1711. 1712.
Red-bellied Kinglet. 1711. 1712.
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Red-bellied Kinglet. 1711. 1712.
Red-bellied Kinglet. 1711. 1712.
Red-bellied Kinglet. 1711. 1712.

Book Illustrations: suggestive memo.

(16)

Kiyotsune: Ehon Nijūshi-hō. 2 small vols. 1774. Colours.

Shigenaga: Akahon Sarukane Gasen. (n.d.) hōrōtan.

Ehon Yedo Miyage. 3 vols. (Horeki) rare, charming.

Toyonobu: Ehon Kotowaza-gusa. 3 vols. 1752.

Ehon Kana-no-Midori. 3 vols. 1763.

Harunobu: Ehon Kotowaza-gusa. 3 vols. 1765. "Suzuki"

Fusanobu: Fuji Asama Monogatari. 3 vols. 1777
a romance.

Of this generation of artists, ^{al.} though slightly younger
than any of them, was the queer genius, Oshita Kōran

Maranda: Bakemono Tsure-dzure-gusa

Kwaidan Momonji-ye. 3 vols. 1803 (phantoms).
p. 150

Toyokuni: Hanashi O Yedo-ye Nagasaki Karakowa Maishō

1 vol. 1787. Road between Nagasaki and Yedo.

Yono Kotowaza Torikomi Shōfu. 2 vols. 1791

Akahon Muraghi Bakemuraki Hakone Shikibai
nosoye-bon. 3 vols. 1796.

Fuji Iro Hajime Doga. 3 vols. 1797.

Fuji Kenjutsu Azuma Kaido Onna Katagi-uchi.
3 vols. 1798. with Toyohiro?

Many on actors.

Jensei-no-Tsurebushi Itami Otoko Kayari.

Portraits of Utagawa artists. 2 vols. 1810. Toyokuni and Kunisada.

Suzoroku-ye Zakura Tenguho-no-Machine.
3 vols. 1822. with Keisai Eisen.

1802 Illustration: Kupferstich.

Kupferstich: Einzigste. 2. Aufl. 1794. 1794.

Einzigste: Kupferstich. 2. Aufl. 1794. 1794.

Einzigste: Kupferstich. 2. Aufl. 1794. 1794.

Einzigste: Kupferstich. 2. Aufl. 1794. 1794.

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Einzigste: Kupferstich. 2. Aufl. 1794. 1794.

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Einzigste: Kupferstich. 2. Aufl. 1794. 1794.

Einzigste: Kupferstich. 2. Aufl. 1794. 1794.

Book Illustration: suggestive memo.

(17)

Utagawa Tohiro. Toyokuni's younger brother. Small output, but fine. b. 1773. d. 1828. = Tojiro (young), Ichiryusai, Ichiryusai, Laidonape. Yedo Wakkei especially remarkable. He in ability to express space and distance. The one of Haring Geese at Yoshiwara is marvellous.

Kuniyoshi: Junji Andon (vol. ii) Bon. lanterns. Colours.

Kunimasa: " (vol. iv)

Keisai Eisen " (vols iii. v).

Matara " (vol. i.). 1829.

a well-known set of books in five volumes.

Dhumsuō: Ehon Takara no Chiribure. 1 vol. 1788. Colours.

Ko Bakara Yama. hōsōye-bon

See Monogatari. "

Kwaidan Hyaku dōge. 3 vols. with Dhumsuō
100 monsters p. 162

Ki-byōshi - yellow-covered novelettes.

Dhunjō (= Dhunji)

Junichi Daitō Banashi. 1 vol. 1782. 12 zodiacal animals as actors.

Seiyei: many books on bakemono. Used by Jolly.

Uemaro: Shiohi no Tsubo, n.d. (Shell book). rare

Ehon Mushi Erabe. 2 vol. 1788. (poor rep.)

Ehon Ginkō. 1790. rare (snow).
Michinuki Koi no Utsuro. 3 vols. marionettes

Utricularia. Trilobis. Tropaeum young. Trilobis. Trilobis.
 Vol. 1. 1. 1773. 2. 1778. = Tropaeum (young) Trilobis.
Trilobis. Trilobis. Trilobis. Trilobis. Trilobis. Trilobis.
 It is in the right 2 of the species and others. The rest
 showing signs of Trilobis is remarkable.

Trilobis. Trilobis. Trilobis. Trilobis. Trilobis. Trilobis.
 (vol. iv) " Trilobis.
 (vol. iii. v) " Trilobis.
 (vol. i. 1773) " Trilobis.
 a well known set of books in five volumes.

Trilobis. Trilobis. Trilobis. Trilobis. Trilobis. Trilobis.
 to the same. Trilobis. Trilobis.
 " Trilobis.
Trilobis. Trilobis. Trilobis. Trilobis. Trilobis. Trilobis.
 1773.

Trilobis. Trilobis. Trilobis. Trilobis. Trilobis. Trilobis.

