Women as Subject:

But one curious, and, as far as the author knows, unique custom, prevailed in this pictorial worship of women. The artists had a fancy—Grant—approved, and not without a dash of irony one would suspect—representing all sorts of sympathies, scenes of daily life, heroes of history and legend, and even deities, by women generally of the two above-named classes. Thus, we have already noticed a representation of the craft of colour-printing itself of this kind; the cultiva-
tion of the sake worm is another favoured subject in which the persons engaged are by no means peasants; the old-time processions of the nobles with their attendants, banner-bearers, and awadshemen, from the theme of one of the best of five and three-sheet prints by Utagawa; but there is never a man among them; the Chinese sages, the
10 Chinese heroes, the famous classical Poets, the gods of Good Fortune, and other deities, all are given forms in the guise of beautiful women. And common landscape, such series as the Stations of the Tezû, are similarly suggested, by some allusion to the age to the European to detect, of which the outward

* Strang: Glimpses. p. 135

* Utamaro, also Kunisada. p. 123.

* Katsai Yosan. p. 117.
Introduction of new publication: Hiroshige,
by Kinnen Shibata.

It is a shame, if a Japanese does not know the Ukiyoe
by Hiroshige. Of course many foreigners know them well.
Many Japanese talk of Hiroshige, but know nothing of
him. He developed his particular style of landscape art
at the end of the Ukiyoe period of Edo. The author of this
book is a famous student of Hiroshige. He describes
Hiroshige's character completely through
64 pictures. Price 7s. - Alps Co., Moto-cho,
Kurashika.
Ukiyo-e: Contents.
Vol. III. No. 1.

The change of purple in color prints, Onaga, Nakasone 2
On the early picture-books of monochrome, Tsuda, Nishida 17
Originator of five-color prints, and the hero-indigo, Onagasshyo color-prints, (2) Nagami, Taketaro 30
On the Edo Kamuro of Yokohama, Okamoto, Kido 31
Story of the teachers of the On Utagawa’s name, Otaka, Demotsuke 34
Soga Kyogen of Yedo, Akuni, Bantaro 35
The problem of beni-e (Tomita, Tanaka), Nakata, Katsumaro 39
On Genji, Inoue, Mutaro 45
Books on Ukiyo-e (3)
Questions and Answers.
Introduction of articles on Ukiyo-e 57
Correspondence 56
Illustrations:
Danjo no in the Fan-cells, Torii Kiyomasa 51
Nagasaki print, Kitagawa, Goyo 54
Nagasaki print, Toyokuni III 55
Yamamura, Koza 57
Okuyama, Kiroko 63
Scenery of Holland, Arne, The Grimyage 67
Snow sceene of Rokujo 68
Cover, “Vinayaka” 69
Back, Sarasvati 70
Ukejocshikai.

**Purpose:** to spread interest in ukiege.

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

**Members:** Any subscriber to magazine may be member.

**Publishers:**
- Tanaka Kin'ei
- Hagami Tomitaro
- Inose Nisae
- Omagari Kuson
- Yamamoto Koko
- Kojima Usei
- Shichimoe Kichigo

**Office:** 1470 Sugamoshita Ed. Omagari Kuson.
Professor: E. Ross
Objective: To produce meaningful and marketable products.

Please see attached memo for more information.

Department: Marketing

Assistant: James

Preparation: Complete

Office: 3rd floor Damascus to prepare memo.
Memo: Ukimizuki

Walpole: Dozan

The great wave of Mount Fuji (in background) are of the 60


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

100 of Mt. Fuji. p. 53.

Kijinaga: Gunkanmoni triptych. pp. 58-59. Fuji

Shinkusa: Kaminarono. Fuji summit. p. 68

Kusumi. Fuji. p. 75. #205-206

Also note Risokaido series.


Ichigusa

Kunitse. p. 70

Kusumi. 71

Shibata Zeshin. Note p. 84
Memo: Color prints

Hokusai: 1760-1849

203. Little Tokaido. Complete set of the 56 stations in fine condition and good color; each 4 3/4 x 6 3/4 in. mounted on 19 sheets. Signed.

204. Small Tokaido; first edition. Signed Fujirawa, Chirine, Mitsuaka, etc. 36 prints on 12 sheets, fine color and condition.

