About the calabash

BY Mr. T. Zoda

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

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

At first I hold up the pictures which represent the ideally best ones (according to my opinion). Some 

of which one cannot sometimes believe them to be calabashes. We give them some special names according to their 

shapes.
Fig. I.

1. Don-pyō (well-shaped calabash)
2. Naga-hyō (long calabash)
3. Tachi-hime (standing princess)
4. Choken-hyō no Henbutan (varied shape of straight calabash)
5. Tsuru-kubi (crane's neck)

Fig. II.

6. Fukunenke (calabash whose upper part is longer than lower one as 'Fukunenke')
7. Waruma (Waruma-shape calabash)
8. Choken-hyō (straight calabash)
9. Choken-hyō no Henbutan (varied shape of straight calabash)
1) Present states and outward shows.

I want to let you know what kind of calabashes are loved by Japanese antiquarians. We have usually eight conditions to judge or select the best one out of many,numberless calabashes:

a) the hole.(we call the mouth of the calabash)
b) the end. c) the shape. d) the surface (we call personification, 'skin') e) the weight. f) the interior quantity g) the column h) the sundries.

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

b) Generally, if the below end is regularly very circular, and the trace of the stalk small it will be nice.
c) We dislike such shapes as were changed by some artificial means. We prefer absolutely natural.

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

e) Heavy ones are preferable, especially to Me-hyo (heavy calabash), but small delight smooth ones will do better.

f) Such ones which contain odd measurement of sake are good. e.g. 3.5 or 4.7 'gō' (unit of measurement of liquid) are good, contrarily ones which can be fulfilled just 3 or 5 'gō' sake are avoidable.

g) The colour which most men likes are not painted, kept naturally displayed their tints & in a long time is fine generally, yellow, yellowish, brown, and black are thought to be fine. We use silk cloth to rub for the sake of displaying its brightness.
2) The defects of the month, those who can stand well, and non-symmetrical shape (of straight calabashes), those who have long months (in 'standing princess or 'Daming') are detectable. We use the ornamental purple coloured silk cord to tie them with. The stop-cocks are made by hands and machines, but the latter is to be avoided for antiquarians, the material of which is bone and wood, but not iron at all.

1) Development and growth. We sow their seeds in the month of April, then having cut to smaller branches except a main one which will produce only one calabash. The place which we want to do with that purpose, must be selected a high, dried, windy space, as the sun shine is needful. If the calabash grew enough as to show itself a white-brown colour, we pick it up, then we dip each of them into the water.
very carefully, to let the seeds dry in
after this we shall dry by degrees,
quietly chased the inward part.

Historical facts and traditions.
In China there had been plenty of
historical facts about calabashes, because
there were imported into Japan from
that country. We see, in Confucius’s
work, that he praised his disciple,
Gwan-won, who was the greatest lover
of the calabash, though he was exceedingly
poor.

Tsugon, a Chinese, was said to have
magic power that he could take a horse
out of the calabash, etc., etc.

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

Hideyoshi’s flag symbol was
consisted of ‘a thousand calabashes.’
(at first he had a calabash symbol,
but if he won a battle, he added one
in such a way the numbers of calabashes
reached a thousand.)
In the period of 'Yōrō', a serval son was taking fuels at the mount near his cottage in which his declining father was daily longing for the cups of sake that his son bought for his wages. One day, as usual, the serval son was making shift to cut trees and branches, a fountain whose fragrance was as same as that of sake. In a hearty joy, he drew it into his calabash and hurriedly went home, where his aged father proved it to be a real 'sake'. From that time afterwards, this fountain continued flowing up to these days, having made a fine waterfall in the province of 'Mino', whose name proved to be 'Yōrō' (Support it old) waterfall etc. etc.
4) Usages and symbols.

In Japanese language, it calabash, 'Hyotan' can be differently named, 'koro', 'koro', 'hoka', 'hisago', 'fukuba', etc., and usually is used for fulfilling sake in it and carried everywhere, e.g. for picnic, the seeing the cherry blossoms, or mushroom-gathering etc.

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

As we also call it "Fukubu"; Fukubu is the same in its pronunciation of Fukun (good fortune), so we use it as a symbol of good fortune and we ourselves them as the signature, the design, and the pattern.

(End)
The Catalogue of the Seventh Exhibition of
Shinko Yamaoto-ko Kai

at the art building of Tokyo, Apr. 3-14, Showa 2

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5. Lake in early spring. Endo Kyozo
6. August tide. Anayama Yoshihira

Short History of Shinkoyamato-kai

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

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

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

Second Exhibition: we could not secure another Matsumakaya, as they were, too busy with their Peace Memorial Exhibition. Our advice therefore asked a room at Mitsuokachi, which was granted and Mr. Shimizu Masuke, of their Art Department gave us much assistance. We were glad to fill half of a large gallery, the other half being
...Devent Exhibition: cont.

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

Third Exhibition: This time we asked for the use of the entire gallery. Our membership had risen to six, as Mr. Yamauchi Hashun (graduate of Tokyo Art School) and Mr. Takagi Yasunosuke had joined us. His graduation pictures were shown by Yamauchi and several good pictures by Takagi. The reputation of our Kai spread and new terms such as shojiinteki (practical, sketching) and sainittsu (delicate painting) were heard. Mr. Araya and Mr. Kano caused some commotion, because the former followed after Kataokochi (Katai, Ko-Mei) style, the latter after that of Nogai. The painting Early Summer by Suzuki attracted much attention, showing the influence of French artists.

Fourth Exhibition: The terrible earthquake destroyed Takagi's house and mine, so we could not open the exhibition for a time. We rode past Mitsubishi's ruin and building. The city was a mass of twisted iron, ruined walls, broken telegraph wires — it seemed as if...
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
the end of the world had come. When will the flowering art bloom again! Daily I went to Fukugawa to buy lumber for my house. But the sun rose again. Our advisor stimulated our interest. We opened the fourth exhibition in the fifth floor of Yotsuya.

