Shiro-yamato-kai

12 prints: price 36 yen. Taisho 16.11.
1. Lake Haruna. Matsumoto Eikyu
2. Awashima. Anagama Yoshikire N Eikyu
4. Oyado (the dwelling). Endo Kyozu
5. Haru. Yamaguchi Koshun
6. Kamakura. Senda Masami
7. Nikko. Takagi Yasuo
8. Manazuru (Kawagawa). Matsumoto Eikyu
9. Fuji (Gikai). Anagama Yoshikire
11. Kitoko Towa. Kendo Kyozu
12. Hakone. Yamaguchi Koshun

Shin Yamato-e Morobanga Kantokai

Sole Agent: R IPPON-MOROBAN GEIJITANSHA.
20 3 Chome Minami-Denmacho
Kyobashi Ku, Tokyo.
Asamie Kōjō:

Nagoya Meishōzue.
12 pieces, one for each month.

1. Morning scene at Atsuta-jinja, in snow.
2. Nagoya Castle in the morning light.
3. Betsumi in the spring shower.
4. Cherry blossoms at night at Toshō-gū.
5. Tsurumai Kōen in its fragrance.
6. Scene of the summer nights of Osu.
7. Lantern festival of Hanagohochō.
8. Cooking at Nakamura.
12. The port of Nagoya.
原件のコピー

1944年

1. 皇帝とその家族
2. 中央機関とその関係
3. 政治体制とその影響
4. 社会的混乱とその原因
5. 皇帝の立場とその変化
6. 国民の心とその動向

12月20日
Material for Exhibition of Modern Color printing.

Sto Chirnsei
Kawase Hassei
Yoshida Hiroshi

Himeji Castle
Mount Fuji (3 sizes)

(6)

Tadamune
Ko

Hanshin Meishogye
Nagoya Meishogye

Shin'ko Yamauchi - Meicho

(30)

(12)

(12)
The Modern Prints of Japan

Ichiriki
most famous man print artist: five years, few prints
scenes of solitude, woman.

Kawase Hasui:
most prolific: landscape — cf. Hiroshige
Twelve views of Tokyo, Crossing Bridge in rain, Village Inn.

Yoshida Hiroshi:
oil painter, west-east, highest priced
sinking junk (commissar, midday, etc.)

Kawamura Shiro: (cf. Walter de la Mare)
free prints: Triangle cloud, night of mushroom, Early Summer and Snow in moonlight, Crossing Bridge, night rain, Mountain moonlight.

To Shogun:
Asagao, maidenhair tree and woodpecker, Cock and hen.

Yamamura Kata

Actors: Tanjiro — Amane Hachichi
Hoshio — Sekihei
— Sansuke
Higoemon — Kakiemon
Murasuke — Komon — Yasee
— Kogatobi no Gozaji
Sanjuro — Fushinsai
Shocho — Komon
Enmasuke — Hayami Toto
Kanju — Jean Valjean

Yamagawa Tokyo

Sugaya Taiken — experimenting
Kawai Shingo
Konomura Sanju (Shida), a restaurant keeper.
modern color prints:

Exhibition at Matsukichi, 1927.

11 artists represented:

Sato Shinsei: esp. women; early mashifūrie. (4)
Hasei: esp. views of Tokyo. (3)
Takahashi Hasei: animals
Oda Kasumaro: landscapes (2)
Natori Shunsen: actors (15)
Yoshikawa Kampo: actors (5)
Yamada Bitto: Kyoto scenes (2)
Fukii Daisen: " " (4+)
Hashimoto Kaei: birds (3) no original note
Yoshida Hiroshi: landscapes, various; (many)

and ?

The New Masters of the Color Print:

Four outstanding:

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

Sō Chihō: idealized woman. famous painter, making few prints. 33 yrs. old. Has been at it ten years.

Hamae Hasegawa: especially Tokyo. also many fine snow scenes. Dyers (malmuger) etc. Bold in coloring anyway.

Natori Shunsen: actors, very fine action.

Shara Shoson: flowers and birds. Rather conventional. Some landscapes.