Welsh Galleries; Sept. 28, 1923.
Kuniyoshi Tokaido series of twelve prints, rare and beautiful; price £250. Tray-stands of 53 stations £10, initial and £15. Two little sets of Sodenobu, mounted one by one in a tall volume; copy of pine and temple of Kuniyoshi but signed by Sodenobu; he had a similar set, but mounted from a page. A Tokaido series by Shigenobu, which it seems is another name for Kuniyoshi II. A set of Tokaido by Kuniyoshi

bigger in smaller size, not all signed, but there is no question and the signature occurs in the series. He declared that Utashige was Kuniyoshi, but finally admitted that he usually wrote Utashige Tokaido and that perhaps in his time the name alone means Kuniyoshi II. The prices on these things were: Kuniyoshi 250; Tray-stands 10; Shigenobu 15; Kuniyoshi (small) 25; Sodenobu (£20k) 25. Is this last the artist of the part set of small Tokaido of two years ago?


Reproductions of old prints very well made; reproductions in half-size of original of Kuniyoshi's first series; mounted upon coral folding strips with wooden end, in two volumes.

p. 57.

Matsuzke had a real first edition of Kuniyoshi's Tokaido, which he said he had made but did not wish to sell me. One he offered me was a large lot of the first two hundred with perhaps four or five others, but none original plate but perhaps replacements, while showing more use than the others, all are bright and sharp, uniformly aged, and a real series, origin-
ally mounted. I took it—also the Matsuzke Kuniyoshi Tokaido— to be paid for in may or sooner. I brought the Atago Celebration or Tokyoprice...
Chiba presented me a book of prints by Yoshitsuki, Meiji 22
Thirty-two manners of beautiful women 1917. #11. p.25

Osakuraya. Second Kunihiyo
2) yellow, bordered 53 (55) Tokaido: moderate. 7-
1) kurouma triptych made by him over the Tokaido
soon after Kureuma introduced: fine. 15-

P.46
nichikyū: cast.

A sculpture by Gennyo representing a rooster jinnee for 48. ¥1, ministering.

A fanprint by Hiroshige - an 47.00. It is a pillar on which are pasted various nozakura. One from its position and prominence in life is probably Hiroshige's. It has the diamond seal and the word - and Utashige. "Utashige = Kiyoshi." Shows the book Kizaka monochidori, in which perhaps a hundred persons are represented. I each a page is given.

A painting of six Kizaka and the portrait and name of the poet. One page is given to Hiroshige, whose portrait is a view from the back: the name is Takaido Utashige. The fact that he here calls himself Utashige, while on the fan the name occurs with the diamond seal makes the argument.

Takaido display lesson:

a) Square size: by Daitōya.
b) Half size: I think ugly. by Tenkaya.
c) Tall figures in loose half, station, landscape above by K. alone.

The figure here is best compared with Hiroshige [Kiyoshi].

e) Suits and in demand: horizonta, pull size. Name from the square tachibana of the title.


f) Ryodo shiringo doke. Takaido + Kishihado.
g) Takaido gojusan-e. Etsuji, vertical; yellowbody background. ("Reischio")
h) A second later Takaido series. There is also third.

1917, 7°, pp. 32-34.

One per famous composer; also the famous one by Ema; also a list of prints of children at play. 11, p. 14.

These prove interesting - really political caricatures of the time struggle between Shogun and Emperor. Notes made with Aungstiake's help.
Hiroshige: One print by the first (Mikiya i, okk ii?) has an historical interest, for it is a memorial of the famous visit of Commodore Perry and his squadron of the United States Navy to Japan in 1853. It is a view of Uraga Bay and in the foreground is one of the boats of the fleet flying the American flag, on which the stars are blue.

*Strange: Coloured Prints*, p. 103.
Yoshifuji:
(Nishimura Fujitaro) was a designer of military scenes and battle pieces. He also made prints for doll's dresses, and so gained the nickname Te-asobi (toy).

= ichibosai and Itto no sai.

Stranger: Colour Prints. p. 86.

See Katatori's reproductions.
(Continued on next page)
Another pupil was Kunichika (Arakawa, Yashachi), who made the last portrait of his master, from which we learn that he was twenty-nine years of age in the year 1864. He must have lived for a considerable time after that date, and his output was large. p.85

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

=Sachiyosai, Karaseha, Osai, Kusakuro, Toyo-
.bara, Ikkeisai.

Strange: Colour Prints

Yõsui Chikanobu, a pupil of Kunichika, was alive and still at work in 1902. Only a few of his early prints are in the Museum. In the present time he has to some extent adopted the manner of Utamaro, Chikamaru and Chikashige and probably pupils of Kunichika.