The room was not well equipped, but our pictures brightened things. They were like a patch of green grass in a dry field. Hayase Yoshibe tried to make a turning point in his pictures. "Izujidake" and "Koosan" and he tried to impart new force to his brush. Takaji Yasumotoko's "Tan" represents mandarin ducks on a rock in a valley; we can clearly see the stones at the bottom of the stream. Miyako Konyo admired its powerful and strong manner of painting. "Joto-12-kai," the joint work of all the members was undertaken as a new enterprise. The Tokyo Asahi criticized "that it shows the individual manner of each artist." Sixth Exhibition: with this year, we allowed outsiders to exhibit, which quite changed the exhibition as a whole. The outsiders, Mr. Hayakawa Kotoro is a student of local customs, who was a special i
Yanagida Kunio, Hideshima Einarsu and Yama-
moto Aseayuki were graduates of Tokyo Art School.
Arimoto Setzuro, Takanatake Koshohe and are very
realistic painters. So people anticipated much
from this exhibition. I thought the exhibition left
the feeling that something was lacking—perhaps
because we showed mostly small pieces, as
we had announced. Yanagudai Yoshihisa
Sochi Kanjaku (Silence in the Holy Land) was
praised for its superintendence in color and spirit.

Six articles in a Park attracted notice: it
was a joint work of our members. The
Russian realist, Biriyaik, visited the ex-
hibition with Mr. Noboru Shoneno (realist) and
gave us a sympathetic criticism upon
art and pictures in Japan. I presented all
of my pictures.

Last year our joint exhibition in Kowai,
was held at Mitsugets in Osaka. It was
not a success as we did not put suf-
cient time and care on the preparation.
Catalogue of -- Devent Exhibition: Cont.

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

I present below the list of pictures in each exhibition:

First: Taisho 10. 5. 8-12. Mataruokaya, Ugeno

Hirakaji

1. Photograph
2. Setting Sun
3. Rain
4. Enter of birds
5. Moon
6. Landscape
7. Mount Hachiko
8. After rain
9. Military life
10. Evening Moon
11. Day time
12. Asuza - Reime - Boko (3)

13. Slanting Sunlight
14. Takai - mura
15. Autumn
16. View in Ice
17. Tide wind
18. Koyasan
19. Pleasure
20. Valley (2)
21. Early spring
22. Beginning of summer, in village

Iwata Masanori

Kane Masaji

Endo Kyojo

Anagama
كانت هذه النقطة... 

د. طب وعلم الأحياء 

1. توعية طلاب الطبية.
2. تدريبهم على الممارسة العملية.

- مناهج التعليم.
- المحتوى.
- الأساليب.

- التقييم.
- التدريس.
- التدريب.

- الدورات التدريبية.
- المكتبة.
- المحاضرات.

- التدريس.
- التدريب.
- التقييم.

- التدريس.
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- التدريب.
- التقييم.

}}
Catalogue of: Seventh Exhibition: Cat.

23. Station in rain
24. Awashima
25. Pleasant spring
26. Morning
27. Peas of Perse
28. Lonely pine tree


1. Blue spring in quiet gulf
2. Snow
3. Black pine tree
4. Setting sun
5. Inscription of a summer night
6. White magnolia
7. Spring, an island
8. Autumn evening
9. Spring, acanthus
10. Green rain
11. Sea, at dusk
12. Sisters
13. Takehara (= Fumio, M.)
14. White plant
15. Dawn
16. One summer day (8)
17. Noble figure (Fuji) in blue sky
18. Village in summer
19. Clearing, after rain
20. Autumn evening
21. Autumn, Hakone
22. Cloudy sky
23. Island
24. Snow in spring
25. So. Kazusa, Summer

Yoshikira

Anagawa Yoshikira

Sawatama Masami

Kanso Masajiro

Endo

Kiyoo

Camellia

Mt. Fuji

Clean autumn
Catalogue -- Seventh Exhibition: Cont.


1. Song, early summer
2. Morning fog
3. Early autumn
4. Valley, autumn
5. Twilight, lakeside
6. Dusk, spring, after rain
7. Evening calm
8. Kachi, Japasan
9. Reins in village
10. Reindeer temple
11. Twilight
12. Karuga shrine
13. Quiet
14. Sandy hill, at Taka
15. Early summer rain
16. Mt. Genji in snow
17. Carnations
18. Clear day, autumn
19. Autumn, in high mountain
20. Sunshine through leaves
21. Spring, light
22. Evening mom.
23. Night, summer
24. Early spring
25. Twilight
26. Road to Kuno, summer
27. Sheep in meadow
28. Camellia
29. Blue waterfield
30. Country road, spring
31. Noon tide

Sawata Masami
Kano Masaji
Endo Kyugo
Ainagawa Yoshikura
Takagi Yasunori
Catalogue of Seventh Exhibition: each.