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 1773. 1778. 1773. 1778. 1773. 1778.

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Trilobis. Trilobis. Trilobis. Trilobis. Trilobis. Trilobis.
 1773. 1778. 1773. 1778. 1773. 1778.

Photography:

4

First Experimenters. From 1760 A.D. many were attempting the discovery of the art of photography. In 1840 (Tempo 11) two Frenchmen, Daguerre and Niépce, invented the daguerreotype; washing with collodion was discovered by Scott Archer in 1851. The first to experiment in photography in our country was probably Kawamoto Kōmin a retainer of the Datsuna-ma Clan and a Dutch scholar. Kōmin also called himself Yūken and with Aoji Sōrin and Hyōzō Genkyō is known to have been among the first of us to take up the study of physics. He edited a book in physics from the Dutch. It is known as Yūken's Ensei Kikijutsu (An account of strange Western apparatuses). In a licensed publication of the Datsuna Government of Kōei Kōshin Chūto (Midwinter of 1854) lectures by Yūken, taken down by Tanaka Kōki, are to be found. In these is a detailed account of photography and the steamship. From the preface of that book it appears that this material came from a book by the Dutchman, van den Berg, known as the Elements of Physics, and that our teacher had for several years experimented with a lens (jikisha eikyō = direct copy image mirror) and that a model of a steamship had been made. This jikisha-eikyō is called "daguerreotype" and no name is given for the camera. The account is clear and well organized and sug-

The first experiments were made in 1821. In 1821, many were of-
 tending the discovery of the art of photography. In 1821
 (Tenth II) two Frenchmen, Nicéphore and
 Joseph Nicéphore, working with collodion
 was discovered by the French in 1821. The first
 experiment in photography in our country was
 probably known to Kévin a relative of the latter
 and a Dutch artist. Kévin also called
 himself Kévin and with his own and others
 is known to have been among the first of the
 the study of physics. He wrote a book in physics
 from the hotel. It is known as Physique
Kévin (on account of strange location of-
 fering). In a second publication of the same
 government of Kévin Kévin (Kévin) of
 1824) lectured by Kévin, then known by Kévin
 Kévin, one to be found. In these is a detailed
 account of photography and the steamship.
 from the pages of the book it appears that
 this material came from a book of the latter
 now, nor the last, known as the Climate of
Physics, and that our teacher had for several years
 experiment with a lens (Kévin) and a lens
 of image (Kévin) and that a model of a steamship
 has been made. This Kévin is called the
 Kévin and is known as the Kévin
 and is known as the Kévin and is known as the Kévin

Photography: cont.

(2)

gests that only one who had intimate knowledge and experience in the matter could have written it. "It is the negative type in which a silver surface is sensitized to the light and exposed to mercury vapor and fixed to the plate by sulphuric acid or salt." Many illustrations are given to make the explanation clear.

According to Ogawa Issha, the Lord of Shimazoe was deeply in favor of applied physics and has studied photography under the Dutch. The lens then used is still preserved by the house of Shimazoe. It is likely that the Lord made experiments under the direction of Yūken and others.

The first publication on photography was in 1854 (Kaei Koshin - or Ansei 1) by Kawamatsu Yūken under the title Ansei Kikeijutsu, in which is found detailed the way to make a direct-copy image as mentioned above.

In the ninth year of the same era, or Bunkyo 2 (1862) Ueno Hikoma of Nagasaki published a work called Shamitsue Kyōka. This work contains many illustrations with detailed information at its end, and is the result of personal experiments. These two works are the account of the earliest experiments by Japanese. In Keio 3 (1867) a book entitled Shashinkyo Zushetsu (Illustrated Explanation of Photography) appeared and in Meiji 1 (1868) a second number was published. This was published by Yanzōkawa Shūzō and was probably the first exclusive treatment of the art of photography.

Photography: cont.

(3)

Photographs taken by foreigners. The following is from a newspaper account of recent years. "In the days of Kaei (1848-1853) Tokugawa Mitsuakuni (Mito Bekkō) secured a book on photography at Nagasaki and ordered Yanagikawa Shungō to translate it. He then ordered the apparatus described therein and attempted experiments for himself. Bekkō's retainer, Kikuchi Tadashi, who was at his side and learned the art has been taking photographs down to recent times." The above is put vaguely in Kaei. We feel that there is room for further investigation.

- There is a photograph portrait of Tōda Den by a certain American. This was taken on a plate of glass and kept in a flat-covered box. Both the outside and the inside of the box was elaborately decorated like the patterns of the Kenkarabako (gold-patterned box). One can see the first use of the paulownia note-pin which came into use in early Meiji. This photograph remains unchanged to this day.
- There is a silver-plate photo. portrait of Yoshida Nobumori which was taken in New York in March 1 (1860). It was taken when he went to America in the suite of Mr. Fukuzawa. The color has not changed and the decoration of the container is ingenious and unusual.
- There is a passage in Mr. Fukuzawa's autobiography which refers to a photograph of him as a member of the envoys to America, taken in San Francisco, in which he appears with the photographer's daughter.

whom he had engaged for the purpose in order to surprise his companions.

