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HIROSHIGE

VOL. I



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VOL. I

FRONTISPIECE IN WOOD ENGRAVING

TWILIGHT MOON AT RYOGOKU BRIDGE OBAN SERIES: TOTO MEISHO
PUBLISHED BY SHOZO KAWAGUCHI. ABOUT 1831

HIROSHIGE

BY

YONE NOGUCHI

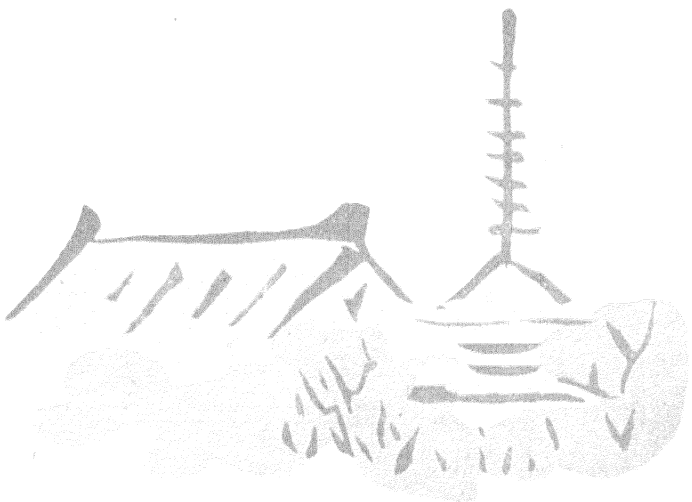


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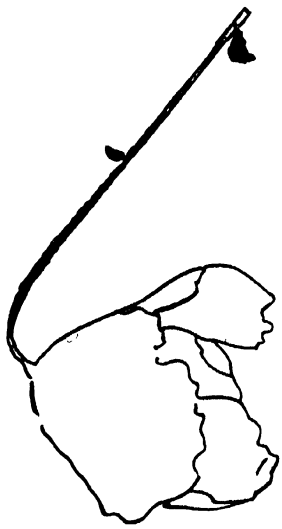
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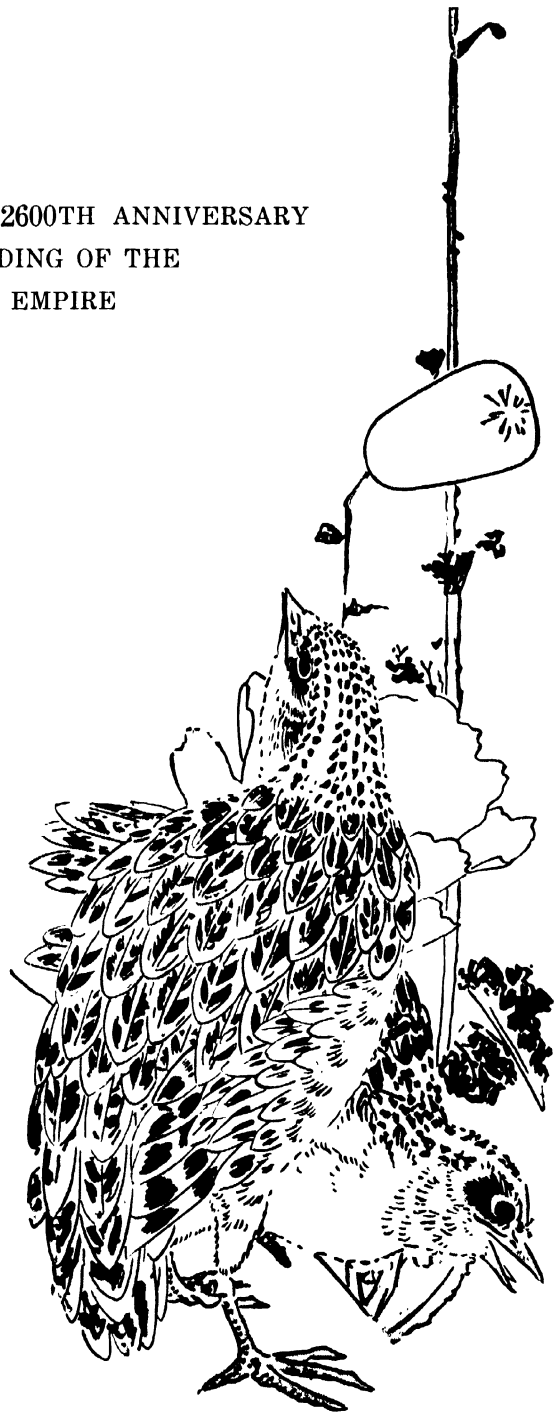


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COMMEMORATING THE 2600TH ANNIVERSARY
OF THE FOUNDING OF THE
JAPANESE EMPIRE



MEMORIAL PORTRAIT OF HIROSHIGE BY TOYOKUNI THE THIRD
1858.



PREFACE

AS MY first public expression I had the pleasure of reading a paper on Hiroshige at the occasion commemorating the 60th anniversary of his death, held in Tokyo on the sixth day of September, 1918. The paper was printed in the "Catalogue of the Memorial Exhibition," and then considerably enlarged, in one of my Japanese books on art, "Six Greatest Ukiyoye Artists," 1919. When I brought out a brochure on Hiroshige in New York and London, 1921, the material was almost literally translated from these Japanese books. Since it was a panegyric haphazardly treated, I was happy to have an opportunity to better summarise and chronologically arrange in the small folio book which I brought out in 1934, co-operated with Tatsujiro Nakamura, Usui Kojima and Minoru Uchida, those well-known Hiroshige collectors in Japan. Believing that any artist should be judged only by his best creative moments, I selected for this book one hundred pieces which proved that, like other artists, Hiroshige also gained strongly from selection. But the edition was soon exhausted.

Therefore I wished ever since to bring out a new edition of the book with further improvement. And it is natural, if I bring it out as I do now, to commemorate by it the 2600th anniversary of the foundation of the Japanese Empire, because, assuming that the fusion of nature and life is our distinguished national trait, I think that it is Hiroshige's art that made the greatest demonstration of it in Japan. To-day under a tumult and battle-cry the whole world is upset and gloomy; then even for that reason only, I think, it is meaningful to us to reconsider what Hiroshige had done in art, and remind ourselves of a peaceful lovely life that awaits us.

For this special edition I divided the book into two volumes

with increased number of colour-prints. And all the typographical errors of the former edition are now corrected, and I tried to make the book as beautiful as possible.

Yone Noguchi

41 Sakurayama, Nakano, Tokyo.
March 10, 1940.

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Devils Repeating a Prayer. Koban Print in Black.
Published by Sen-ichi. About 1831.

HIROSHIGE



Peonies and Peacock. Kakemonoye.
Published by Sanoki. About 1842.

ESSAYS AND COMMENTARY NOTES

PRELIMINARY ESSAY

AFTER all we live a pygmy existence in a vast and boundless universe, and can only trust to our imagination for an understanding of it. No one can say that he knows nature, the beauty of which is manifest in kaleidoscopic changes; we are sure, however, that the life of it works in accordance with a definite and constant law.

"What a delightful shape," we say, looking up at a summer cloud in the sky. "How beautiful it is," we think, seeing a rose, vermilion or white, in the garden. Such is the moment when, through the appreciation of a single phenomenon, cloud or rose, we unconsciously touch and understand all the phenomena of nature; then it is not a mere question of cloud and rose, because they reveal their lives as part of all nature. Our sense of beauty, varied of course according to individual gift and training, always sleeps until nature enters our vision; human existence becomes clearer by contrast with nature. We might be lords of the creation with all the knowledge necessary to seek beauty in it, but when lacking in sensibility, our human faculties would not properly work to make life vivid. We must try our utmost to keep our souls in perfect safety so that no kind of corruption may encroach upon or play wicked mischief with them.

There are many artistic means which invigorate and vivify our sensibility to beauty, and among them painting is one of the most important. Since it is a natural outcome of our human desire, the expression of painting in treatment as well as in subject varies, according to the nature of the people and the country; so the painting of Japan cannot be uniform, of course, with that of

the Western countries. In the latter places emphasis on the temporal life of human beings and, unlike our painting, conveys only seldom the poetic conception of the extraterritorial kingdom of self-effacement—the amalgamation of nature and man—that is because the artistic requirement of the West is different from that of the East. Without criticising the Western understanding of nature or doubting the sincerity of it, I wish to say that Westerners hardly agree with us in the belief that man is merely a part of pure nature, a being congealed from the vital breath of nature. We, Orientals, think that human beings are built with the same elements as those of the wind that blows in the sky, or of the rain falling to the ground, or of cloud and haze swimming in air; therefore we can enter easily into a proper comprehension of nature, and our consolidation with it is only natural. We make subjects treating nature an essential part of painting, and the value of nature can be appraised by the respect an artist pays it.