32. Making tile
33. Dairyo at evening
34. Inari yama
35. Spring
36. Snow

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

1. Road to Yamato
2. Bamboo, western village people
3. Early summer, at Kai
4. Swinging
5. Quiet, northern, early spring
6. Sunshine, after rain
7. Forest of plum blossoms
8. Winter, near the city
9. Dawn, near the village
10. Dawn
11. Sea, at Kishio
12. Afternoon
13. Spring wind
14. Rain of May
15. Tree, seat
16. Pomegranate blossom
17. Garden in June
18. Village shrine
19. Morning in rain
20. Sunrise
21. Evening, after rain
22. Sasha-mura, early summer
23. Mount (now) in spring
24. Table
Catalogue -- Seventh Exhibition: 1914

25. Island, in mist
26. Spring, in mountains
27. Lake
28. Miyakeyama (Tokyo), early summer
29. Field of grass
30. Not spring, after rain
31. October moon - poor hill
32. Sea at Uno (near Kamakura)
33. Afternoon sunshine
34. Cloud shadows
35. Autumn day
36. Mid. Spring
37. Beginning of Summer

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

1. Musashi field in autumn
2. Sun on the Hakone road
3. Early summer - sketch
4. Quiet, in a clear morning
5. Gloomy night
6. The road to home
7. The Milky Way
8. Valley
9. Calm
10. Halo
12. Lake of Yu, among green trees
13. Yamato (Hakone) in rain
14. Autumn day (Yaige near Yoko)
15. Grasses, in field
16. Summer
17. Mountains in autumn
18. Jigoku-peak and Mount. Hoo

Footnotes:

{ Endokyo
{ Anagama
{ Yoshii

{ Kanomitsumasa
{ Taegi
{ Yamaguchi, Hoshun

{ Endokyo
{ Anagama
{ Yoshii
Catalogue — Seventh Exhibition: cont.

19. Tyrolean log cabin.
20. Corner of the garden.

Twelve views of Tokyo vicinity.

4. Evening bell of Kannonji.
5. Plum blossoms at Kappo.
6. Hyakken, Mekojin. 
7. Snow at Anamoi.
10. Inokashira park.

Seventh Exhibition: Taicho 15.4.2-7. Mita Nozako.

2. Moon.
4. Reach of Yotsugahama.
5. Evening, early spring.
6. Frothy morning.
7. Afternoon.
8. Seasonal views (4).
10. Quiet evening—moon.
11. Heavy snow.
12. Warm springtime—flowers.
13. Early spring (12) shadows. (1) bamboo tips.
15. Early spring.
16. Poppies.
Six subjects at Parks:

1. Shiba Park, autumn. Inuwa Masamune
2. Ueno, winter. Kano Motonobu
3. Ueno, early summer. Takagi Yasumodeke
4. Ryogoku, snow. Yamauchi Keizan
5. Asakusa, evening. Endo Kyozo
6. Kana, detached palace. Analysame Yoshkei
Catalogue - 7th Exhibition: cash.

Invited exhibits: by outsiders.

1. Doll } Yamamoto Masayuki
2. Flower } Hayakawa Kotaro
3. Road, farm scene } Hayakawa Kotaro
4. Ed o' valley
5. Field scene, early autumn } Nishimura Eisaku
6. Yoshiroza-machi, spring }
7. A day in spring } Akinoto Seisuke

Looking Backward: Anayama Yokohai

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

An old proverb says: when we see a single spot, we recognize a leopard. The saying is not always true. The case of understanding Yamato-e or Koto-e seems to be in point. Generally Yamato-e or Koto-e calls to mind the picture of a Buddha, a Bodhisattva, a court noble in full dress, or a court lady in uni-

hitoe, all of which have no close relation to our daily life. Therefore it seems to me popular interest in Yamato-e was lacking. There are, of course, many low grade Tosa-e which are mere imitations and resemble paste

rag pictures. These, however, are but poor grade.
Catalogue - 7th exhibition card.

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

II. In the common conception of Yamato-e there is no close relation between Yamato-e and landscape. In fact, landscape painters followed the style of Chinese pictures, recognizing northern and southern styles. It may then seem to be queer work to try to make a connection. But, it is not so. The beginning of landscape is based in Yamato-e. As I have already discussed this in the Tokyo Art School Monthly, I will not repeat myself here. If we examine carefully we find minute observation and pure realism in the pictures of mountain, sea, hill, river, field, forest and village. There is wonderful handling of light as we see in religious pictures or in the rainscapes of Fujishima Sojo.
The present tendency is towards greater realism and objectivity, the result of foreign influence. The coming to birth is rather through nature and creative methods than by imitation. Yet there is a movement against this objective and foreign expression - a underlying subjectivity that is dissatisfied with imitation. Yamatoe expresses this and aims at a unity of objective and subjective manner in noble pictures that do not follow the Chinese, nor Western styles. This is our object in studying Yamatoe and developing its beauty. We are but at the beginning and know that the end is distant. We expect to achieve our purpose through hard work. We wish to stimulate your views.

Rules of Shinksu Yamatoe Kai:

1. This association is named Shinksu Yamatoe Kai.
2. Its purpose is to study Yamatoe to develop the national ideal, through respect for tradition; to establish a new art on our present spirit.
3. Our office is located at Tabata 551, near Tokyo.
4. The association is organized and directed by its membership.
5. An advisor and a patron must be in agreement with our principles and aid us in its efforts.
La maison que nous allons projeter doit être un modèle de confort et de beauté. Elle doit être conçue de manière à ce qu'elle puisse répondre à toutes les exigences modernes de l'habitation. Nous avons pensé à la fonctionnalité, à l'esthétique, à l'accessibilité, à l'économie d'énergie et à l'harmonie avec l'environnement. Il est important de prendre en compte tous ces aspects pour garantir un résultat final qui soit aussi esthétique que confortable.

En ce qui concerne la distribution des pièces, nous avons opté pour une organisation claire et fonctionnelle. La cuisine doit être bien éclairée, avec tous les appareils nécessaires pour un fonctionnement optimal. La salle de bain doit être spacieuse et bien éclairée, avec une baignoire et un évier au même niveau. Le salon doit être lumineux et accueillant, avec un canapé et une télévision. Les chambres doivent être spacieuses et bien isolées, chacune avec sa propre salle de bain. L'escalier doit être large et facile d'accès, permettant d'accéder facilement aux étages supérieurs.

En terme d'accessibilité, nous avons pris en compte la mobilité des personnes à mobilité réduite. Les couloirs doivent être larges et les serrures doivent disposer d'un système d'ouverture sans clé. Nous avons également pensé à la sécurité en mettant en place un système de surveillance vidéo.