- o Again Dr. Nakakihama, son of Nakahama Manjirō, who went with Mr. Fukugawa, says that his father purchased a camera and a sewing machine and brought them home with him. I am told that photographs taken on glass plates by this apparatus still exist. Not knowing that they should reverse the plate, they got a reversed picture of themselves and were annoyed that the kimono appeared with the right side over the left in front. Persons therefore wore their kimono with the left side under the right and wore their swords on the right hip so that they would appear properly on the plate. Through handling these plates have been worn and film has been rubbed off. We tried to have the photographer make a reproduction but were told that it would be impossible to bring out the injured part. Therefore nothing further was attempted with them. The amusing appearance of reversal in kimono folding and sword wearing must have been quite noteworthy in those days.
- o Photograph taken by Yanagikawa Shunzō in Keiō (1865-1867): portrait of the mother of Murakami Isei. (Shown by Murakami Isei).
- o Photograph taken by Ukida Kyūichi in Keiō (1865-1867). Tenma Bridge, Osaka. Owned by Count Tokugawa Tatsunomiya. It is said that

When it was suggested for the purpose in order to improve
 his composition.
 Again Mr. Jackson, and Mr. Jackson, and Mr. Jackson,
 went with Mr. Jackson, and Mr. Jackson, and Mr. Jackson,
 a camera and a camera, and a camera, and a camera,
 and Mr. Jackson, and Mr. Jackson, and Mr. Jackson,
 on glass plates by this apparatus still exist. But
 knowing that they should receive the plate, they got
 a reversed picture of themselves and were much
 that the picture appeared with the right side over
 the left in front. So as a camera was used, the
 with the left side under the right and was not
 shown on the right side so that they would of
 fear be puzzled on the plate. Through handling
 these plates have been worn and have become
 off. So I wish to have the photograph made a
 reproduction but without the camera. But I would be
 possible to find out the original dark surface
 nothing further was attempted with them. The
 amusing appearance of several in various
 positions and some wearing what have been
 quite necessary in these days.

- Photograph taken by Jackson and Jackson in 1840
 (1840-1841): Jackson and Jackson, Jackson and Jackson,
 Jackson and Jackson, Jackson and Jackson, Jackson and Jackson.
- Photograph taken by Jackson and Jackson in 1840
 (1840-1841): Jackson and Jackson, Jackson and Jackson,
 Jackson and Jackson, Jackson and Jackson, Jackson and Jackson.

Photography: cont.

(5)

on the back is written: Taken by a retainer of Okeubo Mondo, town commissioner of Kyoto.

- Photograph taken by Ikeno Chūdō after the fire of Meiji 2 by Uchida Kyūichi. Shown by Iizaka Densosuke.
- Port of Yokohama in Meiji 1. Photographed by Suzuki Daiun. Owned by Suzuki Chisato.
- Ceremony of installation of the Tokyo-Yokohama Ry. photographed by Shimodake Reizo. Owned by Shimodake.
- Portrait of mother of Count Hayashi, Carbon process. By Hayashi Kaoru, originator of Carbon process [in Japan].
- Scene in siege of Meiji 10 (1877) photographed by Uchida Kyūichi. Must be an error as Uchida died in Meiji 9.
- Scenes in same. Outside the enemy's fortifications (and another). By Ueno Shikoma. Owned by General Staff Office.
- The present writer once saw a photograph of Nakamura Keisei Densai, which was taken in October Keiō 2 (1866) when N. was leaving for England. This was taken on a glass plate about $2\frac{1}{2}$ sun square. It was protected by a gilt edge and placed in a shallow kiri box. This was stamped on the reverse: Ugaï Gyokusen, Yakkentōri, Ryōgaku, Kyoto. I am told that this was photographed at the official residence [of Nakamura Densai].

a patriot's photography and "wicked image". People know well that Shimooka Renjō's self-advertisement is full of exaggeration and cannot be fully trusted, but there is no doubt that he opened a studio in Yokohama in Bunkyo 3 (1863). In Yokohama Kidan (Strange Stories of Yokohama), published in that year, it says: "There is a strange article called Dhashinkyō (copy-true-mirror)." The word dhashin is now used to mean photograph. . . . After explaining the use of this object, it mentions the cheapest of having a photograph taken as follows: "As for the price, it varies from around two bu (50 sen) to one or two ryo () according to the size of the glass. A person by the name of Sakurada Renjō, who lives at 5-chōme (Penten-dori of this city) has received instructions concerning the use of this object and is now practicing it." Sakurada Renjō is the Shimooka Renjō of later date. According to his story: "around Bunkyo 2 (1862), when the Richardson affair occurred, the samurai of all the feudal lords were ready to go to war and some of them had photographs made to leave with their parents as a memory." So it seems that the patriots of the time often used to be