We find in Japan that from olden times painters have drawn dragons, fabulous things in the sky, as an artistic test or touchstone, because the dragon symbolises in the imagination of the artist a supreme existence amid clouds and rain, whose vicissitudes are inexhaustible like nature herself. Although I do not know when it actually began to be drawn in Japanese art, I know that painters of the Kano School, among whom Motonobu (1476-1554) and Tanyu (1602-1674) are the most famous, drew dragons profusely on the ceilings of temple halls or on wall-hangings. Every one who has been sight-seeing in Nikko, for instance, knows that in one of the temple buildings a dragon commonly called the "dragon glaring in all directions," is painted there. But when we notice that nearly all the dragon-paintings, whoever draws them, are sad failures, we begin to realise how difficult the subject is. The reason is that only one whose artistic force is strong enough to match with nature, and pious enough rightly to

obey her without foolishly submitting, can succeed with this fabulous thing. It is true, of course, that no one has seen a dragon in reality; we can only imagine what it might be, if it really existed. I have no hesitation in saying that the dragon is an artistic subject devised by some artist at the height of his imagination; as an expression based on a conception of nature, it has no parallel in greatness.

When artists draw a mountain or river or trees or flowers, they can be excused for being fragmental in their work; I know that their partial depiction is often an important method of suggestion. But to produce a dragon, painters must empty their complete emotion into the canvas at one time and when it is hottest; not only their hands but their whole bodies must overflow with strength. Gaho Hashimoto stood side by side with Hogai Kano to ornament the artistic world of Japan half a century ago. It is beyond question that Gaho excelled in painting mountains and water which he executed most poetically; but his pictures of dragons hardly matched that excellence, and suggest that the personality of the artist was somewhat lacking in the lofty undaunted spirit necessary for such an imaginative subject.

There is nothing so revealing as painting, I should say, for a painter cannot conceal his true self. It is easy enough in painting a dragon, of course, to draw some fantastic thing, a mad snake-like aeroplane looping the loop, with extraordinary horns or eyes; but only a painter whose artistic impulse can untwist and fray the shroud of mystery of the universe would be able to give us a sense of reality like that to which we are drawn in a dream, though we do not know just what it is.

In our Oriental painting the subject of water is also important. It was a Chinese philosopher of the old day who remarked that water is the softest and weakest and yet the strongest and hardest of natural phenomena; this recalls to my mind the words of my western friend: "There's nothing more indigestible than

water!" Water is mysterious and wonderful. Without teeth it bites a rock, without lips it sings a song, lyrical or rhapsodic; without making any particular endeavour the water most smoothly encroaches upon things and then saturates them. Our reason for making water represent infinity is simple and plain, because boundlessness and immensity are well suggested by its flowing force.

The oldest Japanese painting of water is probably "Nachi Fall" by Kanaoka Kose of the tenth century, a wall-hanging owned by Kaichiro Nezu in Tokyo; in it the water leaps down between crags covered by foliage and grass. The large golden ball above the water is the morning sun, which calls nature and life to awake and is God's voiceless bugle for reveille. Seeing such a picture as this, one must feel the resurrection of the universe, and then realise that the painting of nature is religious in a very profound sense. We see pictures quite often of a poet or philosopher by a waterfall, communicating with the silence of nature made far more intense inwardly because of the superficial disturbance of her voice. Hokusai has a large vertical colour-print, "Li Po Seeing the Cataract of Luh Shan," in which, as Li Po sang in the poem, the flying torrent leaps straight down three thousand miles, as if the Milky Way were falling from the ninth heaven. Li Po is a famous Chinese poet of the seventh century, who dwelt, as he professed, in another world belonging to no man; he laughed and answered not, when asked why he lived among the green hills. He sang:

". . . My soul is serene —
The peach trees are in flower, and
the water flows on. . ."

Excepting those like Wordsworth in gift and temperament, people of the West would hardly understand our conception of nature, the basis of which is adoration but not criticism. When

we communicate with nature by gazing on her beauty, we know that our human existence becomes clearer than before, because of a self-realisation that is achieved consciously or unconsciously.



Jolly Picnickers at Flower Time. From "Kyoka Shiki Jinbutsu," 1855.

The blessed kingdom of self-effacement admits only him who becomes one with nature; he is intoxicated by his own happiness. If he is an artist, he tells about it — on paper or silk, with Indian

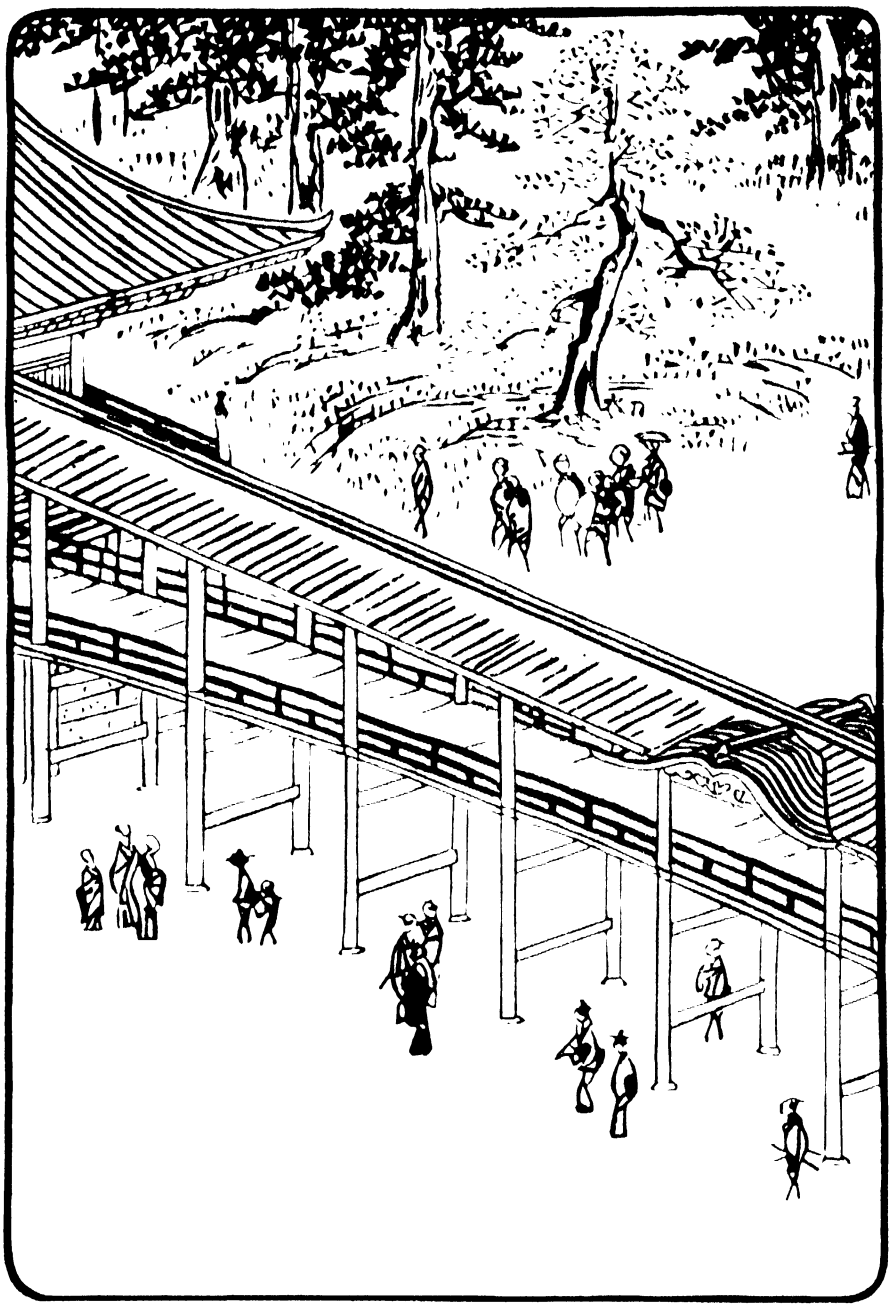


Sukeroku. From "Kyoka Koto Meisho-Zuye," 1856-1859.

ink or pigments; and if he is a poet, he sings about the joy of this kingdom in words.