Enfin, nous avons pris en compte l'aspect écologique en utilisant des matériaux durables et recyclables, ainsi que des sources d'énergie renouvelables. Nous avons également prévu un système de ventilation efficace pour maintenir une bonne qualité d'air dans la maison.

En résumé, notre maison est un projet qui combine confort, beauté, fonctionnalité et écologie. Elle est conçue pour répondre aux besoins modernes de l'habitation et offre une qualité de vie optimale pour ses occupants.
6. The methods of achieving the purpose named in Section 2 are — exhibiting, lectures, publication.
7. New members and patrons will be added only by unanimous agreement of the members and advisers.
8. Special rules will be made for exhibitions.

Addresses of Members and Advisers:

Advisers:
Matanoke Eikyo, 122 Zehigaya, Koshikawa.
Kawaji Ryuko, 581 Kanji-Ochiai, Ochiai, M.T.

Members:
Iwata Masami, 1098 Motemachi, Koshikawa
Kano Mitsumasa, 551 Tabatsu, near Takkyo
Takagi Yasunoke, No.9 in 434 Shimo-Ochiai, O.
Yamauchi Koshun, 608 Matsudai, Yoyogi, M.T.
Endo Kyozo, 6-5 San-Chome, Izidamachi, Kojimachi, T.
Anaya Yoshibeia, 142 Kayashi-Machi, Komagome, Kongo, T.
The Significance of Shinkō Yamato-e Kai

Kawaji Ayūki

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

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

Shinko. Yamatozai is not Enka's
no landscape in a new garb. Neither is it merely
a technique of heavy smearing of green and gold
(earth, dust, mud). It is, of course, a play with
gorgeous and flaming colors. The part of Shinko
Yamatozai runs deep into the traditional tech-
nique and also penetrates into the extremities
(byways?) where modern spirit and contemplation
can lead us. Its territory is wide and its horizon
far-reaching. The main object is to cultivate it
and reveal it by the sheer strength of the indi
ual. Our members pen their faith hereon and are
continuing industriously. We deeply desire your
sympathy with the spirit which informs the found-
ing of this school. Do not begrudge us suggestions
and instructions in our various efforts. pp. 4-5.
The progression of life is a process of gradual change. Over time, we evolve from a state of ignorance and confusion, to one of understanding and tranquility. The path is often long and arduous, filled with obstacles and challenges. But with patience and perseverance, we can overcome these difficulties and achieve a state of inner peace. This is the true meaning of life.
Emaki of Meiji Literature:

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

pp. 11-12.
Committed to maintaining justice and order for the common good of the people. The need for a balanced and fair administration of justice is paramount. It is the responsibility of the judiciary to ensure that the law is applied consistently and fairly. When decisions are made, they must be based on evidence and supported by legal principles. This ensures that justice is served, and the rights of all individuals are protected.
Eighth Annual Exhibition: Shin-Yamato-e Kai

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7. Fuji... Anayama Yoshikura
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3. The Sai River District
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5. Prophet and Salome
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7. Studies in Murals
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   b) Bathing — Summer
   c) Fruit-opening: Autumn
   d) Hunting — Winter
8. Three to the Glory of Mary
   a) Madonna in Black
   b) Praise to the Madonna
   c) The Annunciation
9. Retrospect of childhood
10. Midsummer Sun
11. Near Evening Calm
12. White Rain
13. Frosty Morning
14. Morning Mist
15. Mandarin Duck
16. Lion
17. Plum Orchard
18. Evening Glow

{ Dwata Masami

{ Kano Koza

{ Takagi Yasunosuke

{ Yamaguchi Hosuke
Annual Exhibition:

19. Trip to Nagasaki and Unzen.
   a) The Dato Sea (Inland Sea)
   b) morning at the port (Nagasaki)
   c) from Shimoda Shrine (Nagasaki)
   d) ship at anchor (Nagasaki)
   e) seaport at dusk (Amakusa Nagasaki)
   f) foreign settlement (Minami Yamate, N.)
   g) The French School ( )
   h) Chichibuwanada (from Moji to Kohama)
   i) Port of Kohama
   j) Sheep-farm (Yadake, Unzen)
   k) Shirakumo-ike (Unzen)
   l) view from Tsuchikake, Amura Bay
   m) " Arika
   n) Shirakawa-ike (Unzen)
   o) Golf links and Myokenzaku (Unzen)

20. Shaddock
21. Flowers
22. Flowers
23. A summer meadow, a winter meadow
24. Gale and raging waves
25. Three aspects of Autumn
   a) a clear brook
   b) Fuji
   c) a small waterfall
26. The sea at Muroto

List of wood-block prints shown.
Nihon Shin Meisho zu (12 prints: 36 yen).
1. Lake Haruna.  Metamarc Eiken.
Eight Sceneries of Japan: Hakkei

1. Cape Muroto (Kochi)
2. Towada Lake (Aomori) Malanska Eikyu
3. Unzen Heights
4. Kisaki River (Aichi)
5. Glen of Kanin-Kochi (Nagano)
6. Kegon Falls (Tochigi)
7. Reppu Hot Spring (Oita)
8. Karikato Pass (Hokkaido) Yamanaguchi Koichii

On the completion of the series: Nikon Shin-Mushi
1. مصطفى محمد
2. محمد علي
3. أحمد
4. سعد
5. عبد الرحمن
6. عبد الله
7. أحمد
8. محمد
9. سالم
10. أحمد
11. محمد
12. عبدالرحمن

латينية مسمار:
1. قداس
2. سياحة
3. مهندس
4. معلم
5. طبيب
6. مهندس
7. معلم
8. طبيب
9. معلم
10. طبيب
11. معلم
12. طبيب
Anagama:

Concerning the picture Fuji by Anagama Yoshikira.
I was long in love with the art beauty which is in this picture. I am recovering the old Yamato-ye, but I delight in the pictures of the Takegawa period. The pictures of Hokusai and Hishigawa, and many other old-time landscape pictures are the necessary nourishment of my art. This picture, Fuji, is one of the New Japanese famous Places series being undertaken by the members of the Shiniko Yamato-ye Kai. Shiniko Yama-ye means the revival in the present of the art style of Yamato-ye. This picture is a part of the Shiniko Yamato-ye Kai movement.