a picture of a landscape and a portrait of a person.
 know well that the camera is a self-acting machine
 in full of operation and cannot be fully trusted,
 but there is one doubt that is opened a doubt in
 the mind of the artist. (1839) The artist's
 (Kilham) (George Stanger) published in
 that year, it says: "There is a strange article
 called 'Photography' (copy - true words). The word
 is now used to mean photography...
 often explaining the use of this object, it mentions
 the chief cost of having a photograph taken as
 follows: "As for the price, it varies from one
 shilling to one or two shillings (according
 to the size of the glass & the number of the
 pictures taken, who takes it, & the number of the
 pictures taken) and the various instructions con-
 cerning the use of this object and its various
 uses." But the artist's is the artist's
 sense of later date. According to his story:
 "George Stanger, 3 (1839), who is the
 artist's account, the camera is a self-acting
 machine and is not to be trusted as a camera
 then his photograph is made to be a camera
 his parents as a camera, so it is a camera
 the picture of the time of the camera is

Photography: cont.

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photographed for memorial. The following is a passage from a letter sent to his father by Tanaka Koken, Keiō 3/12.

"As this is a convenient time I wish to hand over to you the photograph of Toki Sensei. Heretofore I haven't taken care of it day and night but, fearing that it might be a serious offense if it were treated with disrespect, I wish you to take proper care of it. The sword that you see in the photograph was given me by a Matsushima man last year. I in turn gave it to Takasugi who died at 29. He was the chief commander of the army and navy at Akamagasaki, Chōshū. It was a pity! In Chōshū and Bōshū (now Yamaguchi Prefecture) even a line written by him is regarded with high respect. I am also sending you the photograph of Yamagata Kyōsuke, Iwano Koryata, Shinagawa Yajiro, Ito Shunsuke, &c. These are all my close friends. With them I am sending you the "wicked likeness" of the traitor, Tokugawa Keiki (Hitotsubashi) so please have a good laugh over it. This is a very difficult thing to get. Ito Shunsuke, however, secured it from an Englishman, who gave it to me in turn. He is a very handsome fellow. The black spots on his face are due to the way in which the sun acted upon [the plate]." This shows us the ~~very~~ relation that existed between the patriots and

Photography: cont.

(8)

photography. Now, as regards the wicked likeness of Tokugawa. The following advertisement in the Banroku Shimben of December, Keio 3 (1867) no. 9. seems to prove the existence of a photograph of the fifteenth Shogun, Keiki: "I am in the photographic business. I have been so fortunate as to be granted the privilege of photographing his Excellency, the Taicoon. Those who wish to have one will please come to my home. Price 1 bu 2 sen. Riwado. No. 24, Yokohama." Taicoon here must, of course, mean the Shogun Tokugawa.

[Chronology]. Under Ansei 1 (1854) the following is found: "In the days of Tempō (1830-1843) a certain Spaniard was conversant with Chimie (Dutch for Chemistry). One day he saw a mirage from the seashore and thereafter sought the reason for this phenomenon. After finding the law that governs this, he labored to apply it. No one in Japan knew anything about it. In Ansei 1 (1854), spring of the first tiger year, when a chartered American ship came passing Japan, some Japanese saw photographs of officials of that country, during the conversation. Begging them to be taught the secrets of that art, it came to be known among our people. Later some one opened a place in Yokohama, Kurakigun, Ooshō. At first they took only

Photographs: cont.

9

photographs of men and women. They did not photograph scenery, buildings and other objects. What they took was not clear. People were delighted even when they got nothing but an indistinct likeness of themselves. Gradually however they made improvements and persons like Tamagawa Sanji, a certain notug, Okame Kokei opened their business in Yedo. About this time a young man named Uchida Kyuichi, who had been interested in photography from early in his life and learned the art by much endeavor, came to Yedo and set himself up at Hatago-cho, Asakusa. He spread the knowledge of the art rapidly. He photographed the beauty of nature, the splendor of temples and shrines, mansions and hotels. In portraits his photographs included the nobles, the samurai, commoners—down to the attractive figures of the yoshiwara, the painted idols of the theatres and other artists of every description. In short, there was hardly a subject that he did not embrace. His photographs of plants and animals were so realistic that men and women, old and young, vied with each other in seeing his works. However it was not until Meiji 6 that a studio displaying and taking photographs appeared."

Additional information: Uchida Kyuichi was also known as Shigeru. He was born in

Photographs: cont.