(Not Chikamaru = Kiyosai, a very different matter)
Crude and grubby colporteur

by Macaupi Kando

Okula, mayi 2577

Communal purification at kyato

Beginning at TDP, right, yellow bowstring

mushin of kashimo Terno

Priest on horse, always carrying gong, cups, and 

coop with acres articles on cart.

Tea milked in Ashikun

would like items in

unarmed

and

maps.

brows ride; in bone.

drama

audience, drumming

bass drum, drum

spent green; in bone.

For life, we're

trading for dumpling.

Sunny, sunny

July, July

Trinity.
Comprehensive Radiographic Assessment

Communication with Dental Hygienist

Assessment of Left Upper Pulmonary Apex

Impression of Mandible

Impression of Maxilla

Cephalometric Analysis

Detailed Anatomical Considerations

Pre-operative Planning

Pre-operative Assessments

Patient Consent

Surgical Planning

Operative Note

Final Report (to follow)
Crude and gaudy color print:
by Yoshimoto:

Minamoto Yoshitane
Shinsen Gurei
Akechi Mitsuhide
Fukushina Shimatsu
Dakuma Genkan
Kanbara Hideyoshi

Shibata Katsurie
Kato Daisuke

Shiiten Tajima no kanie
Kataji-su Sukesuke
Kato Kiyomasa
Watanabe Tsuna.

Perhaps about Meiji 25. From Tsukumo
Hiroshige II:


Family name: Suzuki. Known as Utagawa. Common personal name: Shinsui. First professional name was Shigemasa; style: Shinsui. Later he married his master's daughter. After the death of his master, he assumed the style: Shinsui Shigemasa. For some reason, he left the Utagawa family in Keio (1868) and changed his professional name to Kiiada, Kiseki. At one time, in Yokohama, he made the labels for tea cases for export. The subjects of his prints were usually scenery, birds, and flowers. His Akasaka Kiribatake, Cave of the Meisho Yedo Hyakkei and the upright series, "Hakkei Shimunidagawa" are among his masterpieces. After leaving his master's house, he resided in Tateyama-chō, Shimbashi, and went under the surname: Morita.

Disciple of Hiroshige: period: Kōka-Keio.
Hiroshige III.

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

Professional lineage: disciple of Hiroshige; period of production

Bunkieii to Meiji end (1864 - 1912). Of Ando family, originally of Goto family, called Magawa. There are two accounts of his life. I. According to Meijijiga Ryakuden (An autobiography of

Meiji painters) by Watanabe Shobai: His name is Tokubei, stylized Dokugurei; born Koka 2. 12 (1845). Father was Joto Bunki.

A disciple of Hiroshige I. II. Article by Aiken-sei in No.

699 of Nikkō oyakata Nakajima (mag): born in Fukuwara in

Tempo 13 (1842): because year of the ninth element and the tiger, called, Torakichi. His father was a ship carpenter, adopted by Momogawa, a restaurant-keeper in Weygo-

shoji. When he was sixteen or seventeen years old (Ansei

4 or 5 (1857-1858) he left his parents. Moreover, it is said that he was first named Obigetsu, changing to Obigemasa. It is curious there should be such a
difference in the two names. However, if we judge from his last words: "The sagas that travel faster than your eyes can travel is the 53 stations that passed before my eyes." If you take this and calculate back, Tempo

13 is reached.

He decreased his master, when his
colleagues Hiroshige II (Katsushika), left the Ando

townhouse and assumed the calling name, Tokubei, of

Hiroshige I and also the style Dokugurei, and called

himself Hiroshige II, really Hiroshige III. Sparsely he used the seal Shitsugei. His residences were No. 4 Onotokos-

jiyacho, Nakahashi, No. 3 Yumicho, Kiyotaki, Minami-

Kooyamachi, Posthumous name, Konjuzan Kigai-Rinai. His

Book of Tozoku, Kita matsuyama-chō, Yokohama. Many of

his pictures are of interest in study of Meiji culture.
لا يمكنني قراءة النص العربي في الصورة.
Kuniaki

Disciple of Toyokuni III. Productive period: Kōka–Meiji (1844–1867). He called himself Hagiwara. He was the first son of Ninomiya Takumabumi, a foot soldier of the 14th troop, and elder brother of Kuniaki II.

Kuniaki II

b. Tempo 6.10. (1835); d. Meiji 24.7.29 (1893) aged 58 yrs.