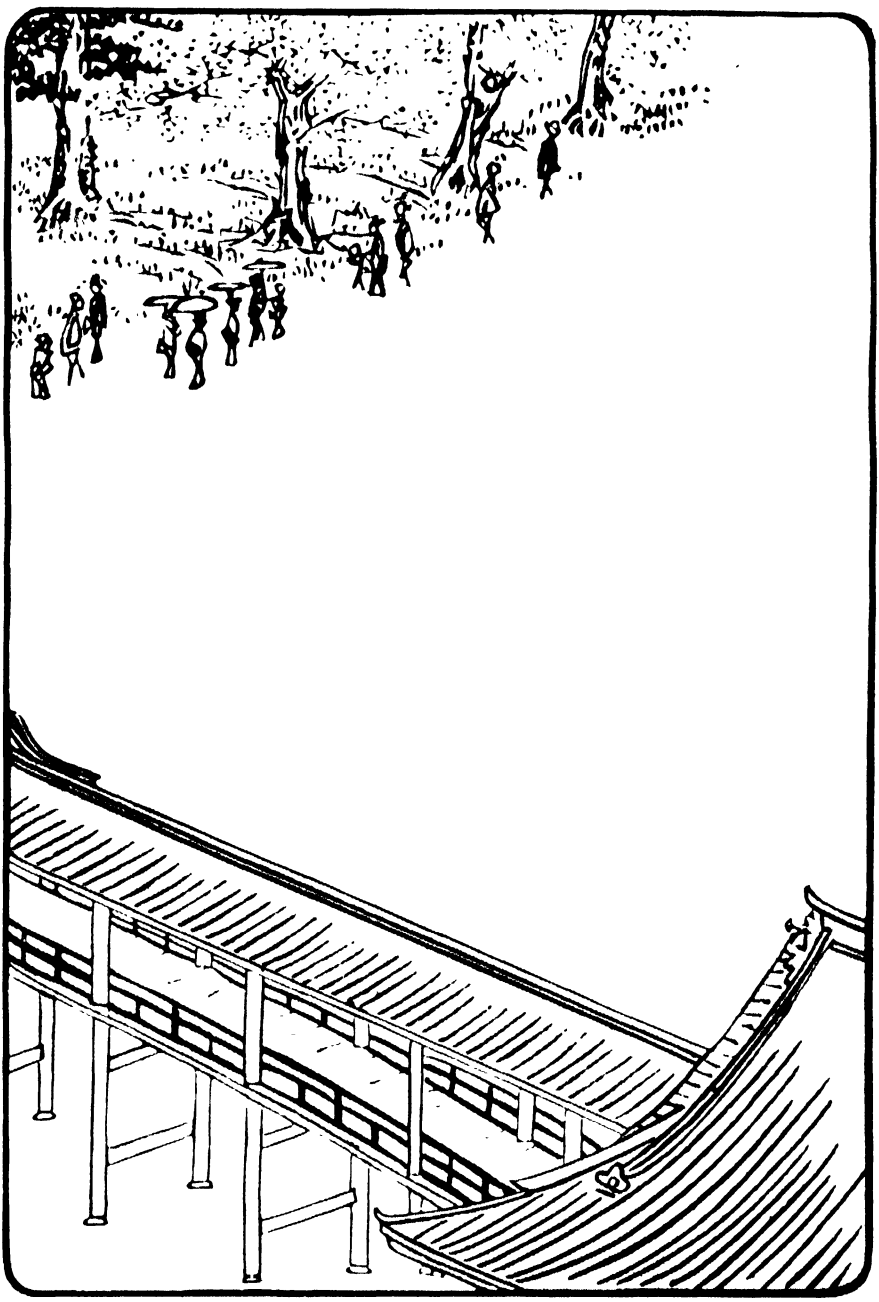
Because we stress the spiritual beauty of everything, we often slight the structural development which is to us a more or less superficial matter. Certainly it is no apology for a lack of objective description when our artists talk about "pictures of spirit" (Kokoromochi-no-Ye), the words Gaho fondly used during his life. There are many works of old and new artistic criticism in the Orient, among which we prize "Kiun Seido" or Living Inner Motif as the first and last qualification; however perfect in technical arrangement, a work is nothing to us if it does not suggest a spiritual beauty.

The annals of Japanese art are a great galaxy including Sesshu, Tanyu, Koyetsu, Korin, Yeitoku, Sanraku, Matabei, Hogai, Gaho and many others. Although the battle fields of those artists were limited to sheets of paper or silk, the records they left, the rainbows they drew with a few drops of pigment, are more wonderful in undying beauty than the memories of soldiers famous for drawing swords and blood in history. With a great sense of joy I trace back the history of Japanese art to the early Heian period of the ninth century, when Saicho and Kukai, outstanding figures of the priesthood who studied in China, propagated religion and art simultaneously; it would be truer to say that they taught religion through art. Their efforts, I think, prove that these two things are after all the same. The appearance of Kanaoka Kose was highly significant, because like the Uta poets in "Kokin-shu" or Ancient and Modern Poems of the tenth century, Kanaoka broke away at once from Chinese imitation and established a national sentiment and ideal in art. But the cultural history of Japan is the flowing or ebbing tide of Chinese influence. When the art of picture scrolls which flourished in the early twelfth century was replaced by the so-called Art of Higashiyama-Hill (Kyoto) in which the simple and thrifty spirit of



A View of Uyeno in the Flower Season. From "Yehon Yedo Miyage," 1850-1857.

the time was endorsed by the Zen philosophy of China, the alien influence spread over into Japan. This Chinese influence was again driven back when great masters like Koyetsu, Sotatsu and

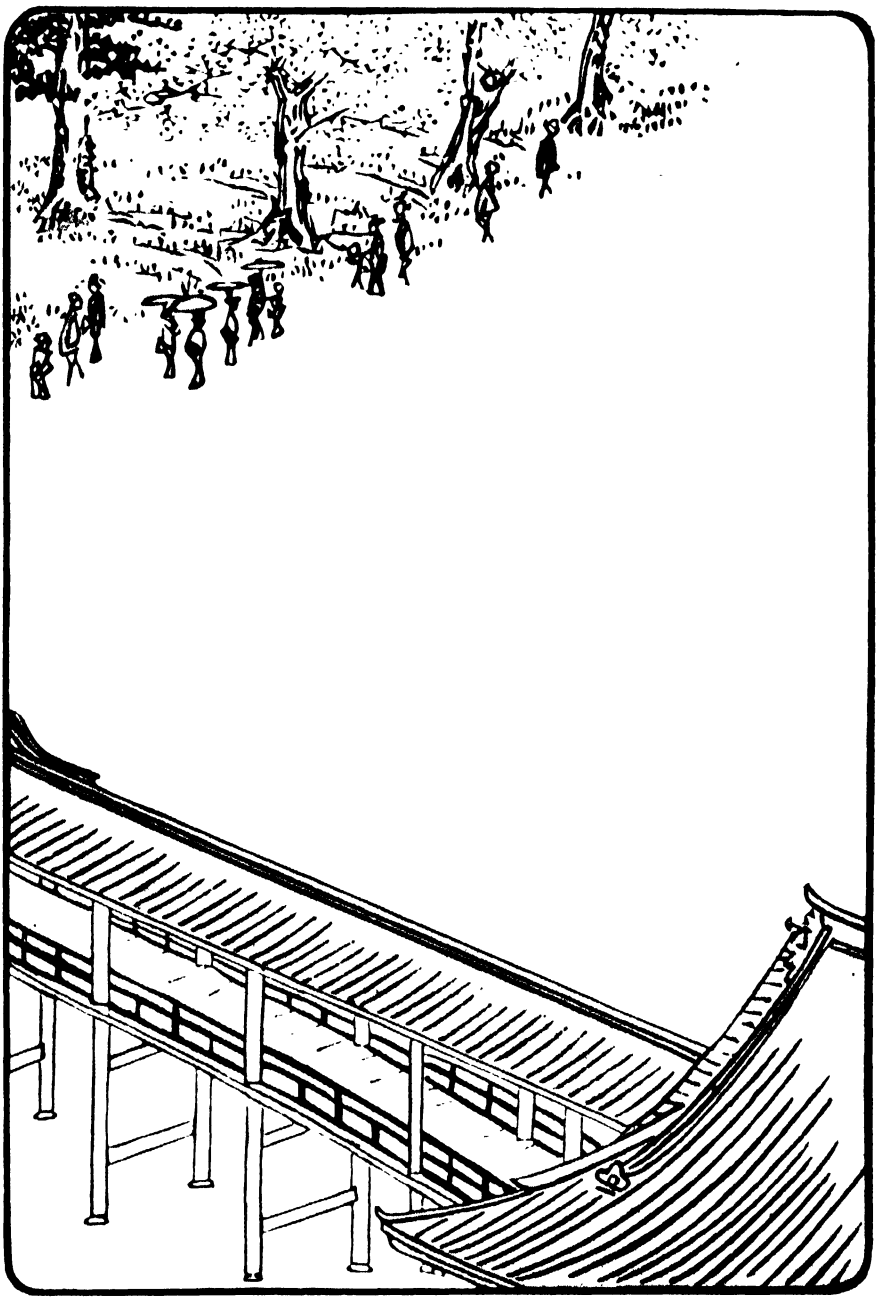


then Korin entered the artistic world of the seventeenth century. And with the gradual development of Ukiyoye in painting and print, a genre treating the manners and customs of the lower



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classes became the final property of the Japanese people.