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Yorozuyamachi, Nagasaki. He lost his parents while he was young and was under the care of his uncle Yoshimasa Keisai, a physician. He learned photography under a Mr. Uyeno in the same city. Later Uchida Kyūichi went to Yokohama for further training and later opened up his business at Tokyo. Leaving out the question of good or bad, many regard Kyūichi as the founder of [photography] in our country. Later he had an elegant residence in Kōbaichō, Daimyōgadai. He fell ill in the winter of 1875 and passed away on February 2, 1876, at the age of thirty years and six months. His disciple succeeded him and carried on the art. Shimizu Tōkoku of Gōfukumachi, was also an adept. Besides him were Yokoyama Matsusaburō, Kitanawa Tokubō of Asakusa, Eguchi Reiji and many more. The method of the Dashingyō (true reproduction - mirror) is treated in detail in Dashingyōkoku (Illustrated account of Photography) by a Mr. Yanagawa.

A Protest against Photography. In Bunkyo 1 (1861) [the Tokugawa Government] granted the request of the British Minister to make a survey of the coast from Bōsō peninsula and Ise peninsula to the Coast of Kishū, the Island of Awaji and the In

Photography: cont.

(11)

land sea. This was to take from July to the end of October, but the Bakufu objected strongly to the survey ship carrying an American photographer as part of the crew. After many negotiations between the Reiji and the Minister, the captain of the British ship finally removed the photographer. So trifling a matter was considered quite serious in those days! - leading to international negotiations. Probably the Bakufu considered that surveying was essential to the practical end sought, but that photography of scenery was a side issue, akin to amusement, which did not necessitate a breach of customs in permitting it. — Kyubaku Gaiko-dan.

The two Schools of Photography. - The founders of photography in our country are Shimooka Renjō of the Yokohama School and Ueno Hikoma of the Nagasaki School. The contrast between Shimooka, who was originally an artist, and Ueno, who was originally a chemist, is strange.

Shimooka Renjō. According to Jiji of Meiji

30. 2. 7. Shimooka Renjō is the third son of Sakurada Youemon of Shimoda, Izu, and was brought up from his childhood by Tsuchiya

land had. This was to be now left to the end of the
 but no British objected strongly to the survey ship
 rising on American photographs as part of the crew.
 After many negotiations between the two sides the
 Minister, the Captain of the British ship finally re-
 covered the photographs. During a winter was
 considered quite serious in these days! - being
 to wintered in the mountains. Probably the
 considered that surveying was essential to the
 of photography but always had doubts
 secured was a bit more, and to a small
 which did not necessitate a large expenditure
 in permitting it. - Photography was
 The two schools of photography, the formation of
 photography in our country are American
 of the Photogrammetric school and those known
 of the Topographic school. The contrast between
 them was, as was originally intended, and
 there was originally a clear distinction between
 the two schools. According to the
 of the Photogrammetric school is the main and basic
 of the Topographic school, and was
 of the Photogrammetric school, and was
 of the Topographic school, and was

Photography: cont.

(12)

Pensuke. By nature he was fond of painting. He was a disciple of Kanō Kunen and was called Kunen. He saw a daguerreotype at the home of Prince Shimazu. He did not understand it. It was a simple photograph of a standing man taken on a silver plate, in size a trifle larger than a visiting-card. Brought by a Dutch ship, it was the rarest object in Japan. Being told that it would disappear if breathed upon, people covered their mouths, while it was held up for inspection. On learning that this was produced by an apparatus [Renjō] thought it much more interesting than to work with a brush, and resolved to acquire the art at all cost. In Kōka 2 (1854) Renjō went to Nagasaki and became an ashigaru (foot-soldier) attached to Hiranezama Castle. When Perry came in Kōka 3 (1846), Renjō made a picture of the foreign ships at the order of Bakufu. In Ansei 3 (1856) when the American envoy, Harris, came to Shimoda Renjō became an attendant at his residence, Gyokudenji. Harris's interpreter (secretary) knew a little about photography. Renjō desired to have him impart this knowledge to him at an opportune time, but feared to fall under suspicion of

Photograph: cont.
 Remains by nature is worse of printing. It was
 a disciple of Kōrō Kōnosue and was called Kōnosue
 He was a representative of the former Prince Shō
 ōgō. He did not understand it. It was a simple
 photograph of a standing man taken in a studio
 in six or eight days. It was a simple and
 by a but ship, it was the worst of all in Japan.
 being told that it would disappear if he
 upon, people could not see it, while it was
 held up for inspection. On learning that this was
 produced by an apparatus [?] it was
 much more interesting than to meet with a
 book, and resolved to acquire the out of all
 cost. Dr. Kōrō (1827) Kōnosue went to Europe
 and became an admirer (of the) [?] [?]
 to him [?] [?]. When [?] [?]
 Kōrō (1846) Kōnosue made a collection of the
 foreign [?] of the [?] of [?]. In [?]
 (1825) when the American [?] [?]
 came to [?] Kōnosue became [?]
 out of [?] [?]
 Kōnosue's [?] [?]
 about photography. Kōnosue [?] [?]
 important [?] [?] of [?]
 time, but found to fall under [?]