Professional lineage: Toyokuni III. Productive period: Kōka–Meiji. He called himself Hagiwara. Of the Ninomiya family, but adopted into Kaichiya to carry on the name. Younger brother of Kuniaki I and was called Anjiro; styled himself Ichikōsai or Kōsai. He studied under Toyokuni from Kōka 4 (1847). At first he lived in Chitose-machi, Hokō, but removed to 2-chome, Yokosanichō. He was fond of wrestling and drew many pictures of wrestling.
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Kunichisa:
Disciple of Toyoharu. Period of production Kyowa-Bunka (1801-1817). Called himself an Utagawa. A senior disciple of Toyoharu. Excellent pieces of beauty, etc.

Kunichisa II:
6. Tempo 3 (1872), d. Meiji 24.2.5 (1891), aged 60 yrs.
Disciple of Kunimine. Period of production Kaei-Meiji (1865-1912). Calls himself an Utagawa of Katsuda family; commonly called Hisatomo. His style was Yosai Ichimura, Ritchō, etc. Adopted into his master's family and married his daughter, Sakae. Thus he succeeded his master and lived in Yanagi-jima. Buried at Kōmyōji, Kameido. Both Toyoharu and Kunimine are his sons.
Kunimaro:

Disciple of Tajomaru. Called himself a Kusamura (or Do). Some good pieces by him.

Kunimaro:

Disciple of Tajomaru III. Period of production: Meiji (1868-1912). Called himself an Utagawa. Of the Kikugoshi family; commonly called Kikutarō. He styled himself Ichienhai. His haiku name is Kikuō. There are evidences that he was a disciple of Tajomaru IV.

Kunimaro II:

Disciple of Kunimaro I. Period of production: Meiji. Called himself an Utagawa. Of Yokoyama family; known popularly as Kinji. He went under the style of Ichienhai, Kiku, etc.
Kunitine:
Disciple of Toyokuni III. Period of production: Kōka-Ansei.
Called himself o Waga awa. An Ota family: commonly called Kinjirō. He styled himself Shi kyūsai or Yūsai.
At first went under the name of Dadashiō, but when his master Kuni sa da i became successor of Toyokuni
he changed his name to Kunitine. Such a practice was common among his colleagues. He lived at Kamido.
See Dadashiō. Dadashiō, disciple of Kuni sa da i. Period
of production: Bunsen-Tempō (1818-1842). Called himself an
Waga awa. Style: Gocho, Shinsadai, Sakurushi, etc. Later changed his name to Kunitine.

Kunitine II:
Disciple of Toyokuni. Period: Kōka-Meiji. Called himself
Waga awa. Style: Shi kyūsai, Shi kyū s ai. At first known
title: Kunitine II: a recommendation of his
master Toyokuni changed to Kunitine II. Many prints
under title Famous Places of Tokyo were by him. Among
by him is still at Asakusa Temple, with portrait of Jimme,
the Kiyagō, entering the with Wingō, grave at Hirozai,
Kameido.

Kunitine III:
Disciple of Toyokuni III. Later studied under Kunichika.
Period: Bun kyū-Meiji. An Waga awa. Later called
himself a Toyohara. Of Oka da family: Known as
Toshirō. Styled himself Shi kyū s ai. Lived at Reiga-
jima.
Sunsóke Sanjúrokkasen (Collection of 36 flowers - i.e. beauties).
Lower two-thirds New Year scene - woman with nagoya, girl bowing tall. Kenichika.
I. Manbei Bunke. Kyógo (comic). Otochidama ni newarigijô for

Moratta itone wa medatako Kashiku
which I translated as "medatako-fletchers". Your truly

II. Taka wa maru matsu no nubori no haru
Kureba ima koto o tiko no iro masu nari keri
Even the evergreen pines will be blushing when spring comes. - Minamoto Muneki Asan

III. Hirode matsu kawaya koseme no hori kare
Outdoors! The narrow eyes and handball await the rising sun. - Manbei

Error in copying. Should be III. II I, and the general title is with III.
Current Literature:

...and (although this is nothing new elsewhere) we have been offered a fairly large number of books dealing with military operations in a war against an imaginary enemy country. By this I mean the books which the masses in Japan in 1932 are thinking about now.

Chiba Kameo, Jap. T. T. p. 3.