It is enough for me if you discover some different sentiments (feeling) in this picture from the old.

My native place is Kai, at the base of Mt. Fuji, behind. Therefore Fuji was intimate to me; through five years, as a high-school boy, on my way to school, I looked up to Fuji, dominating the foot hills, from the rice fields, through which I passed. I do not remember how many times I ascended Mt. Fuji and made the usual circuit.
Concerning the presentation of the experimental material I have found it useful to start with a brief account of the main features of the experiments. The presentation of the results and conclusions will follow in a subsequent section. I hope that this approach will make the material more accessible to the reader.

Now the results of the experiments are presented. The main findings are summarized in Table 1. The data show a clear trend in the expected direction. Further analysis of the results is presented in the next section.

The conclusions drawn from the experiments are presented in the final section. These conclusions are based on the data presented in Table 1 and the analysis carried out in the previous section. I hope that these conclusions are reasonable and valuable.
Kamakura Yoshitaro: cont.

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


Yours truly,

Kamakura Yoshitaro
Kamakura Yoshitaka: Oct.

during my travels, I wish to publish the results of my investigations concerning the arts of Japan.

at the Laboratory of the History of Oriental Arts in the Tokyo Arts School, I am now working on my thesis

on the history of painting after the Ashikaga Pd.,

which was influenced by so and gen, pan China.

When I finish this work, I want to go to America where I hope for your guidance.

I wish you would give me the names of stores in America where they sell books regarding Oriental arts.

The picture of the Sunset of Mount Fuji was made recently as Mr. Tsuchiya wrote you.

It is said to be the best since Hokusai and Kuniyoshi. I will send two copies of it which were given to our school. Please give me your idea of these pictures promptly.

I believe that Hokusai and Kuniyoshi are ukiyo-e style, but the pictures I am sending, drawn by Mr. Goyama are intended to continue (revive) old Japanese art, Yamato-ye, of the Fujiwara period. The explanations of the pictures, enclosed in this same parcel,
La résistance (par être) continue.

Bien que personnellement, je ne comprenne pas toujours les raisons de l'opposition, je suis conscient de la nécessité de continuer la résistance. Cela est crucial pour la défense de la liberté et la dignité humaine. Je suis prêt à continuer de manifester et à participer à des actions pacifiques pour faire valoir nos droits et nos libertés. Je suis persuadé que ensemble, nous pouvons faire une différence. Continuez à soutenir les causes justes et à lutter contre la violence et le terrorisme. Nous devons rester vigilants et résolus pour protéger nos valeurs et notre avenir.
On the Completion of Nihon Shin-Meisho Zue

We have planned a series of colour prints — Nihon Shin-Meisho Zue. One print a month was to be published and in December we had succeeded in publishing and distributing the entire series. This is a source of great joy to our membership. We feel that satisfaction of the heart that comes when one achieves his purpose. Perhaps due to our inexperience, we had many difficulties and anxieties not known to outsiders in accomplishing this work, as is customary to those engaged in art work, we even forgot to eat when in a mood to work or in discussion of plans. However, in a task as long and laborious, we were bound to meet hindrances and even at times to feel distaste. Our being able to continue the work through twelve months is largely due to the enthusiastic support of our subscribers. To them we extend our gratitude anew. We believe that we can claim that our work is the first Japanese prints of modern times. We wish to increase the world appreciation of art by distributing high-made work to many people.
as an extremely low price. We wish to lower the threshold. Is it not much better worthwhile to aid art appreciation by offering our distinctive work at low cost, than by paying enormous prices for originals of little artistic quality? I wish to cry this aloud to the art-interested public. We would like to have people think more and more of framed pictures for the decoration of the living room. Such decoration is a fount of inspiration, a proper stimulant, a heart comfort to those sitting in his study. How important it is to make a careful selection! How important is the influence of beauty on life!

Under this conviction, we invite the general public to select one of these prints for framing. They look through the entire series of twelve numbers. To do that is better than for us to make a 10,000-word introduction. As there were likely to be many who would wish to buy these sets after publication, we decided to print two hundred sets. In other words, we have accommodated both our overseers. seize the opportunity.

G. Price $36.: Samples $3
Nihon Mokuban Keijutsusha.
null
will understand why I love and respect the mountains.

The picture shows Mount Fuji at evening as seen from Lake Kawaguchi, one of the five lakes of Fuji.

I am sorry that my poor art cannot express the one-hundredth part of my idea.

Biography: Born at Yae, Yamanashi ken, Meiji 23.2. Graduated from Normal Course in Arts School, Taisho 4. Worked as Middle School Teacher. Taisho 11 came to the capital to study with Matusuda Eigaku. Now a member of the Shinto Yamato-ye-dai. Member - Sambokusha. Pen name Shodo, or Katudo.
Dear Sirs:

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

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

I am very proud that you showed my picture when you gave your lecture. I have little experience in publishing pictures, but now I am to publish the pictures of the five lakes of Fuji—Yamanaka among the mountains, Kawaguchie—river mouth, Motosu—west, Shōjī—concentration-ground, and Komagane, Urago.
Kamamura Yoshitaka: letter

It is the best season for reading books and, as autumn, Musashi is enrobed with the cloth of gold.