Bakufu. One day Perijō invited him to a walk into the mountains and, after making sure that no one was about, made inquiries. There was no apparatus, therefore H. set up three sticks, made a paper box and by the use of a mirror showed how it was done. He also showed him how the chemicals were used and how work was done in the darkroom. When Perijō, much delighted, returned home, attached bamboo sticks to a box, set in a spectacles crystal, and tried to apply the principles, he found it hard to understand. In the winter of Ansei 6 (1859) the castle of Yedo went up in flames. Later, when he assisted his master in painting during the reconstruction, he was given ¥100 as a remuneration. With this he went to Yokohama. At this time he drew 88 Western-style pictures of Japanese scenes and customs at the request of a certain American merchant, named Shoya (Sawyer?). He learned the use of Western colors from Sawyer's wife. About this time Unshin (Winston) an American missionary came to stay at the Sawyers. He not only knew the art of photography: he had a complete outfit—camera and chemicals. Perijō could not restrain himself from requesting him to instruct him but the foreigner kept his secret and did not teach him. He only succeeded in learning

by begging madam Rauda () a compatriot of Unshin's, to whom he said that Unshin was giving instruction, to teach him. When Unshin left for home Renjō purchased his complete equipment. He turned Unshin's room into a studio and spent almost a half year in studying the art. During that time Renjō had but an imperfect knowledge and lacked skill. None of his countrymen would come to be photographed and the few who came were friends of Unshin, who wanted souvenirs. Unshin's return to his country brought much difficulty to Renjō's progress. The stock of mixed chemicals ran out and before long madam Rauda also returned to her country. Not knowing the formulae, Renjō now had to guess at mixing. After leaving Shōya's house, he remained at Tobe, but was so poor he did not have means to build a darkroom. So he made use of a privy. When the landlord complained, he bought a booth (for an open-air stall) and made it into a dark room. He now mixed his chemicals in various proportions and continued his groping, but all ended in failure. To make matters worse the chemicals were gone at the end of a year and a half. All his work was blurred and he had run up a debt of 250 ryō. He lost flesh and his bones protruded; his appearance was pale.

of his friends (a constant
 friends) to whom he was giving
 instruction, to teach him. When the
 King's gunners his constant assistants
 turned living room into a studio and spent a
 great deal of time in the art. During
 that time King had but one imperfect knowledge
 of his country. None of his countrymen would
 come to be photographed and the few who came
 were friends of his, who would not be
 taken to his country house but only
 to his palace. The whole of his
 life was spent in the study of his
 art. He also returned to his country
 knowing no language, King was not to go
 abroad. After leaving his house he
 remained at home, but was so poor that he
 had to leave to build a house. He
 made use of a printing. When the printing was
 finished, he bought a book for an opinion
 of it and made it into a book. When
 King's friends in various provinces
 and continued his printing, but which was
 not to make a book. The printing
 was given at the end of a year and half.
 All his work was done in the printing
 up a debt of 2500. He had lost his
 business and his appearance was poor.

Photography: cont.

(15)

and emaciated. His experiments constantly failed and there appeared no hope of success. His wife begged him to abandon his experiments. Renjō paid no attention. "It is indeed dreadful to abandon the experiment. I will try once more and if I fail to get a vivid picture tomorrow, we will make the moonlight flitting." The following day, when he made two or three exposures and developed them all were as dim as ever. The material left was barely enough to develop two or three exposures. Overcome with sorrow he fell to the floor, too weak to utter a word. Still there was a little of the chemicals left. He took a last exposure: it gave him a clear image and he was beside himself with delight. Immediately taking the photograph with him, he went to friends, borrowed money and purchased chemicals, though at the disadvantage of not knowing their names. He succeeded in getting all. At that time, the chemists had ether, nitrate of silver, etc., etc., but neither Renjō nor the dealer knew if they were used in photography. Renjō had succeeded in learning his art but as at that time people believed that photography was a magician's art and that whoever had his photograph taken thereby shortened his life, no one came. All who would be

Photography: cont.

(16)

taken were Niimi Lord of Igo, Muragaki Lord of Awaji, Ishikawa Lord of Harima, all of whom had been to America. Since there was no imported sensitized paper, they substituted Western paper treated with salt. Later he removed to Noge and opened up a studio. Still later he removed to Bentendōri, but only Westerners came to have pictures made. About this time, learning that the daughter of a friend was about to become a foreigner's concubine, he took pity on her and employed her to take care of customers that came to the studio. Foreigners delighted in securing pictures of this girl, so they gave her two or three dollars a day to have her photographs taken. Shortly after she became seriously ill. Her parents, who at first were delighted at her unusual gains, now complained severely about Renjō's exposing her to the magic art. Renjō had a difficult time in smoothing matters but fortunately the girl recovered and nothing serious resulted from the affair. About this time Renjō was persecuted by ronin a number of times for trying to take landscapes. However, Japanese began to come to be photographed. In Bunkyo 2 (1862) after