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

As a novel that treats of the race consciousness of Japan, Yake Mai (Just Before Dawn) by Tadahiro Shimazeki may be mentioned. The book is beginning to attract some attention among the reading public.
Kappa

Rokusuke was a rustic but tall strong man. He lived in a village near a river. He supported himself by working on a large farm. One day he heard there was a kappa wrestling in a neighboring village. He went there to see it. He found a gathering of kappa, all of whom wrestled in accordance with the rules of the sport. Rokusuke secretly learned his own fortune and later admired him. He became a follower of Kato Kiyomasa, calling himself Kida Yamahachi and the fame of his courage spread even to Korea.

Omori Hikochichi Toramasa: was a follower of Ashikaga Takauji and a brave man. When Takauji was defeated and routed by Mutsu and Kusunokake, Hikochichi followed his master into the mountain and was lost. He took pity on a beautiful woman who was suffering and carried her on his back. As they went, a storm arose—thunder crashed and lightning flashed and the earth was torn. Beauty became a hateful demon and tried to destroy him. But the matchless Hiko-chichi was not disturbed and after a short struggle conquered.


(Meiji 13.)
Kappa-ko: cont.

I learned from the Orijuchi-sensei’s broadcasting that a copy of Kappa Emi-kitā is kept by Mr. Nokori Seishichi, the swimming instructor of the Peard School. Besides this there is a broadsheet Kikō Shikishimi no zu (= Twelve varieties of the water-tiger), printed during the Tokugawa. This was inspected by (Kōsetsu) Sakamoto-sensei, condensed by Jūtetsu-sensei and published by a Kyoto book-dealer named Kayashi Keibunbo (= Kantei). This is a grotesque piece and has a kappa from each district, accompanied by explanations. When one sees this, he begins to see something of the true nature of kappa and reaches the conclusion that kappa is not altogether an imaginary creature. Some day an explanation will be given of kappa from a scientific study of folklore and tradition by some such person as Orijuchi-sensei. At all events, kappa is an interesting creature. My store, which is much like the wind of the kappa, ends here.

Kappa no te, the backwind of the kappa – an easy matter, or nothing

Even the great beast called kappa is but a sorry fellow compared with me, the demon.

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

Since I am on a journey,
I shall leave behind me the kappa screen which I, the demon, have painted.

At first we might expect, on account of the figure, that there would be no kappa toys. I have collected three varieties. One of them is a dekkoro (neck-doll) a local toy of Shizugashiki, which delights me, a native of Shizugashiki. I am informed that there is a picture of kappa carrying a banner as an advertisement of a medicine in the Osaka district but regret that I have not seen it. It seems, however, that we may find everywhere the advertisement of a remedy for cuts, which has the words:

Secret transmission by the kappa.

At a certain temple in Isuzu province there is a kappa tear-castor, which when the lid is removed gives out a strange sound [said to be made] by a kappa. Sately since the master of the temple fills it the tea he uses it regularly to hear the murmurs just by the removal of the cover, but if he takes out a little of the balance of tea time and keeps listening he will eventually hear it. This should be a good subject for cartoonists.
I am writing to express my thoughts on the recent developments in our company. It seems that our current strategy is not yielding the desired results. I believe we need to re-evaluate our approach and consider alternative strategies.

Our current focus on cost-cutting may be hindering our ability to innovate and remain competitive. We should consider investing in new technologies and processes that can improve efficiency and productivity.

In addition, we need to improve communication within the organization. The current structure is not supportive of quick decision-making and collaboration. We should consider restructuring our departments to facilitate better teamwork and information flow.

I also believe we should explore new markets. By expanding our reach, we can tap into new customer segments and increase our revenue streams.

I hope you consider these suggestions and take them into account. I am confident that with a fresh perspective, we can achieve our goals and continue to grow our company.

Sincerely,
[Your Name]
Kappa-co: cont.

Kappa and study it from the standpoint of folklore and ethnology, etc., we might discover the basis for this strange creature." Several days later

Mr. Onguchi nobu broadcasted on the Kappa Tra-
dition as one of the folk-traditions of the world.

In fact, since I have been invited by the master of
Shōshō, I have been planning to prepare a fro-
tique article, but since an account of Kappa
by Hiroko Reiji appeared in July's Bungei
Shōshō and another Kappa story was printed in the
mid-August issue of the Sunday Mainichi by
Shôto Bunshirô, besides the article and various
pictures by the afore-mentioned Onguchi Sensei
(In Radio News and the radio sections of the news-
papers of the day of his broadcast) I do not feel in
clined to repeat what they have said under a
different title. So I shall give a rambling account
of Kappa somewhat different from what has been
published. Among novels concerning Kappa we
have Kappa Schiidai Shôshô (Life of the Kappa),
Nenashi-gura (rootless grass, a story without formola)
of the Tokugawa period. Among films is Kappa
Kaidoki (Account of the strange deeds of Kappa).