Time has passed rapidly, as it is now more than a year since we separated. I regret that I have not written you, but I am always praying for your health. One reason of my neglect was that I would be dissatisfied with my English letters; I tried to write one; another was that I have been travelling through Miyako archipelago, Izu-Yumura archipelago and many villages in Western Formosa. I studied the culture of the Bijō. Thus I was extremely busy through the entire year. I received the photographs, graph (photostripe), Korean Buddhism, etc. Korean Buddhism especially was my respected leader throughout my travels. I read it eagerly under the white elms, as I traveled southward on the Pacific in the boat. I cannot forget the impression I received reading it in the savage district of Tripal. I desire now to thank you much. I returned to Tokyo September 3 and am now putting in order the many things accumulated.
YAMATO

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

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

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

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

Laurence Binyon Hon. LL.D
(Encyclopedia Britannica)
majority immeasurably inferior, some even greater than himself, and many whose style differed so essentially from his that they had no thing in common with him except a vein of humorous. To appreciate the work of this school, it is necessary to have intimate knowledge of Japanese legends, folk-lore, proverbs, history, and customs, all of which the Toba-ye artist illustrated. It is also necessary to remember the axiom that in naturalistic drawing accuracy of proportion and beauty of lines are properly identified to the appearance of life. From the time of Soho Sōjō to the days of Hokusai and Kyōsai, the Japanese humorous painter always recognised that his first duty was to give the character—the humorous, laughter-provoking character—of the subject he depicted, and that if he succeeded in conveying a strong and immediate impression of that character, his purpose was accomplished, even though his lines were classically incorrect. In that, his work forcibly illustrates the principle that whereas fine, in classic drawing, is generally attained at the loss of life, life in naturalistic drawing is often attained at the expense of line.
In the twelfth century was born a style of art entirely independent of foreign inspiration. It consisted of humorous sketches, in which not merely the motives but also the drawing was burlesque. The Japanese have never been notably skilful caricaturists. Even in modern times their attempts to produce comic publications after the manner of Punch or Rufe are not successful, owing to their persistent inability to preserve a likeness while distorting it. In the Tobay-e, as humorous pictures were called after their originator—the Priest of the Toba Monastery (Toba Sojo), otherwise Minamoto no Kake-ya—particular emotions were emphasized by exaggerating the parts of the body affected by them, so that the accuracy of drawing in the Occidental sense of the term, became a secondary consideration. Kake-ya, though generally remembered only as the father of this school, distinguished himself highly as a painter of religious and secular (Yamato) pictures, and the authenticated specimens are very few rolls of his comic drawings that have been handed down to posterity, show much power of touch and play of fancy. We had a host of successors in every age, the
Yamato decorative:

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

Brinkley: Or. Sec. 7. p. 32.
Chinese vs. Japanese technique:

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

I divide Yamato-e into three:

1. Shoko-teki Yamato-e - Classical School
2. Shinkotenteki Yamato-e - Neo-classical School
3. ShinKo Yamato-e - Revived School

1. Classical School:
The artists adhere to the spirit of the old School.
The best representative, in my judgment, is Kokori Mekio, whose works were shown at the Exhibition of Masterpieces last year. Opinions may differ but Shu Kumi, Isoda Chosai, Kamegama Eiga, Ogi Fuhara and several members of the Kokuhei-kai may be classed here.

Hatlori Yako and Yoshimura Tadao have studied under M. Gekyu and, though not typical, I shall name them here. Murimura, Dento, Takatori Chisei, Osaka Masayoshi, may be included with Mr. Kokori. Even more classical is Yoshikawa Azeka; in matters of knowledge and expertness in line they say he is unequalled.

2. Neo-classical School:
Taking its subjects from the old, it attempts to
Present-day Yamato-e, etc. cont.

...put them into modern interpretation. This is indeed a new development, difficult to follow. Mr. Matsumura Ōgawa has succeeded wonderfully. It is to be regretted that he has no followers. Were I forced to name one, I would mention Mr. Tsubata Harukō, as having a tendency in this direction.

3. Shinkō Yamato-e: Reinvigorating

A small exhibition was made in Taishō 10. The name has become almost annoyingly well known. It seems that we no longer picture in which men and nature are painted in various green colors. The kai is perhaps to blame that outsiders have considered this feature characteristic. We now should strive to inform the public that there are not the real Shinkō Yamato-e. Much time and labor must be spent before our school becomes well characterized. Only well trained modern artists can produce in his spare moments a picture in green coloring. The real title of Shinkō Yamato-e must be given only to those pictures, which can be classified along with Ko-Tōtai and Ko-Yamato-e.

To absorb and assimilate the Ko-Yamato-e into our present modern spirit and to see and grasp with the flesh and blood of our inner life the objective
Rapport sur l'activité de l'année.

...
Shinko:Yamatorie-Kai:

From Retrospection to Bounding Progress. Kawaji Ryōta.

Shinko:Yamatorie and Neo:Yamatorie. Oosai Sansen

Shinko:Yamatorie and European Painting: Matsumoto Matataro

That and This. Kawai Shinya

On the Four Problems. Takagawa Shōji

Meaningful Exhibition of this Year. Kanada Shunrei

Shinko:Yamatorie March. Toyota Hōgi

The Way of the Brush in Scribbling Poems of the Year

Yoshikawa Fu.

In the Absence of the Brush.
Shinkō-ga-mono and European Painting.

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

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

is fast becoming our companion in the field of Art. It is hardly necessary to state that the realism of Western art has had great influence upon our paintings of the Kyoto School. When we study the works of Shinkōyamatoza, we get the impression that the traditional taste or Kano-like painting, under the stimulus of the method of observation of European schools of painting have made rapid and vigorous strides towards modernization. It also shows a parallel in the modern life[ing] where manners, dress, customs and recreations are Europeanized— as also are architecture, communication, parks, department stores, etc., which function as a setting. The attitude of the depe[ses] has also been Europeanized. All of these seem to stand in contrast to the works of Shinkōyamatoza. It may further be said that this is the resultant of the fact that the Japanese school fresh influence of French paintings and our own Western-style artists was irresistible and has acted in the productions of Shinkōyamatoza. Furthermore, it may be said that among the noted artists of this school some has had their foundation work in
Western painting and are able to make free use of Western technique and designs and are hence in position to show a freshness that is not found in traditional Japanese art.