taken were Thine last day, Thine last day
 (Loving, Lillian, and of course, all of the
 been to Thine. Since then we have
 remained paper, very substituted Thine paper
 treated with self. Later we moved to
 and moved up a studio. Still later we moved
 to Portland, but only Westerners came to
 our pictures made. About this time, learning
 that the daughter of a friend was about to be
 a foreigner in Europe, he took pity on her and
 employed her to take care of customers that
 came to the studio. Foreigners delighted in
 receiving pictures of this girl, so they gave
 her two or three dollars a day to have snapshots
 - kept taken. Shortly after the business
 - fell ill. Her parents, who at first were delighted
 - in her unusual gains, now complained
 - of about Thine's exposure to the magazine.
 Thine had a difficult time in maintaining
 - this but fortunately the girl recovered and
 - nothing serious resulted from the affair.
 About this time Thine was forced to
 - cover a number of times for trying to take
 - snapshots. However, Japanese business
 - to be photographed. In business 2 (1887) after

Photographs: cont

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the Richardson affair at Namamugi, the samurai of the different lords, having resolved to give up their lives on the battlefield, came to be photographed, the pictures to be souvenirs for parents.

The earliest disciple of Renjō was Yokoyama Matsusaburo of Hakodate. Renjō also taught Yokoyama lithography, which he had learned from Rijin () the brother-in-law of Mrs. Shōya (husband of her younger sister). Others who became full pledged photographers are:

Usui Hidesaburo

Umeda Yasutarō

Suzuki Shinichi

Esaki Riji

Yomi Deishichi

Sakurai Hatsutarō

Shirata Genshō

Nishiyama Reisuke, etc.

Renjō removed to Kōmachi, in Meiji 1 (1868). The wrestlers Kumotatsu, Hishirazu, Ryōgoku, Asahigatake; the actors Kosuke, Taganojo, etc. had their photos taken. In Meiji 2 (1869) with Yokoyama, he spent a half year at Nikkō. After going through many hardships they made photographs of many places and presented a set to Prince Tokugawa. This is the outline of the history of Renjō's house.

Uyeno Hikoma's School. The brief biography printed in Taiyō No. 22 says: Uyeno Hikoma was born ~~August~~ ~~27~~, Tempō 9.8.27 (1838) in Ginyamachi, Nagasaki. His father was Uyeno Shunryō who was known for his knowledge in gunnery, surveying and chemistry. Hikoma was his fourth son. At the age of fifteen he visited Hida, Bungo and entered a school called Tanrōmon, where he studied Chinese Classics for five years. He returned home in Ansei 3 (1856) and studied Dutch books under Namura Kachiuemon, an interpreter of the Dutch language. At the time Dutch army officers, Kattereki and Von Torōen were teaching gunnery at Ōura. Hikoma became one of the students. It happened that Horie Kawajiro, a samurai of the Tsu clan, who had long been a student of chemistry, planned with Nakamura Kisuke, samurai of Daga clan, to establish a chemical experiment station in Omuramachi, Nagasaki (at the site of the present Chamber of Commerce) and hired a Dutch physician, Pompe, to direct their study. Hikoma said to himself, if one wishes to understand gunnery thoroughly he must be conversant with chemistry. He therefore entered the station to attend Pompe's lectures. One day, while there, Hikoma came upon a description of photography in a book he was reading. After much difficulty Horie

Photography: cont.

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and Hikoma made the chemicals and appropriating a lens from a binocular rigged up an apparatus and experimented. A French photographer, Roskie, in the meantime came to Nagasaki and they gained much by establishing friendship with him. During this time Horie regretted that there were no suitable chemicals or apparatus; therefore he secured permission of his Lord to procure a complete outfit from France, through Bédouin, a Dutchman at Deshima. Before long, in Bunkyo 1.3 (1861) Horie was ordered by his Lord to return to Yedo. Hikoma accompanied him and both were at the Tōdō yashiki. The Lord was greatly pleased and praised the art of photography, and it was his habit to have photographs made of the Lords and the direct feudatories of the Shōgun, on their visits to the inner palace. Hikoma left the Tōdō yashiki in Bunkyo 2 (1862) and returned to Nagasaki. While studying chemistry he made it his hobby to go around making photographs of scenery. Meantime his name became known and many Dutchmen and Chinese came to him to have their picture taken. At last, at the urging of his friends, he fitted up a room in his house and started a photograph business. This was in Bunkyo 2.11 (1862). However, the belief that a photograph shortened the life and caused

Photography: cont.

(20)

illness was so strong that few Japanese came to be photographed. So, contrary to the modern practice, the photographer had to pay a fee and bow his head low in order to get a Japanese subject. The photographer was able to balance his account only because he had a large demand from Dutch and Chinese. After the Meiji Restoration photographs were widely used and it is Komai's skill matured. In Meiji 7 (1874) he took a photograph of the transit of Venus, in Meiji 10 (1877) he made battle scenes. He showed merit in his scientific knowledge and matters relating to the war.