Mr. Akutagawa delighted in painting pictures of
Kappa so much so that it is impossible for me to
think of him without Kappa and there is at Mr. Yo-
shii Shami's, the following lines which are attri-
buted to him:
my house in Shizuoka to which I had moved the company after we had made the ascent of Mt. Fuji from Otsukinoishi and descended by way of Omii-yaguchi. I then decided to study kappa. The great earthquake happened almost immediately thereafter, but I have continued my study of kappa to the exclusion of all others. The literature of kappa may be cited as follows:

Yamato-kunō, Hachōshōkukan, Honso-buden, Nisian-kuden, Sangi-gru, Zenmen-richtan, Saigyōgusa, and verses of others, Danjo Kinden—this recently published by Yamagita Kunio is a valuable item in the study of kappa. My friend, Mr. Motodagama Keiden has also a work on kappa. Since the form of kappa is curious we do not find it in paintings and sculptures, but in cartoons we find him seeking the ames of children, a most peculiar custom. Perhaps because this is a time of talked about, we find kappa becoming popular and there is much made of it. The other day a reporter of the Shizuoka branch office of a Doppō paper visited me and wanted me to write several articles upon kappa in conjunction with other writers. I was asked to write from the viewpoint of Okuni. I wrote in conversational style. If we were to collect all the literature of the tradition...
Kappa-ko: (= Study of Kappa).

When you look at Ryōgoku no Yuza-kei (Excursion showers at Ryōgoku) in Yedo Meisho Dōke Zenshi
by Hirokage you find that it represents the
Thunder that fell at the Sumida-gawa, who angry
is being sought by a kappa, which has caught him
by his foot. The picture is amusing and arouses
interest. Modern science does not recognize
a Thunder god with drums on his back and a Tiger
skin cloak between his legs nor a strange
kappa with a dish on his head, but our ancestors
believed in them and have transmitted the tradi-
tion to us. The stories are still told to us. It is not
proper to deny the existence of Thunder god and
kappa just because science does not confirm
their existence.

I got my first impulse
to study this grotesque creature called Kappa
in the Summer of Tenshō 12, on the occasion of
my ascent of Mount Fuji in company with Shi-
oda Harushiki, Doyaba Deka, Tanukimo Dōkotsu,
and Ōtsu Chōjo, etc., when our conversation drifted
from the term Kappa, as applied to a skillful swimmer
in Japan, to the place of the cucumbers in the Kappa
legend, while we washed off the beads of perspiration
and wetted by the waters of Ejiri, on our way to
Shinaguj i Genda, from Shōtei Kinsui-denki.

We recall that there are two generations by this name. The first was probably of Genroku period (1688-1703). There is however no detailed information regarding him. The second is the famous Shinaguj i, who belongs to Onmyōji (1772-1780) and Meire (1764-1771). He was extremely strong and a skilled wrestler and his fame was great. It is said that he easily overpowered a kappa, whose strength is said to be no match for men—being able to lift one thousand pounds. The question remained however whether this was not a mere exaggeration.

Kazusa, one of the sixty-odd Provinces of Japan.

Upper picture by Kunimasa.
Main picture by Toyokuni.

(Waka-n).

The hero has seized the kappa by his head-water spot.
The Tokaido: cant

Une troisième série d'un petit format carré et ou yédo et Kioto furent des diphtysques. Coloriage d'une publication à bon marché.

Une quatrième série m. 12 et halteurs. De beaux dessins anatomiqnes.

Une cinquième série de format m. 12, tirée en souvinimos, et qui a paru seulement en 1801. Dans cette série il y a sept planches en format double, et en largeur. Série d'une grande finesse dans le trait et d'une remarquable douceur de couleurs. Deux planches char- manantes : une femme se coiffant accroupie à terre, et tenant d'une main derrière elle sa natte, qu'elle peigne de la main, tout en se regardant dans un miroir ; et une femme faisant du filet, qui se retournou dans sa marche vers un petit enfant se trainant derrière elle, attaché par une corde à sa poêle.

de Goncourt: Hokusai: p. 47

Moronobe
Hokusai
Toyohiro
Hiroshige
masayoshi Kitao and Shunsan
Nakajin (Chōbei) Kyoake Tokaido

Kunisada
Toyokuni

Kuniyoshi
Hiroshige's Monument: Mukojima

Shigemasa published a print of it with the following:

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

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

Respectfully expressed by Yunsai Hiroshige.
Portraits of Hiroshige:

The Victoria and Albert Museum has an impression of this print (Shigenobu's copy of Akiha monument), as well as a proof of an early state completed with the drawing in red. The portrait by Shigenobu, signing himself as stated, was copied from Kunisada's memorial portrait; and another portrait, carved in wood, is reproduced by the same author.