All things considered, I think that the greatest worth of our Japanese art is to be found in the poetical atmosphere of becoming one with nature, and in the accomplishment of our self-emancipation. Art is the only world where freedom is assured in its entirety.

THEREFORE Hiroshige's work, in so far as it concerns itself with landscapes and other natural subjects, is an affirmation of our old conception of art, although in most cases he recognised nature in union with humanity which is found richer among the lower classes. Unlike the masters of "mountains and rivers" in the autographic painting of Japan, who praised nature for its own sake, Hiroshige humanised it and made it speak our human tongue. I should like to know where there is any art equal to that of Hiroshige; like a living thing, nature with him, to use Whistler's classic remark, is "creeping up a bit" with a special movement, and yet conforms to Hiroshige's idiom. Once many years ago when I awoke to sudden enthusiasm for Hiroshige, I began a little essay with the following words:

"In the late afternoon of a day in April some fourteen or fifteen years ago when, greatly troubled by modern life in the West and eager to gain a true sense of perspective towards nature, I glided down the flower-reflecting water near Mukojima with two or three others like myself in a 'cherry-viewing boat,' I confess that I was seeing everything through my westernised blue-eyes and even cursing Japan for degenerating into a meaningless and foolish imitation of the West. But then seeing the calmly-settled deep blue of this Sumida River whereon we were gliding, and thinking that it was the very blue of an old Japanese colour-print, my Western blue-eyes suddenly changed, I felt, into the black-eyes

of a real Japanese. Unlike Western blue pigment which is often mixed with other colours to show life in action, that of the Japanese colour-prints is highly homogeneous, and therefore a colour as it was before any other colour mixed with it. Thus baptised by the blue of the Sumida River in the late afternoon of a spring day, I ceased at once to be a Westerner, and my mind entered slowly into the pictorial domain of Hiroshige.

"How many pictures Hiroshige drew with the Sumida River as his subject! Before my imaginative eyes, many of his pictures depicting the river in snow or under cherry blossoms, appeared as if thrown there by a magic lantern. When I thought of a particular one, Sumidagawa Hanazakari or 'Cherry Blossoms by Sumida River' (Plate 79), this very Mukojima coloured faintly but beautifully by the blooming cherry blossoms began to look to me just like that picture by Hiroshige. I could not help exclaiming in spite of myself, 'Why, nature does imitate art as Wilde once exclaimed,—the Mukojima of to-day imitates Hiroshige's picture of olden time!'

"As I glided with my friends through the delightful sights by the river which Hiroshige loved so dearly and drew in many pictures, we argued, discussed and expanded on the recent artistic advance of human mind. There is no doubt that our minds (yours as well as mine) are glad to imitate the rare and good in art whenever they see it. You will agree, I am sure, that it is not strange that my mind, when so full of Hiroshige's pictures, could not see the views before my eyes as other than the pictures of Hiroshige. It is not true that the Mukojima of to-day imitated Hiroshige's picture of olden time; the fact is that my own poor mind was imitating Hiroshige's art. In other words, the Hiroshige, hitherto unknown in my mind, awakened suddenly, or to use another expression, my friends and I became one with the artist who was called Hiroshige,—just as it is said that we are all Hamlets, whether men or women. As we were already all Hiroshiges, we



A Pair of Mandarin Ducks in Snow. Folding Fan-shaped Print. About 1838.

were naturally moved by him and could react to his work as to our own creations. A Hiroshige hidden in our own minds found a representative artist in the real Hiroshige who was born in 1797 and died in 1858. He is, in truth, one of the best native and national artists of Japan."

But students of Japanese colour-prints who see deeply will be interested in knowing how prints of nature first lifted their small heads like aliens in the overwhelming growth of genre art, and how finally in the worthy hands of Hokusai and Hiroshige, they began to defy the general assumption that Ukiyoye art consisted of "pictures of the floating world." When those print-masters of the last period realised the value of nature in the print, the original conception of Ukiyoye was certainly contradicted and denied. But on the other hand this revolutionary conduct may be excused if you interpret Ukiyoye as a synonym for "brocade pictures" (Nishikiye) in general. At any rate nature's entrance into the print marked a new epoch in the print world of Japan.

It is interesting to see that Moronobu, the very forefather of printed pictures, the sensual painter of debauchery and love, touched for a moment the landscape of a sunny coast in "Tokaido Bunken Yezu" (The Tokaido Stations Illustrated), 1690, and preceeded Hiroshige's Tokaido series by a hundred and fifty years. The interest of the Ukiye print, a bird's-eye view after the Western fashion, of Masanobu and Shigenaga of the middle eighteenth century, in connection with the landscapes of a later time, centres in perspective; most of them dwell not on an outdoor scene but on the interior of a big house like those in the licensed quarter of Shin Yoshiwara, or on theatres. Whether it is a crude imitation of the Dutch engravings which drifted into the country after 1720 when the embargo on foreign books was removed, or of Chinese painting with Western affection which appeared in the latter half of the seventeenth century, a perspective-print (Ukiye) is interesting psychologically because it sug-

gests how frightfully new logical perception was at a time when people clung to fantastic unlogicality.

When the youthful afflatus of Okyo, the future master of realistic art in autographic painting, was spent during the period of Meiwa (1764–1771) in imitating perspective views, Western or Chinese, for "pictures seen through a peep-box," Megane-ye,[1] the artistic appetite of the Yedo populace in general towards exoticism must have been great. How popular this peep-box was can be proven by one of Harunobu's prints in the Mutagawa series, in which two girls are seen enjoying it. I am sure that Western invasion directly from Holland or indirectly through China must have been more active in those days than we imagine it to have been to-day. Toyoharu, the legitimate successor of Masanobu and Shigenaga in the Ukiye print, inherited the ground Okyo had cultivated, and produced many prints of Western landscape in literal imitation or through free and spontaneous imagination, among which are a scene of Venice with gondolas afloat and one of a cathedral perhaps in Amsterdam. But with numerous views of Yedo and Kyoto and of theatrical scenes or ancient battles or hunting, the acclimatisation of this Western technique was assured by Toyoharu.

I think that Kokan's infamy as the bogus maker of Harunobu's prints is well atoned for by his copperplate engravings, which became inspirations or models for Hokusai's work at the end of the eighteenth century. In "Ushi-ga-Fuchi of Kudan," "Fuji seen underneath Takahashi Bridge," "Great Wave at Hommoku off Kanagawa," "Benten Shrine at Haneda" and other interesting landscape-prints, Hokusai's characteristic exoticism is expressed restlessly, as is natural in a time of experiment and transition. According to his "Chats on Western Art" (Seiyo

1 Megane-ye-bako, a peep-box, is an apparatus in which a picture on the bottom that is reflected on glass at the top, can be seen through a glassed hole in one side of the box.

Gadan), Kokan began his steel engraving in September 1783. Although he travelled to Nagasaki, then the only place where foreign commerce was permitted by the authorities, from Yedo, his native city, in 1778, Kokan returned home in the following year with foreign books on art, because he could not find a foreigner there to teach him the Western technique directly. I do not know whether Kokan was the Leonardo da Vinci of Japan, but there is no mistake in saying that, as an enthusiastic student of Western science and as a propagator of the materialism of the empiric school, he was the legitimate child of a time when the chaotic curiosity of the people was extraordinary. Before he gave up engraving for oil-painting, Kokan, it is said, taught his technique of the former to Denzen. Denzen's artistic fluency, as is seen from the number of his extant works, qualified him as an excellent expositor of Kokan's method in engraving, although he was by no means an artist of great originality.

Hokusai had an imitator in Shinsai, one of his pupils,—particularly in the artistic idiom already mentioned, "Ushi-ga-Fuchi of Kudan" and others. In some of the Yedo views Shinsai also followed his master with such success that a careless person often mistakes his work for that of Hokusai. And there is also Hokuju, another pupil of Hokusai, who like Shinsai found his first inspiration in the master's foreign manner and westernised mental attitude, and stuck to it faithfully even when Hokusai underwent a striking metamorphosis in the glory of "Thirty-six Views of Fuji," 1833. Now the master left all the poor walkers and alone climbed to the peak of creation. It is by Hokusai's magic hand that Western characteristics of landscape art, for which artists in the past had grasped with passion and curiosity, are now fused into a new synthesis. When the organic coherency of landscape art was accomplished by Hokusai, people at once stopped talking about the Ukiye prints or steel engravings of perspective views which had alternately pleased and bewildered them during the

past fifty years.