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

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

It is a delightful thing for the development of Japanese painting that we have found an accidental companion when he has lost that of China. Of course this applies not to Shinkôyamae alone, but all Japanese painting is directly or indirectly influenced by Western painting.

Herefore, we have mainly noticed the influences of Western realism in Japanese painting, but the new theme of progressive French painters, since Sezanne is no longer that of realism. They are now trying to paint the impression of the object made upon their eye rather than the object itself. They strive to construct rather than to sketch (copy). They endeavor to reveal through
rather than to be impressed by the painting. They are trying to get away from imitating nature and to create a work of painting. Japanese painters are not conscious of this fact and they are idealizing a Western painting that is passing away. What the progressive Western artists are seeking, however, is the theme that is exemplified in the traditional Chinese and Japanese painting. If we strive to bring out the same theme, I believe we can impart life to Japanese painting. I am hoping to see Matsukata Eikyo capture this theme in the Western painters, with his sharp eyes and poet's "balls" into the works of Yamatoe.

- Matsukata Mototaro
There are four aims in the contributions to this pamphlet and it would be sufficient if I wrote one, but I desire to write upon all four. In fact I wish to write to my heart's content. However I shall not do so but will be brief. First is to think.

I cannot forget the admirable fact that the seven members of this group have by hearty cooperation so firmly established foundations, setting Todai Kagakai (Society for national art) aside for a while, we can see how great is the influence of Shincho yamatoe upon the paintings that are being shown from year to year at the Imperial Art Exhibitions. We must admire the efforts of the seven members who have developed their influence to such an extent. Having reached this point, it must be realized how great a responsibility rests upon their shoulders. Therefore, though two or three may come to follow an evil course, the remaining members must continue the spirit of the group with courage and hard work. In this connection I would like to see the works of the next exhibition in the absence of the advisers, Eikyo and the member Roka.

Secondly "chats of the members at the first of each month." This is within the field of...
Togawa Yoshio. He gives me to understand that many interesting things arise.

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

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

Togawa Doshie
Ko. Yamato-e and Shinkō-yama-tō-e

just as I had finished writing an explanation of a painting of a landscape of Seiyoji and Taishi in a screen belonging to the Negayama for the World Art Collection, Mr. Eudo asked me to contribute an article. I shall therefore discuss Ko Yamato-e.

I can't recall what style of painting that tends to emphasize color more than line in depicting paintings nature truthfully as: Gathering of the Saints of Koyasan, Meeting of the Three Saints Yamakata, and the Twenty-five Bodhisattvas, the landscape screen of Higashidera; the Yamato-e of Keisui, The Nuchi, and landscape of Seiyoji; pictorial biography of Eppen Shōnin, the story of Kasuga. Gogen and the Yamato-e of Kamakura.

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

...realism underlying it.

Now if we observe the works of the Shinko-yamatoe artists, we notice an effort to bring the life of nature into the picture without departing from the convention and also emphasizing color rather than line.

When however it comes to mode (formalism, convention) we cannot fail to observe that it is quite modernistic and this factor itself gives freshness to the painting. This art is not yet perfected but one cannot deny that it is in harmony with the time, and this gives hope and expectation for its future, quite in accordance with its name Shinko.

Now if we consider the Yamatoe of Heian and Kamakura, can we not say it was Shinko in its time?

The realization of the plan of Shinko-yamatoe is still remote (unachieved) and perfection can only be expected after many vicissitudes. Therefore entreat the members to work hard in aid the accomplishment of their hopes, without weariness.

Sakai Daisui.
Present-day Yamato e, etc. cont.

nature. To seize the essence of the picture and is
produce a work which only Japanese could produce.
This is what I call Shinko-Yamato.

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

It is now about ten years since our organization
took place. The members are Sowata Masami,
Hasegawa Rika, Kano Koya, Takagi Yasunori,
Yamaguchi Yoshun, Endo Kiyosan, Anaguma
(The writer) seven in all and they have held an ex-
hibition annually. We are not so conceited as
to claim that our work is real Shinko-Yamato.

Yet, if I were to mention pieces which I consider
in the line of our future development, I would
mention the following:

Sowata: Shakkin (Photograph)
  Shoke-no-baezura (Early summer flowers)

Hasegawa: Bo Harusaki no zo (Harusaki plant).

Kano: Seishin Seikyo (Serene morning, pure spirit).

Osanaki he no moide (Child recollection)

Takagi: Kanoshim (a beautiful Spring)
  Ezo (Mandarin ducks)
لا يمكنني قراءة النص العربي من الصورة.
Present-day Yamato-e, etc. cont.

Yamaguchi: Ōchi Kenseki (Kokkuen Garden).
Bairin (Plum orchard).

Endo: Yuki no soigō (Snow morning after snow).
Nagasaki: Unzen notabi (Trip to Unzen Harbor).

Matsukadai: Hina no ike (Garden pond).
Anaguma: Nichiren (Rammed earth wall).

Shippie kiriō (Wind and waves).