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

The face of a man who had lived well and enjoyed the adventure.

Strange: Hiroshige. 1867.
On Toyokuni (Kunisada) portrait of Hiroshige:

Ryusai Hiroshige is a distinguished follower of Toyohara, who was a follower of Taishuza, the founder of the Utagawa School. At the present time, Hiroshige, Toyokuni (Kunisada), and Kunisada are considered the three great masters of Ukiyo-e—no others equal them. Hiroshige was especially noted for landscape. In the Amei period (1854-1859) he published the "Yedo Hikioki," which vividly present the scenery of Edo to the multitude of admirers. About this time also appeared a magazine entitled "Kokkei Kotobusho Zuiheki" published monthly, with illustrations by Hiroshige and displaying his wonderful skill with the brush to the admiration of the world. He passed away to the world beyond on the 6th day of the 9th month of this year, at the ripe age of 62. He left behind a farewell sonnet: "Azumae no jude wo noroshiita tabi-nara sora; Nishi no Mienji no hatakoro wo mimin."

This written by Tenmei Rōjin.

The Eastern City I leave.

And, without a brush, to see new scenes,

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

Strange: Hiroshige. p. 17.
Nosaka Series: Hiroshige

Mr. Stapp has described, in a recent number of The Far East, a class of prints of the Tokaido which have considerable personal interest; these are small, 5½ by 3½ inches only, in size, and each has a design by Hiroshige, with a little landscape in a fan-shaped compartment, appropriate emblems of the various stations, etc. They were made as cards, the cards used by pilgrims to be offered to some part of the temple visited by them, and it appears that Hiroshige himself—an inveterate wanderer—belonged to a "Pilgrim's Club," the Hakka Ka Kai, in a roll of members, which is his mon de plume as a poet, Shohin'ya Utagawa Hiroshige. The prints are of the date 1841; and it is curious to observe that each has an advertisement "Sen'yo Ki" of a "Fairy Perfume" sold by a well-known dealer, Sakanote, who seems also to have belonged to the club. The same advertisement has been noted on other Tokaido prints; so it may be assumed that Hiroshige was not averse to a commercial transaction of a sort with which we are familiar, though not desiring these were prints made for special occasions and are therefore noted here.

Strange; Hiroshige; p. 103
Tosaide Series: Kinoshige — cont.

On collaboration:

Tosaide Gōjūsan Seni Kodogaya. With Kuniyada and Kuniyoshi. Harasen. Ōban Tateya. 57


Strange: Kinoshige. p. 53.
The Tokaido:
The illustration of the subject was not confined to woodcuts. It is of not too rare occurrence on inro, those charming little lacquer medicine-cases which make so strong an appeal to the collector; and examples exist of the whole fifty-three stages being symbolically illustrated on the surface of a small cylinder, as a rule not exceeding four inches in height. Strange: Hirshige. p. 46.

Hokusai. Dei il faut énumérer les séries de Tokaido, la route principale reliant Yedo à Kioto, et qui traverse les villes servant de stations. De là le nom des 53 stations qui ajoutant celles de Yedo et de Kioto, forment une suite de 55 Points. On compte cinq séries, car cette route de Tokaido a été un des sujets préférés par le pinceau d'Hokusai, qui d'après Komatsu, en aurait des dizaines, quatrième, avant 1808.
Une première série est de format m.4, en largeur avec un médaillon de petits croquis fous spirituels.
Une deuxième série également de format m.4 en largeur, tirée sur le papier des sourimono, et où, comme Koji, donne le bâton. Une jolie impression: un enfant faisant du trapèze à la branche d'une amère.
برخی از اطلاعاتی که در این متن ذکر شده‌اند، به طور کلی مربوط به امور حوزه علمیه می‌باشد. در این متن، به بررسی و تحلیل نتایج یک اکتشافاتی می‌پرداخته که در زمینه علمی و فنی بوده‌اند. ضمناً، بررسی و تحلیل این اکتشافات به دلیل مشابهت و شباهت در نحوه متین و کاهش پنج‌تایی میانگین می‌باشد.
Hokusai and Hiroshige landscape:

There is no echo of Hokusai in Hiroshige’s Tokaido.