But who is to blame if appetites grow jaded with eating and desire something new? People who had been too highly exhilarated by Hokusai's fire or novelty in shapes and colours with which he interpreted the drama of mountain and water, now wished to settle down to twilight for a moment, indeed to the wonderful moment when nature's passion suddenly subsides. When Hokusai gave his place to Hiroshige who was thirty-seven years his junior, the reception of the people towards his series of Tokaido landscapes in 1834 was enthusiastic. Being fully acclaimed with cheers and applause, Hiroshige extinguished the temporary light of Yeisen's landscapes; and Kuniyoshi was wise enough to draw back into warrior pictures where he extended his stout arm in artistic bravery, finding that to contend with Hiroshige in the wrestling-ring of landscape art was at best only a waste of time.

Indeed Hiroshige's entrance into the actual field marked the climax and the conclusion of landscape art of old Japan in print. Not only the landscapes of the popular school but also Nishikiye prints in general ended with Hiroshige's death, leaving in one's mind the memory of a seven-coloured rainbow which had risen from a wooden block to respond to an artist's delicate breath. With a new age in Japan lighting the horizon, it is sad that like Shelley's guitar without Jane, wood blocks, once so eloquent and responsive, became suddenly mute. Alas, one more fairy world of art is lost! Where are the artists whose magic touch turned a block of wood into a violin of most delicate tone? Where is the amorous whisper of life in nature which they taught prints to speak?

Since the Nishikiye prints of Japan were originally a sensual chronicle of the manners and customs of the time, the landscape artists, Hokusai and Hiroshige and the others, were certainly rebels or traitors. It is a sad irony that the master of treason,

Hiroshige, rang the knell for the passing of prints.

But I am happy to think that flowers and moon and snow, real in Japan, are equally real flowers and moon and snow in the West; therefore the work of Hiroshige, true in Japan, must be equally true even at the centre of the Western world, New York or London. I am sure that among the mountains and rivers of any Western country our Hiroshige will be found, hidden under the surface; again I am sure that as we are in a way all Hiroshiges, even in the West there must be many people who would be pleased to identify themselves with this artist. A time may come when the other Ukiyoye artists will be forgotten in the West; but Hiroshige's name, surely, will be as everlasting as nature.

Whenever I dwell on a Western landscape painting as the product of its environment but lacking in a certain abstraction and in the quintessence of art, Hiroshige's work comes to my mind by way of contrast, for in it the individual aspect of nature is suddenly seen isolated from the entire. His art is a thing that appeals to an artistic person in a moment of rare but sweet union with nature. In another essay I said: "It is my opinion that a true landscape artist should see a natural phenomenon at a striking moment when, being isolated, it flatly refuses to move and act in uniformity with other phenomena. Hiroshige's famous pictures, all of them, transmit and convey those rare phases which nature reveals in her blessed isolation. Following a cardinal principle of architecture, concentration, Hiroshige discarded offhand all the extraneous small details which are apt to blur or weaken the central theme. His handling of this secret is quite marvellous, although I know that it belongs not alone to Hiroshige in the world of Oriental art. At any rate he is extremely suggestive at his best. Western landscape art, whether it is better or worse than the photograph, usually attempts to imitate nature or to make a copy; therefore the artist may become a soft-voiced servant to nature, but not a real lover who truly understands her

inner soul as Hiroshige does. A good landscape artist of the West might become a theoriser of pigments or something of a metaphysician with his painting brush or a eulogist of pigment-poems. But since he is often bound by common circumspect knowledge, and seldom escapes from his old habit of expressing some meaning or purpose, it is natural that he should fail to create a poetical landscape where real life is nothing but suggestion. Enter into nature and forget, I should say. Again, depict nature and forget it."

Any suggestive art should have its own idiom of expression at once vivid and simple. I should say that every picture I see of Hiroshige at his best, seems to be new and impressive, and that the last one is always so surprising as to leave my mind incapable for the time being of an apprehension of his others. It is certain that one picture of his is quite enough, just as one picture of any other great artist of the world is enough for us. That is a proof of Hiroshige's greatness.

Am I to be blamed as a vague critic, if I say that any artist, whether he be idealist or realist, is good when he is true to himself? It is true, I believe, that even a seemingly realistic work, when it is rightly executed, is always subjective; and a good picture, although it may appear idealistic superficially, is always a work that does not forget the importance of realistic expression. Hiroshige may be called a realist or an objective artist since the artistic mood is slowly but steadily led to trees, rivers, and mountains through his expression of the relation between nature and men. But who can declare that he has followed nature only superficially? It goes without saying that the realistic elements of his art played a most important service in bringing out distinctly that indefinable quality which is often called atmosphere or pictorial personality. I think, therefore, that Hiroshige is more truly an idealist or subjective artist.

LIFE OF HIROSHIGE

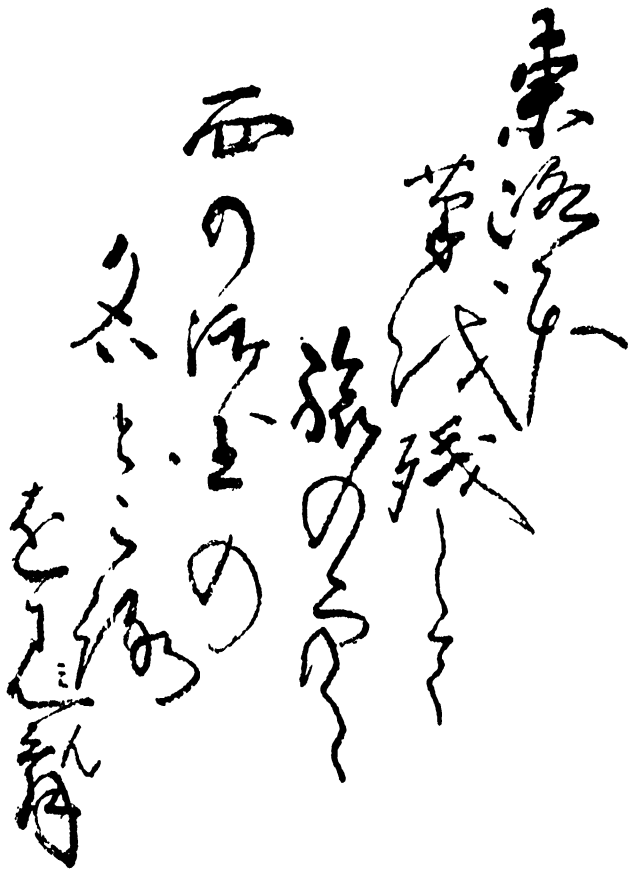
ACCORDING to the inscription on the "Memorial Portrait of Hiroshige" by Kunisada (Toyokuni the Third), and also to the preface of "Thirty-six Views of Fuji" published in the year following his death, Hiroshige passed away on the sixth day of September of the year 1858, which is the fifth year of Ansei, at the age of sixty-two. The disease of which he died was said to be cholera which was fearfully prevalent in the fifth year of Ansei, according to the records of the time, and took the lives of some twenty-eight thousand people. As a man self-possessed and free, who carried life's calamity lightly with a smile suitable to the humorous poet that he was, Hiroshige had a moment amid the agonies of death to write the following Uta poem in his usual playful vein:

"I leave my brush at Azuma,
I go to the Land of the West on a journey
To view the famous sights there."[1]

The words over the signature of Toyokuni the Third in the said memorial portrait, meaning, "Shedding tears in thought of him," express the genereal sentiment of the people at Hiroshige's death, and that of Toyokuni the Third who was a great friend of the master. I think that Hiroshige died at the most appropriate time, because, according to the preface of "Thirty-six Views of Fuji" written by Shunba, Hiroshige often spoke of retiring from the art world before age and fatigue should disgrace his past. He was wise, I think, in thus knowing himself.

1 The original Japanese runs as follows: "Azuma-ji ni fude wo nokoshite tabi no sora, Nishi-no-Mikuni no nadokoro wo minu." "Azuma" is the Eastern Capital. The Buddhist Heaven is supposed to lie in the west where the sun goes down.

There are to-day in Tokyo two monuments to Hiroshige, one in Togakuji of the Zen sect at Kita Matsuyama Street, Asakusa, the family temple for Hiroshige's House of Ando, and the other in



Autograph Writing of Hiroshige's Death-poem.