Zoe Kimcaid: Japan. March 1929.
Memo: color prints

Nasue, Contemporary Japanese woodblock artist.

198. "Kiba from the 53 Views of Tokyo.
Floating sag, ridge, and glowing sunlit sky reflected in the river. Signed. Margins.

Black and rolling waves under a blue sky. 1919.

57. Cepilani, Modern color block artist, working in Japan.

Margins. Orange and black.

130. Yoshikawa. Account of national calamities,
mint pictures of earthquakes, fires, tomatoes, etc.,

Nishikawa

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

Hachimanmaru

By request: Kunierece

1. Return from Watarajima

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

By many Hokkaido

2. Opening new roads in Hokkaido.

From Mnakusa River to Damonara about 6.5 mi. From Antaramguin and Muroran-gun, the main road to Otaru-gun of Shiibeshi prov. and the main line of government at Sapporo, Ebikari prov. There are about 27.5 mi. and 17 mi. of branch roads.

3. Opening new roads * 2.

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

"When the beast whose name is used to inspire terror, is respected by Buddha,
Block by Kunsendo.

Issenai
Einake
Ichungusai
Kunsendo"
Otochibemura is in Kagoshima, Watarajina, about 17½ from Hakodate. The villagers gather seaweed, catch herring, etc., hunt deer and bear; but now noble personages come hither for the salvation of souls.

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

— Among Hokkaido.

Schiryesai

Block: Kamsendo

5. Wāsechū

By request Schiryesai Kuniiro

Place by Kamsendo

6. Yoichī Sōbatsu

Block by Kamsendo

Schiryesai Kuniiro

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

The blessings of The sea which came to the people of Yezo is that The blessing of The sunflower which Kambu expired to all

The tribute ship makes a frequent visit to the vessel Yoichī and its name is known in the villages and hamlets.

By a man of Hokkaido.
When sailing to Hakodate, a large rainbowfish swam alongside the ship and the people felt it a strange thing. But again when we came to a strange precipitous place called Kamoi-konchō, this fish appeared. It must be a creature enlightened by the dragon.

In seeking a short cut from Yoshibo to Tate, they came upon a difficult place.

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

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

Raidengu is the most dangerous pass in the Western part. Another is now built, but the old road proved too narrow. The driver fell down the ravine. Fortunately no damage was done. The delighted driver wrote: The thunder, the lightning, the rain, all are protected by the Buddha."
10. Giving out sake at the government pier.

In Meiji 3, the year of the horse, the new roads were built and the founders of sects and saints crossed the dragon-infested sea and made their way into the road of the pine-forests, which is threatened by thunder and lightning for the salvation of the Yezo people, who do not know the meaning of mono-no aware (transitoryness of life). The purpose is two-fold - salvation of these people and for the edification of the people of the N.W. sea coast. We here record the issuing of the 6-character prayer to the people of Yezo.

Names of the great interpreters and priests: Masabon, Wakihii Halkemichi, Dingo, Kinaran, Erramidus, Yuiko, Nisan, Enashiko, Kamino, Horota, Tada, Kurisu, Shirushiko, Yosaitel, Onimagare.

11. Main government at Sapporo.

Even the wild beasts must know the greatness of Buddha. They become tame by His influence.

The many of Hokkaido.

12. Main government at Sapporo. No. 7.

Buddhist verse by Kobo Daishi (revised).

"A bird listens to the voice of Taranet. (Buddha, Shaka, and Shima, Damgah) through a man who sits alone in a
Kousaido series: cont.

grass hut in a quiet forest?

Birds have voices, men have mind.
The voice and mind are clear as clouds and waves.

The moon had fallen before the winds of a grass hut and the day is about to break.

When I leant upon my pillow and listened

for the nembutsu I heard its repetition.

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

At night it was noticed that a bird sang

"Roh! Roh! Roh!" The natives call this

dzatokodanchiko, meaning the bird of
dzumi (the underworld). In Japanese, it

sounds like Buffett (Buddhism). The

natives say similar birds are in Japan.