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

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


*Tokaido Gojusan Tougi. Sanshi. Chuban Yokoye.* The 53


*Tokaido Gojusan Tougi. Tuntaya. Chuban Yokoye.* 54

*Gojusan Tougi. Muraike. Chuban Tateye.* 56

*Tokaido. Marusen. Haishi. Tokaido. Ōban Yokoye.* 58

*Tokaido. Hayashi. Ōban Yokoye.* 6 known


*Tokaido Gojusan Tougi. Meisho. Dōyū. Tuntaya.* 1855; Ōban Tateye. 55

*Tokaido Harimaze. Dōyū. Itasen. Ōban Tateye.* 12

*Tokaido Harimaze. Dōyū. Beni. Ōban Tateye.* 14


*Tokaido Gojusan Tougi. Yesaki (yellow). Small Ōban Yokoye*


*Tokaido. Aritaya. Ōban Yokoye.* 14 sheets of 4 each.

*Tokaido. Yamado.* 7 or 8 each


Known as Jimbata (Enamored) series.
Hiroshige: In possession. Comments.
Kyoka Chuban Series.

mitake?
shiomizaka = shirasuka?
tokukawa omitted?
sakanoshita = iudesu tegama.
[Handwritten text unclear.]

[Signature or initials: J.E.]

[Date: 8/6/53]

[Further comments or notes: cursory}

[Additional remarks: illegible]
Kirosige: The Man.

We can read the man's character very plainly from these casual but intimate settings, and the present writer sees therein much that is reflected in his work. He presents himself as a friendly, sociable soul, fond of good company and good food and drink, and apt to resent failure in these important matters. His outlook on life is simple and direct; his appreciation of the beauties of nature, expressive, and not without the humility of an artist who knows his limitations ("the view is exquisite, beyond capability of describing with the brush"). When work is to be done, it is done through without delay, and when on the road he lost no time. He had a keen instinct for a story; and, at appropriate moments, one of those little poems in which his class indulged, is easily forthcoming.

His tastes and accomplishments are those of the social order to which he belonged; and, if occasion had arisen, we can well imagine him describing himself, not without pride, in the words of his great contemporary, who claimed the title "Kokusai, Peasant." That must not be forgotten. Kirosige was an artisan; and his high achievement, the influence which has been and still is potent among artists of every degree throughout the sphere of Western civilisation, was in the first place a message to his own people, in his own degree, unknown to
A conspicuous example of the habit is found in the several series of landscapes, each comprising eight views, and always associated in theme with eight ancient Chinese poems dealing respectively with Evening Snow, The Full Moon in Autumn Twilight, Evening Rain, Temple Bells ringing at Close of Day, Boats returning to Harbour, Geese flying Home, Sunset, and Clearing Skies at Evening after Storm. (Hiroshige, p. 62)

Test this with the various Italian series.
Kappa:

Rotounke of Kayamura, retainer of Taiko, is a strong man who captured a kappa. In print he is seen surrounded by a number of these creatures. In the wars of Hideyoshi against Shinsadzuki (Bashu), the soldiers while in camp spent part of their leisure in wrestling bouts, and Rotounke proved the strongest of all, defeating all his opponents. Later in life he was called Kitto Magoshi Muneharu.
Kappai: Kawaii.

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

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

In the river of Kawauchi Mura a kappa was caught by the bellies-bad of a horse, and after being rendered helpless, as above described, was made to sign a bond not to attack thereafter any man, woman, child or beast. As a result sometimes the whole creature, but more often its head, with curly straight hair, are not with (and more often its head): some even rows among rough boiling.
hair. It is often shown with a cucumber under the
Probably (e) in pentaptych Yokohama Bairenzu.
The left-hand side of Yokohama, bluff, deep with boats of Great Britain, France, Holland, White Cross.

Chinese prince

Foreign cemetery

Yakushi-ji

Denjiten

Kokōra Shrine

Taniewatari: maeki

Kummandani: dachi

Haruki

juniten no saki

Great Tei Sadahide

Maruya Jinbachi
formal conditions

formal conditions

formal conditions

formal conditions

formal conditions

formal conditions

formal conditions

formal conditions

formal conditions
Color Printing in Japan:

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

Steps in development:

Morinosbu

Shigenaga (1743)

Harunobu (1765)

Kiyonaga

Full flower

von Seidlitz