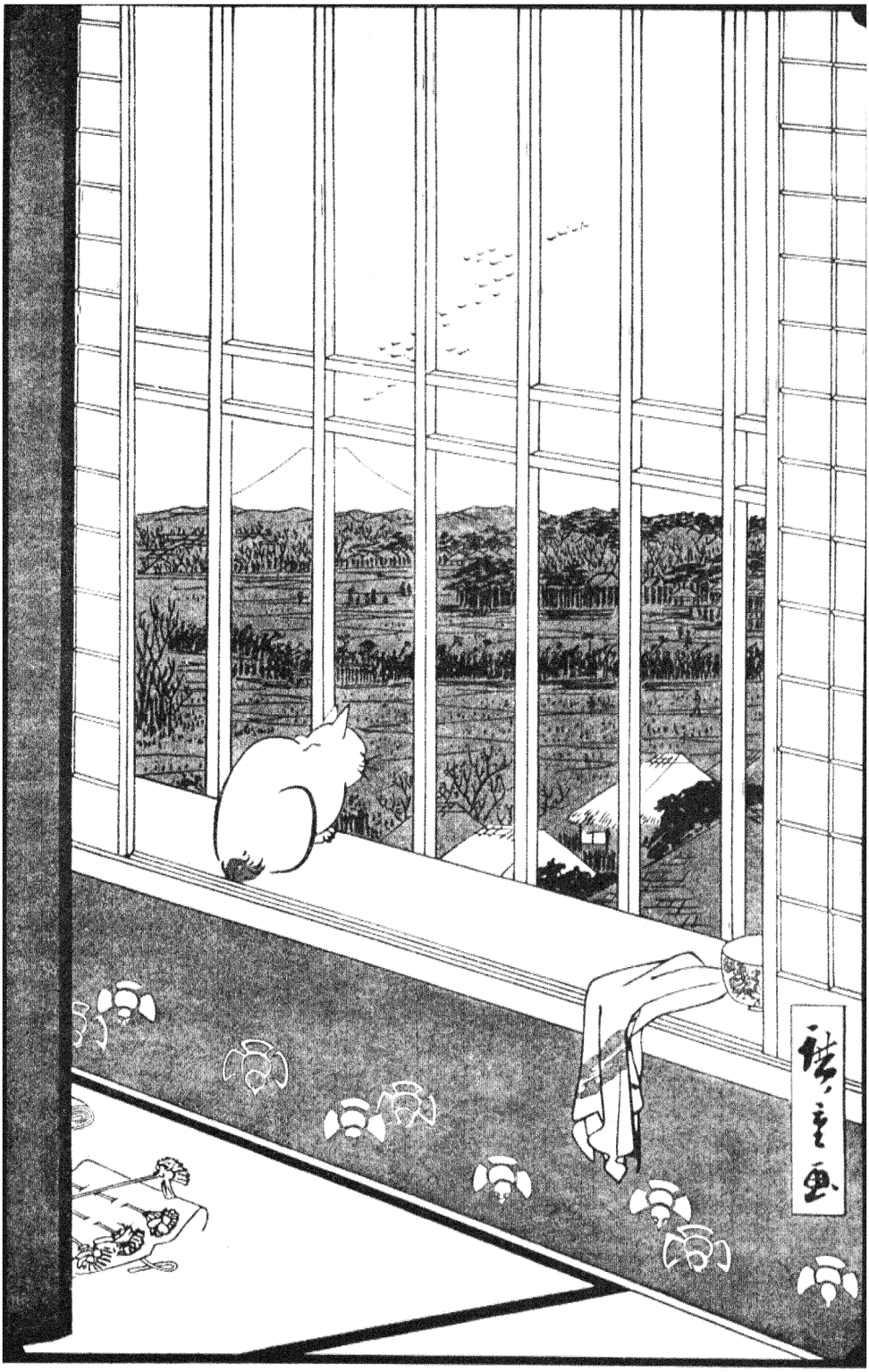
the grounds of the Akiha Shrine at Mukojima by the Sumida River. The former, an upright stone some four feet high, with the two posthumous Buddhist names on the back, "Genkoin Toku-wo Ryusai-koji" (Hiroshige) and "Koryuin Kigai Ryusai-koji (Hiroshige the Third), was originally erected by Yayeko Ando, the second wife of Hiroshige the Third, in memory of her hus-

band. The name of Hiroshige himself was substituted. But today it is mainly prized as one of the few landmarks related only to this "master artist of moon, rain and snow." The other monument in the Akiha Shrine grounds, erected by the joint contribution of Hiroshige the Third and other fellow-artists of the same school, has, I think, its own reason for existence in its location, because the places by the Sumida River were Hiroshige's particular choice, on which he expended his love.

Now counting backwards from the date of his death, we know that Hiroshige was born in the ninth year of Kwansei, 1797, when Utamaro, a great recorder of female beauty and the harem, had just finished his work on which his present fame depends, and under the regime of the eleventh Shogun, the times were speedily relaxing into an ephemeral epicureanism. The place of Hiroshige's birth was the compound of the fire-brigades at Yayosugashi, Yedo, where his father, Genyemon, lived as one of the officials, and after a service of twenty-five years resigned the post to Hiroshige when the boy was thirteen years old. At this time Hiroshige lost his parents almost simultaneously. The work at the office must have been nominal so that even a boy of thirteen could manage it, and at the same time pursue the leisurely study of art which Hiroshige had already begun, for the fire-brigades to which he belonged had only to attend to the Shogun's castle where fire occurred very seldom. Besides, although wearing two swords at the waist, people of Hiroshige's class were but petty and insignificant.

Hiroshige kept the post till he was twenty-seven years old, and then turned it over to Nakajiro,[1] his son or uncle (the

1 It is said that, being too young, Nakajiro was put under the wardship of Tetsuzo Ando, one of Hiroshige's relatives, until 1830 when he formally succeeded to the post. That was when Hiroshige was thirty-six years old. One who thinks that Nakajiro was Hiroshige's uncle takes the genealogy of the Ando family for his authority. If Nakajiro was a son of Hiroshige's grandfather, he must have been born in his old age. Genyemon, Hiroshige's father, entered the Ando family as an adopted son, and his own father was Mitsuyemon Tanaka.



Year-end Fair of Asakusa Tanbo seen through a Window. "One of the Hundred Famous Views of Yedo." 1858.

relationship is not certain). Departing entirely from the house Nakajiro established, Hiroshige opened independently a branch of the family in the artistic profession. Before he was admitted to Toyohiro's studio as a pupil in his sixteenth year in 1812, Hiroshige had already showed his precocious talent in a scroll, "Procession of the Lu Chu Islanders," which had been drawn from reality when Hiroshige was a boy of ten, because in 1806, according to an authentic record, the Shogunate government of Yedo received an official visit from an ambassador bringing tribute from the Lu Chu Islands. When I saw this historical scroll some years ago, I was surprised at first at Hiroshige's ability, certainly remarkable for his age, and then felt pity that he was obliged to suffer a restraint of twenty-five years before he could establish his name in public.

It is said that Hiroshige wished to become a pupil of Toyokuni, not of Toyohiro, at first, but on account of overcrowdedness, Toyokuni refused him. It is not without interest, however, to muse on the possible outcome, if Hiroshige had ever been received by Toyokuni, and duly impressed by his platitudes, if not vulgarity, in superficial arabesque-making. Of course there is nothing more foolish than to think that anything could have made a successful Kunisada (Toyokuni the Third) of him, even though, born to a corrupt age in holiday mood, he was charmed by the stage and actors. Among the extant work of his earliest period there are found even to-day a number of actor-prints. No one would deny, I believe, the happiness of Hiroshige's association with Toyohiro,[1] who was not aiming at popularity and certainly was not in Toyokuni's class, and who therefore had something identical with Hiroshige in temperament. And what pleased the youthful Hiroshige most, I think, was that Toyohiro

1 Hiroshige became a pupil of Toyohiro at sixteen, 1812. He adopted the name, "Hiroshige," in the following year, 1813. It is a combination of Hiro (廣), a part of Toyo-hiro (豊廣), and Shige (重), a part of Juyemon (重右衛門), Hiroshige's own name.

never used on him his master's hammer of discipline, but watched patiently over Hiroshige's future development. As Toyohiro's student, Hiroshige was an interesting rebel or black sheep who received only a little direct influence from his teacher.

The book, "Hiroshige Wakagaki" (Hiroshige's Early Work) by Tatsujiro Nakamura, 1925, contains many female figures in "Uchi-to-Soto Sugata Hakkei" (Eight Views with Figures, Indoors and Outdoors) and "Goku Saishiki Imayo Utsushiye" (Modern Images Warm-coloured), both of them produced about 1822. In these the influence of Yeizan or Yeisen is distinct. But as far as the landscapes, flowers and birds are concerned, which Hiroshige produced in the time before that of the Toto Meisho series in the Kawaguchi edition, about 1831, the influence we can trace in them is that of the Hokusai-school artists or possibly of Yeisen. Since these prints of natural subjects would never have appeared under the influence of the Toyokuni school, Toyohiro was a good sort of teacher for Hiroshige, if he needed one at all.