They live in the sacred heights and are
called Bufffōso (Buddhist monks). Thus we

learned for the first time that this is the Bufffōso. Here it is called the dzumi

bird; in China it is called lohan bird.

The poet Tang wrote:

"In quietness I hear the prayer bird

that flies through the forest."

The year of the horse, 5. 25 morning: (I

heard two or three cries. The natives say

it is the dzatokodanchiko."

Jochyrai

Kawamura

Block by

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

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

Sekiyo-sei Kuniteru

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

Even a beast without a mind seems to know the meaning of Buddha’s name. Man of the Hokkaido
The huts in which the people of Hego dwell, as you can see in this picture, has no floor, no partition, no partitions, and no fixtures. They simply spread matting on the ground, and make fireplaces cut out. Here they do their cooking both summer and winter. Their food consists of dried seaweed, rice, and meat. It is indeed a primitive and crude custom. The good and wise are wont even such a humble abode to edify them. Thinking of a tribute to this mindly-founded, reverent, who suffers so much for the people of the North.

How wonderful is the way of Buddha, who makes no distinction between gardens decked with jewels and a straw hut. Man of Hego:

Kuninui

Kuninui, No. 2

Ogakine

Deiten: Kamie Shinto Tce, Jionke Chiname: Dekurisou Kumaifune

Kasuimu: Kake Kaze: Manafu

Kari

Kamiki

Kai

Maki

Shikukami

Shiratori

Shita

Tanuka

Wakka

Water

Nanakara

Wooden boat

Hasheri

Shiyomi

Pre-er

Ojiare

Makute

Kasui

Tashiki wood

Kasuimu

Karasuyama: Kii

Kasumi

Kuri

Kubota

Kushan

Kumano: Kii

Kuninui: Shinto

Kuninui: Shinto

Kuninui: Shinto

Kuninui: Shinto

Kuninui: Shinto

Kuninui: Shinto

Kuninui: Shinto

Kuninui: Shinto
Ayakina: decorative mats
Tatsukamo: treasure box
Shitōke: tub
Ikan: food
Chinana: dried salmon
Marafu:
Keri
Ranjī: sleigh
Shikemasuki: pack ropes
Tashirō
Shitōkeri: bark-fibre sandals
Makiri
Rikara: steps
Itashiechi: guts of sea
Shunomata: oil containers
Hankara:
Niina: firewood
Hashiri
Nema: wooden bowl
Wakka: water
Aeshame:
Shi
Kasakumi: pitcher, no handle
Shiyōni:
Kashi: candle
Akanumoschi: enao: nar
Ojikataki: harp and bow
16.17.18. When the reverend's ship nears Hakodate hundreds and thousands of row boats, all with their flags waved with one another in rowing to the ship to welcome in by the stern wave.

On land the native men and women crowded the beach and the mountain. The people went for joy since the natives born in Yezo and Chishima who never stepped on the grass of cities are not able to worship the person of this good and wise one. Even the waves echoed to this feeling and seem to be repeating the Name and saying the prayers.

Therefore, the man of Hakaido sings:

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

Kwaiči Shōko 
Zōho Kwaiči Shōko
Nishikawa. rare

Bankoku Ginkutsu Ōze. 2 vols. 1720.
rare

Bankoku Seihin Dōsetsu 2 vols. 1810. Furuyama
Genrin. Illust. by Ōka Hashida.

Kaigwai Shinwa Dhune. 5 vols. 1849.
Zōho 5 vols.

Kaigwai Ginkutsu Dōden. 5 vols. 1853

Gwaiwan Yōdo Ōze. 2 vols. 1853. (sold out)

Kaigwai Dōru (Mexico). 5 vols. 1844.

Seiōdōshokui. 1867.

Ransen Ōze. 1 vol. obl. about Drumura Nagasaki.

Shien'ō Ōze. Republished larger, Ansei.

Ippe Dōshin Kagami Nagasaki. Rinsaidō Yamada.

Yokohama Kai Rōkenbrensuki. Gomtei Sadohito
2 series, 3 vols. each. 1862, 1865.