Photographs of Early Meiji. The commonly known likeness of the Emperor Meiji was painted by an Italian name Kyocone, who was employed by the department of paper money, at the request of a high official in the Imperial Household Department, after having peered at His Majesty when he was in the Imperial Garden or at his studies. It was not a photograph. The picture resembled H. I. M. gallant form closely and people marvelled at the artist's skill. There was no one who was not moved by it. A real photograph of H. M. was made in Meiji 5 (1872) when Uchida Kyūichirō photographed him at his request in two different styles of head-dress. There is another by the same photographer taken later, in military uniform, and

It was not so long that the first of these
photographs, as they were called, were
made. In fact, the first was made in 1826
by Nicéphore Niépce, a Frenchman, who
was able to take a picture of his own
room in Paris. This was done by means
of a camera which he had made himself.
The picture was very dark and the
light was very weak, but it was the
first. In 1839, another Frenchman, Louis
J. M. Niepce, made a picture of the
view from his window. This was also
the first. In 1840, a third Frenchman,
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Photography: cont.

(21)

one taken by Ogawa Shinichi at the request of the Army Headquarters on the occasion of the triumphal review in Meiji 38 (1905) representing H. I. M. in a carriage, reviewing the troops. This makes but four in all.

When Uchida was asked the first time to take a photograph of His Majesty, he went around behind him to arrange the pose and proceeded to move His Majesty's head with his hand, upon which the attendants were terrified and criticised him for his impropriety and were about to punish him severely. However His Majesty smiling said: "No. No. When I am being photographed even my person is in his hands, so it is best to let him do as he pleases. Do not interfere." This story was told to Otouki Shuji by Kyūichū.

—Brief Biography of Uchida.

Early Photographers. From the passage: "In the days of Keiō (1865-1867) the photographers had glass roofs" — Kinsei Chinkei Kurabe (matching modern novelties) published Meiji 9 (1876) — it appears that there had been photographers before Meiji. Scattered references:

"Suzugawa Engaburo and his father Kakeijō; a living likeness, a living likeness! Actors must also copy as well as this." — Shashinkyō.

Photography: cont.

(22)

This performance "Kikubatake no Keshiki" (Scenery of the chrysanthemum bed) came out well and clearly.

Budai Ugachi (Searching the stage) in Meiji 2 (1869) speaks of the commonness of photography.

The following several persons appear in the two sheets entitled Autumn and Winter in Tokyo Show.

• sensei Komeigata Hitori Annai (Guide to the celebrities of Tokyo) of Meiji 3 (1870).

Autumn plate (or print). Uchida Kyuichi
Asakusa Daichi
Yokoyama Matsusaburo
Ikenokata.

Winter plate (or print). Umorebashi Renji
Shinmeista Sai
Magaki Yasuhiro
Moto-Osaka-cho.

These are the early Meiji photographers. Again, three appears in Komei Dampuku Tsue (Paris celebrities) in Meiji 5 (1872). Yokoyama Matsusaburo

Ikenokata
Shimizu Tokoku
Tori nichome.
Uchida Kyuichi
Daideichi.

Again: in Danto Miyage (Three capitals Miyage) Meiji 8-10 (1876) the following appears:

Photography: cont.

(23)

"As for photographers, they are Yokoyama, Tokoku, ---
These several persons were undoubtedly the leading photo-
graphers of early Meiji.

In Chinese Classic Poems:

Men and women photographed - close likenesses. On
glass or paper as preferred. Many are the studios
in the city.

Photo studios: Chikuren-shi

"People live their span of life with their image."

Photographer Najoji:

he seizes many people and eats them. (Kyōka)

Prevalence of photograph shops.

"Photograph agencies (distributing stores) became
prevalent from Meiji 7 (1874). — Chinkai Kurabe

"From Meiji 6 or 7 stores selling photographs of scenery,
buildings, geisha, and actors appeared and are in-
creasing". — Bukonenpyō (Bukō Annals).

This is something like our modern picture post-
card shops. They did not have a studio but only
sold photographs, paper prints.

The oiran even spread their trade in the photo shops.
— Kyōka.

[Chinese Poem].

The front of a shop of the famous places of the province,
Multitudes are those who stop and look.
A fresh student tips his purse, buys a card with a
beauty's face. — *ginsetsu-ido*.

Ishii Kendo:

[Chinese Room]

The front of a shop of the former place of the province.
 In the middle are some who are sitting and some
 a few others who are standing, but all are in a
 beautiful place. — Chinese Room.
 Chinese Room:

Photography:

The only other civilian on board the flagship was Felix Beato, the well-known photographer, who, making his first start in life with a camera in the Crimean war, had also accompanied the Anglo-French expedition to North China in 1839, and had subsequently settled in Japan, where his social qualities had gained him many friends.

Saton: Diplomat. p. 102.

F HISTORY OF SHORT-HORN CATTLE

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