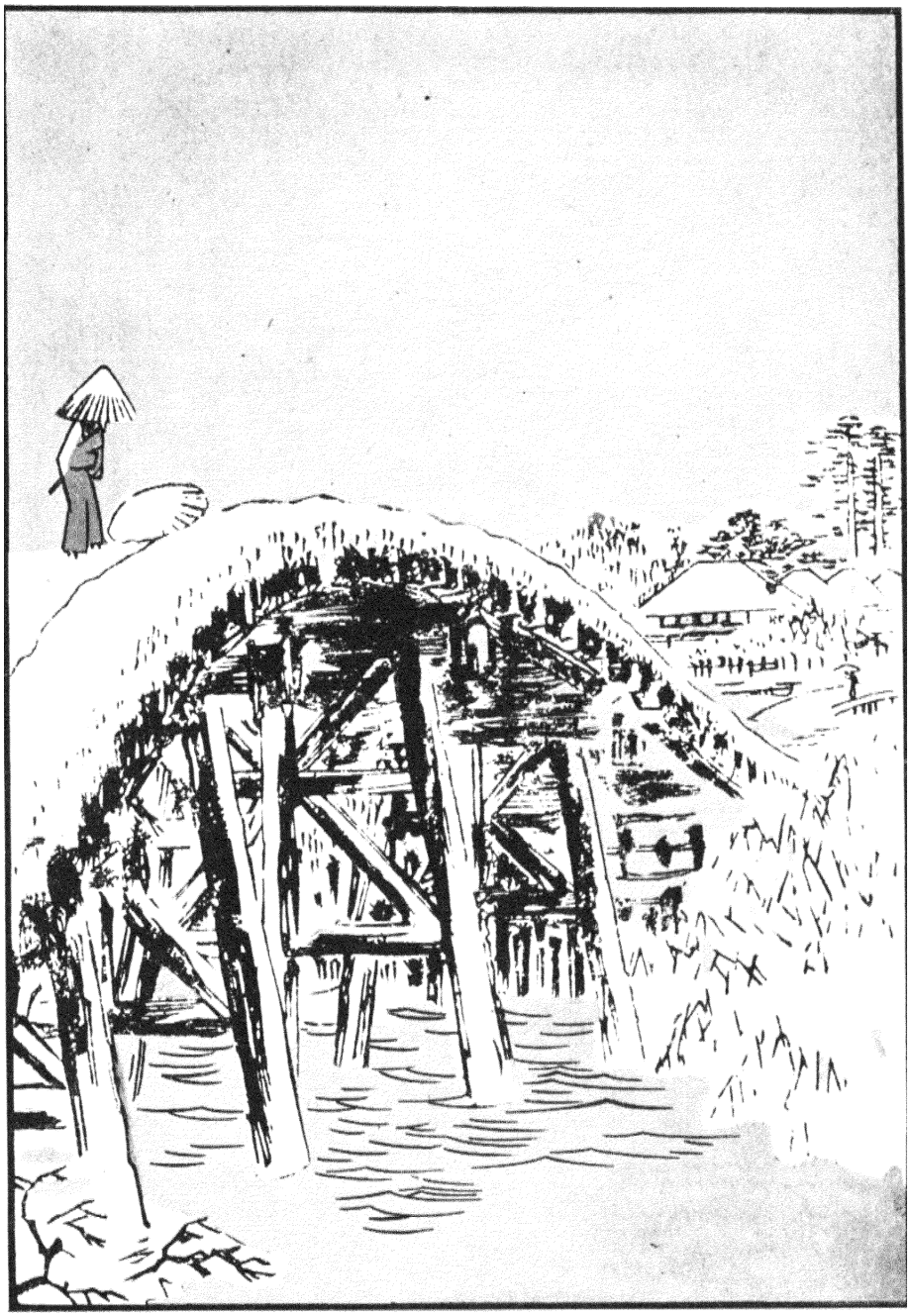
When Toyohiro passed away in 1831, Hiroshige was asked to succeed the teacher as Toyohiro the Second, but refusing with thanks, he pursued his own independent life, producing work continually which as the plates of the present book amply prove, promised him everlasting fame. Although there is no complete catalogue of the work of his whole life, it is estimated by Minoru Uchida that the total number of individual pieces would be more than eight thousand, of which some five thousand and five hundred pieces are colour-prints, large or small. What a great producer he was![1] There is reason of course to say that if his force and energy had been used more scrupulously, he would have

1 Mrs. Ito, deceased, a niece of Mrs. Yayeko Ando, the second wife of Hiroshige the Third, said that she was told by her aunt: "Whenever he had time to spare, Hiroshige used to go out for sketching. Hiroshige often said to his friends: 'Scenery, whatever it be, is so delightful, because it appears new to me each time I see it. Therefore I am not tired by repeated visists to the same place.' Hiroshige was a man indifferent to the daily affairs of life, but once he concerned himself with art, he became a changed person, surprisingly nervous and serious."



Sugatami Bridge in Snow, Yedo. From "Yehon Yedo Miyage," 1850-1857.

become a still more distinguished artist. Admitting that the unprincipled spirit of the time made him often produce careless work, the vitality of Hiroshige was certainly something wonder-



ful. I can imagine that the primary need with him was how to pour out his lyrical mood enthusiastically, thought about subject-matter being only secondary. The same scenery appealed to him

quite differently at different times, according to the situation and to his mood. It was not that Hiroshige drew his pictures at random on the same subject with a different attitude, but that he used the same subject when it was diffused with a new mood or emotion. So there are in his pictures great variations in atmosphere; as I once said, what we see in them is Hiroshige's personality, and not a scenic photograph. Beside, since they are colour-prints made by hand, you cannot expect them to be uniform, even when they are on the same subject. The pictorial effect depends more or less on chance.

As in the case of other artists of the Ukiyoye school, little is known of Hiroshige's life. Whether or not he left the fireman's compound by Yayosugashi for some other place, when he resigned his official post, is not recorded; by 1840 or 1841 he had lived at Ogacho Street, and moved to Tokiwacho Street, and then in 1849 to Nakabashi Kano-shinmichi, the place where he finally died, loyal to the heart of the city of Yedo. Unlike the Yedo people of the time, who imagined the western side of Hakone Mountain, some ninety miles from Yedo, to be a dark desert where goblins or cannibals lived, Hiroshige was fond of distant journeyings. Some of the travelling diaries he jotted down at roadside taverns between saké-cups and favourite dishes (for he was a city man with epicurean tastes), remain in the "Diary of the Kofu Journey" (the major part of it lost by fire in 1923), the "Diary of the Kanoyama Temple Journey" and the "Diary of the Journey into the Provinces Awa and Kazusa," the Hokku poems or humorous Uta verses of which make the diaries precious.

Hiroshige married twice. The first wife, doubtless a typical woman, chaste and dutiful, whose sagacity assisted Hiroshige to tide over many financial difficulties, passed away in October 1839, when he was forty-three. A touching story is told in the "Biographies of the Ukiyoye Artists of the Utagawa School" by Kyoshin Iijima that once she raised her husband's travelling ex-

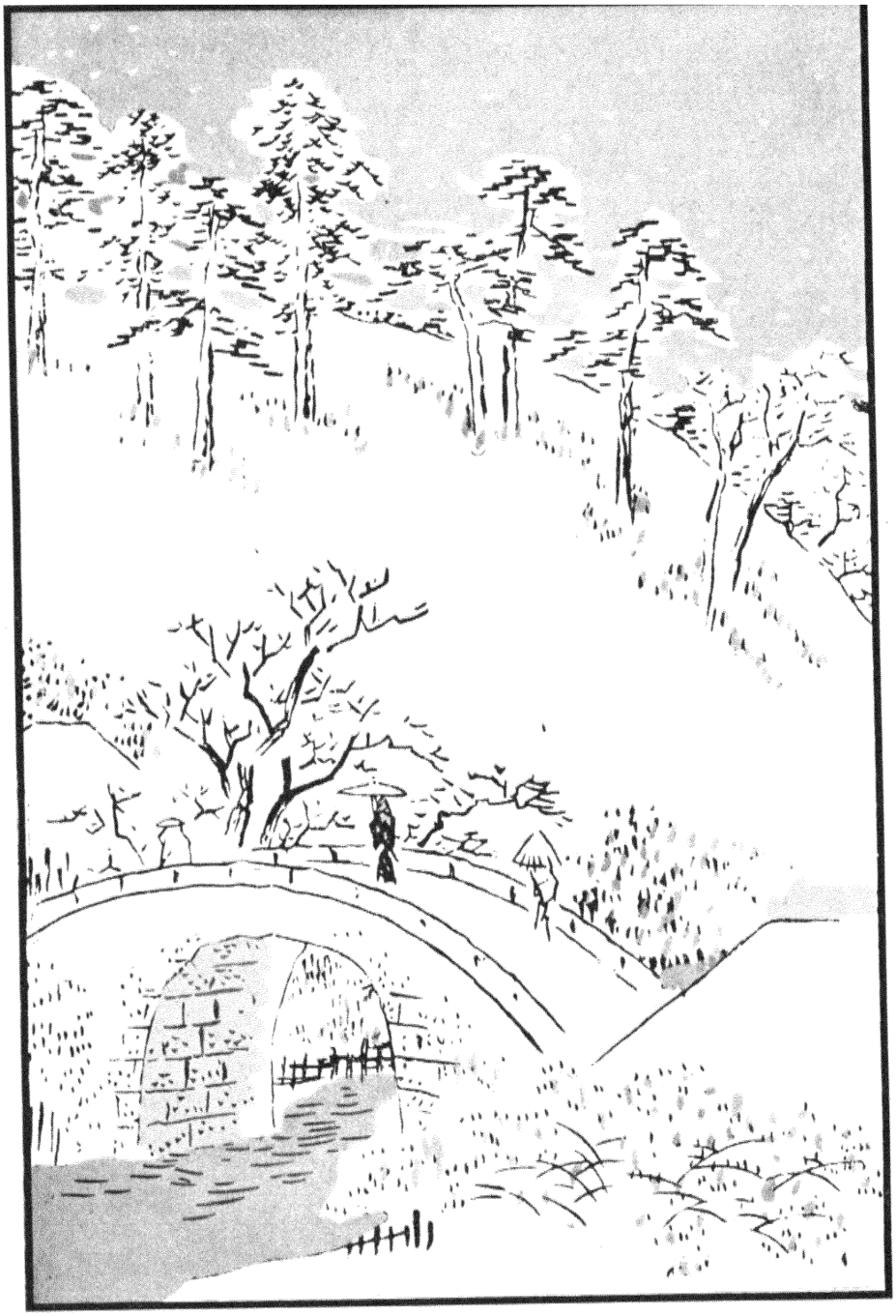
penses for sight-sketching by secretly selling her clothes or ornamental combs. It is fortunate, however, that this devoted wife knew something of the better days into which Hiroshige was slowly entering. When he took Oyasu, a daughter of Kayemon, a farmer of Niinomura Village in Yenshu province, for his second wife is not recorded anywhere. She was sixteen years younger than her husband, and a woman both of constancy and of spirit. She died on the second of October, 1876, at the age of sixty-four, having survived eighteen years after Hiroshige's death.