The above named artists are of the school proper. There are others deeply interested, though not of the school, but have produced pieces. Such are—Kobayashi Koke and Tsuchida Batusen, both of whom are respectable Yamato-e students. M. Kobayashi's Katazuri (weaver) "a hall and a turkey" and M. Tsuchida's Bugi giensu zu (dancing girls by a fresh stream), Ohara inu (women of Ohara) are valuable pieces. M. Yasuda Tomohiko and Maeda Seiton are undoubtedly outstanding Yamato-e students. M. Kikuchi Keijirō seems recently to have joined Yamato-e, as in Akado-ji (Tree-ri Child). Uda, Seiitō, Matsumoto Shigeo, Hirose Tokujiro, Okunashi Yōkō, Hidaka-chōkoo, etc., are all students of Yamato-e.
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Yamato-e:

In the ninth century lived the celebrated Kose
Kanasha. He painted in what was called the
pure Japanese style, *yamato-e*, *yama-to* being
the earliest name by which Japan was design-
nated. He painted portraits and landscapes,
and his school having a great following lasted
through five centuries. Kose Kinie Mochio, his
pupil, Kuniyada and Hirotsuka were dis-
tinguished disciples of Kanasha.

Dorvle: [Laus] p. 16.
In the event of emergency, and the Calderdale Group's activation, the emergency plan will be activated. The plan will include the following steps:

1. Confirmation of the incident.
2. Activation of the emergency procedures.
3. Coordination with local authorities.
4. Communication with the media.
5. Distribution of updates to the public.

The Calderdale Group will ensure that the emergency plan is reviewed and updated on a regular basis.
Are these Yamatoye?

Kawachozu (birds and flowers), Tosa Mitsuoki, 21.7
Tandai no Senyo (enchanted land), Kenrei 19.8
Matasu Taka zu Ayobu (screen pine hawk), Kano Eitoku 19.9
Botan zu Ayobu (botan screen), Unikiyo Tomonobu 19.10
Rokushin Rakugangyu (imperial capital), Kano Eitoku 19.06
" " Saitu (" " detailed) " 19.10

Striking art
Baeka-Sochi-ye (Pleas and pleasures), Araki 18.8
Seiryō ji engi (origins Seiryō ji), Kano Motonobu 9

Striking art: decoration?
Ryobumi no Kagetsuyo (spreading light), Torii Kiyomasu
Shiroji Katakai Daimyo Kindaromomone (robe)

From Art Encyclopedia. 24.9.10
was very very glad to receive a letter from you. It was a great surprise and glad that you are in good health and still continuing your research. I am well and continuing produc-
tion so please be at ease concerning me. I have thought of you many times but have not
taken the trouble to communicate with you, forgive me for my long silence. The Shinkansen
Kai gave its 6th exhibition last spring and this year it's both good. Last year I dis-
played five pieces (large and small); but this year my skill was ill. From March to May — and as the
exhibition opened in May, I did not put in as many works as I wished. I managed to get in there.
Fortunately, I completed a Fuji (6 ft. 5 in. x 13 ft. — Japanese) - a 6-piece yoseki, so I was fortunate
being able to exhibit it for criticism and suggestion. I am sending, under another cover, a photo.
-graph on, so please let me have your comments. The subject of the Fuji picture is much
more than the preceding year; it is a piece from Gotemba - less near Lake Kawaguchi, which is also
one of the three famous views of Fuji - and so Indeed very good. As for my picture, my technique
is not yet perfected and the feeling is not fully brought out. I am much ashamed.
As I have told you before my province is called Hikitsuki, and I have for many years
known Mr. Fuji evenings and mornings and came to love it greatly. But my love
grows with the years. I wish to continue my study of it until I can bring out
my feeling fully in my work. I have painted many small pictures of Mr. Fuji
and am planning to have some photographs made from them, which will see you.
People are urging me to print last two years to make prints of the five lakes of Fuji (con-
trary). However, this enterprise requires some outlay and I have not yet undertaken.
However, I wish to begin work next this fall. I am not yet an accomplished artist,
but by diligence and hard work, I am aspiring to produce work that will follow close
upon the famous Fuji pictures of Hiroshige and Takasei. When I have made my
masterpiece, I certainly would like to have your support. The mountain is now
at its height. I pray for your health across the great expanse of water.

Yoshikira Anayama
今年は大雪が激しく降り、木も萎え、作物も被害を受けた。このことが、大変な被害をもたらした。

入院し、発熱が続くようである。手術の日も近づきつつある。

お手数をおかけして、よろしくお願いいたします。
会覧展図第

新

場

入
入場券
一枚一人
新興大和彫版会
会場 展回十絵に
東京府美術館
昭和五年四月二十日・五月十四日
入場券
一枚一人
新興大和繪會
東京府美術館
昭和五年四月二十日：五月十四日
會覽展回第十一
入場券

一枚一人

東京都美術館
昭和五年四月二十日：五月十四日
會覧展回第十
入場券
新興大和絵会
昭和五年四月二十日・五月十四日
會覧展回第十一
一枚一人
8. Origin of Takanabe

a. First period

There are three pictures of Takanabe, which may be considered very old. Figure 2 is the most primitive of all. It is very simple and in the book called *Kiyū shoar* the following passage appears: "There is a model which is claimed to be written by Konami but we do not know who to the trust of it. This is a picture of white rice packs of rice piled up on top of each other. Very likely it means "inetsūmi" (piling rice grains) which represent the sleep we take at the first of the year. However, since Konami judging from the fact that Konami wrote in his note with a boat, it probably was not used to carry things, because it is only a way to ship off evil dreams." According to this the "inetsūmi" (grain piling) (or sleep pil) is not treated best line. However, the words "Kagami" kappe "Kagaminoshawa takarumi" is written on it. And also the Japanese characters and Chinese characters shinningo are written on it. Judging from this fact it appears as if it was printed at the temple and sold. Inference from this we must be
say that this one is older than that one and 1000 times of rice. However this may be true, if it was sold in the shrines, we cannot readily say which it precedes or preceeds the one with 1000 rides of rice.

The Figure 3 is the one that has been reproduced from a book with the Sumi. 111

Asahiya period. According to Kijōa, in reference to this passage, we find the following.