Also early wet-prints.
Introduction: by Tamura Nishidō

Flowers and hairpins at the sanjiki (wedding),
the variously colored neckbands in the pit, snow on
a huddle, moonlight flooding the landscape, the
spray of artificial flowers— all these form a scene
that makes the melancholy happy. The happy
hours to the end of the play. Late and endless,
talking on the way home.

The roughing of the lips, the delicate lining of
the eyebrows, the powdering of the face between
the acts—are they not competing nobly
with the actor? The secret of love hidden in
the heart appears as buoyant as the waving
flask (shadow) of a light on the Tsukiji (near Kobe)
-Kiza) River.

Kakke:

1. Sunrise on April 23rd, shining on the

  fresh face, with eyebrows just shaved. Seito.

2. Sprays of artificial flowers

  veiled in mist, on the stage. Goyojō.

(1) mae (eyebrows); sōte (shaved); shōhōchiru

  (cool, fresh); kana (of face); hatakeki (luminous)

  kana (!)

(2) furiyote (on the stage); ya (1); dono (the)

  tori-teki (strap); 100 (A) tama (genuine) (sum
3. shibai (theatre); dete (came at); oboro (foggy);
ginge i arukikerei (walked)
we walked on hanyu-ginge after the theatre. hihiho

4. minyaka (that night); ya (I); shimaRe (finised);
magake (long); toonage (continues, put together) ima-
kei (act).
we found the time passing rapidly, as it was
late when we came from the theatre; so we had
no time for sleep that short summer night.

5. yori (good); yukata; yoroko (beautiful, young
singer); geyane (right side of stage); mierikere (looked
on).
The spectators at the right of the stage were dress-
ed by the yoroko in pretty yukata.

6. kabare (singing, dancing, cf. kabuki-ya); no (of);
hia (light); korete (include); higekaya (quiet);
yowano (midnight); kiri (mist).
It is quiet because the midnight mist covers the
street— including Kabuki-ya's lights. karashi

7. homon-ya (bat, ya!); kabare bunglano (K. style);
mizukagami (glassy surface of water)
bat reflected in water
like Kabuki-ya style.
Modern Color Prints:

Nasui: landscapes
Shinui: figures > landscapes.

Hashiguchi Goyo: most painstaking; delicate line, work tentative after each masterpiece.
D. 1921. Age 41.

Miharu, A.S. After Hashiguchi's death, edited:
Used: esp. reproductions of old artists.
D. 1925 (?)

Watanabe Shosaburo: until disaster kept a staff working at fine reproduction.
Also Nasui and Shinui's work.

— Miss Elizabeth Keith.

Napier: Transatl. May 16, '25
ש bieten כהה פthane

בשנת: ח"מ

כמתון: פthane

הנה שיאונת ת"ת של אוסטרית: הבטחתי

שנת: ה"

כמתון: מфан"ח

אין שיאונת ת"ת של אוסטרית: הבטחתי

שנת: ה"

כמתון: מфан"ח

א. פthane.

כמתון: מфан"ח

בשנת: ה"(3)

כמתון: מфан"ח

לאחר שיאונת ת"ת של אוסטרית: הבטחתי.

שנת: ה"

כמתון: מфан"ח

א. פthane.

כמתון: מфан"ח

לפי ת"ת: ת"ת מש. ו.ז.
Color Print Artists of Today:

(See Cover-design of Japan for January 1931, by Ito Shinsei.) Mr. Ito, or Shinsei, as he is familiarly known by his admirers, is little more than thirty years old but he has been producing prints for more than ten years. His genius is well recognized and his work is steadily increasing in value. For a time he specialized in gay damask clad in brilliant reds and other hues and his crimson-clad women are now rare and in demand. The artist has produced only a few prints annually, not due to any particular indifference to this medium but as Joe Kineaid points out, his paintings command high prices.

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

Japan: Jan. 1931, p. 81
Modern Color-prints

Among the eleven artists who are producing today,
Hiroshi Yoshida is undoubtedly one of the most prominent. All have their specialties. Shinnō Sho is known
for his depiction of women, Kasui for his view of Tokyo,
Hasumaro Oda for his landscapes, while Shunsen
Natori is perhaps the chief delineator of actors. Kyoto
scenes are the favored subjects of Hitto Yamanaka and
Ozuma Moriko. Hiroshi Yoshida enjoys a distinct
sphere of his own for he is a mountaineer. p.8.

---

Yoshida Hiroshi, b. in Kyōtō, son of an artist
--- at 20 yrs. went to Tokyo.
1920. Began color-printing
--- lives and works in a suburb of Tokyo.

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

Mr. President,

I am impressed to learn of the new freeway project in our city. The high traffic volumes suggest the need for this infrastructure to alleviate congestion. As a concerned citizen, I urge your support for this initiative.

John Doe

City Council Member

2350, City Hall, Home City
Modern Color Prints: cash.

...art between artist and artisan.

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

Dennarius Dean: Japan, Aug. 1927

Pictures: Mr. & Mrs. Yoshida at home.

Rocky Mountain Torrent

Mt. Fuji in Winter

Mt. Rainier, from Paradise Valley

Alpine Village
Modern Colour-Printers:

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

Strang: Colour Prints. p. 91

Apparantly unchanged from his first printing 1904

Kiyokata Kaburaki
Of late, we have been receiving a steady stream of complaints from our customers regarding the pricing policies of our competitors. It is important that we respond to these concerns by offering competitive and fair prices. I propose that we conduct a thorough analysis of our cost structure and pricing strategies to ensure that we remain competitive in the market.

I have scheduled a meeting with the team to discuss this issue in detail. I would appreciate it if everyone could prepare to share their thoughts and suggestions on how we can improve our pricing strategy.

Best regards,

[Signature]
The Modern Prints of Japan: cant.

Foreigners:

Chas. Bartlett (English): Japan, India, China, Hawaii.
Leaves us cold, as far as relates to Japan.

Casper von (Austrian):

Best in scenery

Lillian Miller (American):

Best and most on Korean. "Father lim". 2000 sold.

Mrs. Bertha Rum (American):

of San Francisco, Tokyo, Peking "pioneer" (?)

Elizabeth Keith (English):

Manners of Korea and China.
A morning trip, Young Korea, New year shopping trip, Young Old China, Korea finest in Peking, Night in Peking.

Japan: May 1924.

Helen Hyde: Mrs. Jacques appreciation

Jeanie Lee Southwick:
WHY NOT MORE UKIYOE TIMES 10/19/28

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

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

4-chome Ginza, Tokyo (near Matsuya Dept)

MATSUZAKA DEPT SHING
Toyohara:

Contemporary artist. The only artist still living who has
ostensibly striven to revive the art of the old Color Prints
of Japan. Judging from the first character of his name, Toyu,
he must have identified himself with the Toyohara School. But a
superficial study of his prints shows that he is trying to unite
the best art of both with that of Toyohara. He is still
young, therefore, he may be able not only to improve his art
but also surpass the two celebrated masters of the Utagoe
school. He might be called the son of Japan. All his
pictures are portraits of the modern Japanese actor and
actresses. Therefore, possessing to some extent the facial features
of the Western child of the stage, Toyohara prints very few
copies. Then destroys the blocks.

365. Large head on silver ground. Matsumoto Kojirō in the
attitude of Prayer. Black and pink predominating. One of
Toyohara's recent works and undoubtedly his best. Signed Toyohara
mica ga. (Illustrated)

background. One of his best recent prints. Signed Toyohara ga.

An excellent portrait, well conceived and well executed. A yellow
background. Signed Toyohara ga. (Illustrated)

368. Actor Hanging a huge sign by his neck. With the char-

369. A Young Actress, gorgeously dressed. With her hair in the ac-
ccepted fashion of the present day. Here the artist has succeeded in
bringing out the expression of a Japanese actress girl. Excellent.
Silver background. Signed Toyohara ga.

The above five representative pieces of Toyohara's art will, it is
told, refine to some extent at least, the long dead art of the Nishikie-
or Japan.