Hiroshige adopted Otatsu as his daughter. She was the illegitimate child of Ryoshin, the abbot of the Senkoku Temple, Kotsukuye, near Yokohama, where Hiroshige painted "Wild Cherry Tree" (Plate 7), and afterwards abbot of the Chiko Temple, Yedo; it is said that she was the sole comforter of his lonely family and that Hiroshige's love for her was great. When she was adopted in 1851, Otatsu was six years old. Under the warm care and thoughtful fostering of her parents-in-law, she grew up gracefully. In the year following Hiroshige's death, 1858, Otatsu married Hiroshige the Second (Shigenobu) at fourteen. When divorced from him afterwards she became the wife of Hiroshige the Third (Shigemasa) and lived till the second of October, 1879. At her death she was only thirty-four years old.

There are in the Hayashi collection several letters written by Ryoshin to Hiroshige from Hachijo Island where he was exiled on account of his affair with a woman.[1] The date when this supposed apostate priest was sent there is not clear, but is imagined to be about the time when Otatsu became a member of Hiroshige's family. The penalty to which Ryoshin submitted himself may have facilitated Otatsu's entry into the Hiroshige household, I think. Ryoshin was taken to the island from the Chiko Temple,

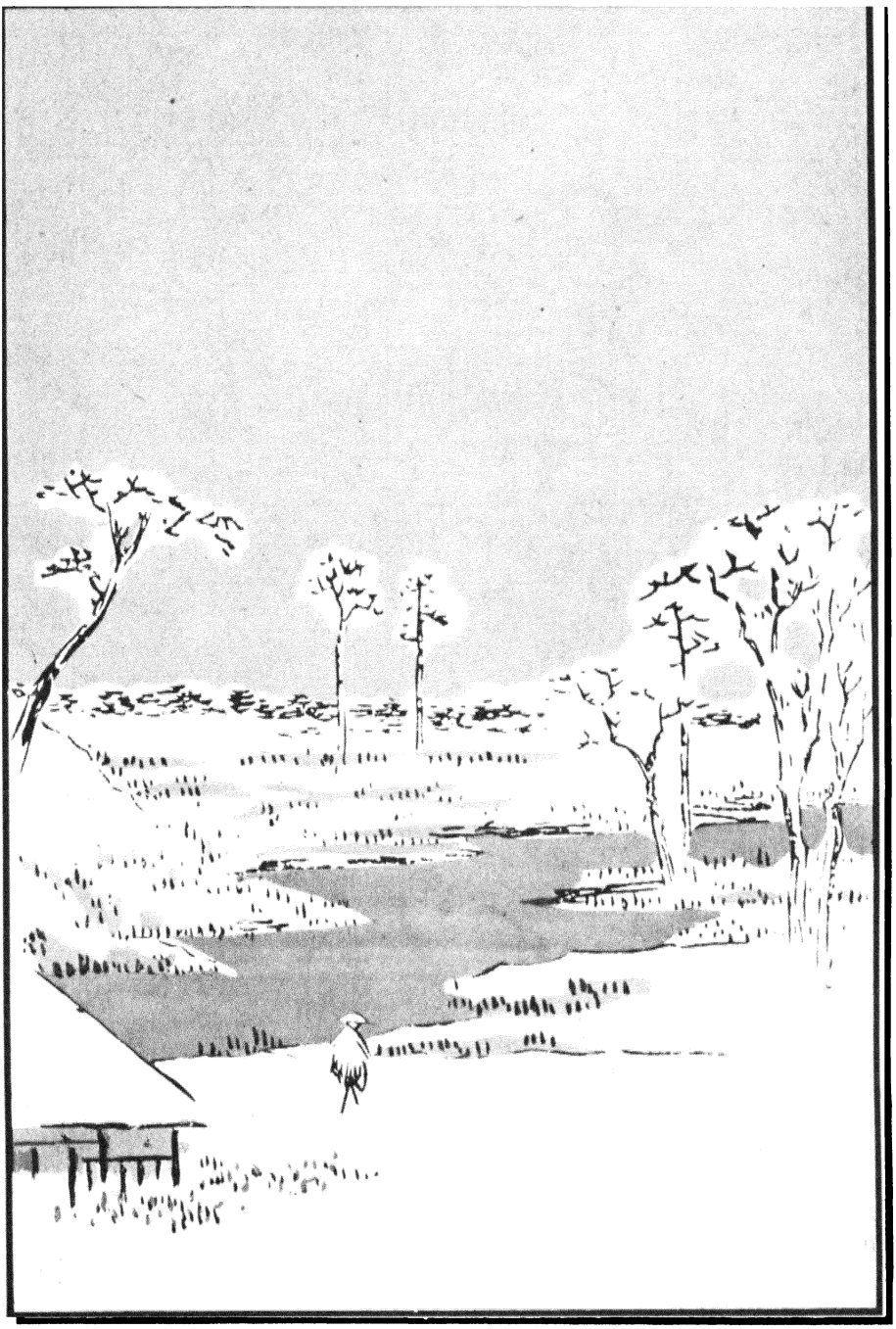
1 The nature of the affair is not known. However, in those days a priest was forbidden by law to marry or to have any relations with women. The law forbidding meat and matrimony was only removed after the Meiji era beginning in 1865.

Yedo, to which he had moved from the Senkoku Temple of the "Wild Cherry Tree Screen" in 1846. The foresaid letters dwell



Drum Bridge of Kameido Shrine. From "Yehon Yedo Miyage." 1850-1857.

upon his anxiety for the welfare of his daughter with a fatherly affection that is most tenderly expressed. In one of them the



following words are found: "Many thanks for the money, one *ryo* and two *bu,* which you kindly sent me in spite of the narrow circumstances and various expenditures which you are suffering. This kindness belongs only to the kinship of brothers. I am shedding tears over it from the long distance that separates you and me." The words, "the kinship of brothers," are enough to make one think that Ryoshin was Hiroshige's brother, elder or younger. And the respectful tone that runs through the phraseology of all the letters inclines one to think that Hiroshige was his older brother. But there is another view which takes Ryoshin to be Hiroshige's brother-in-law, that is, the brother of his first wife. At any rate, the important thing that the letters suggest, it seems to me, is a side-light on the personality of Hiroshige, and the tender sweetness which he maintained through life's hardship.

I am told by Baron Morimura, as a story he heard from his father, that the present Baron's grandfather lived as Hiroshige's neighbour in the artist's last period, and was often asked by Mrs. Hiroshige for rice when her husband was away on a journey. Hiroshige must sometimes have gone off to travel when called by a sudden impulse, and left his family in bad circumstances during an extended sojourn. There are the other stories that conform with that of the Baron, one of which tells about the repeated complaint of Oyasu, Hiroshige's wife, who said: "My husband is all right if he works regularly. But he is such a wilful person that he wants his own way. He does nothing from day to day when no spirit moves him, and only idles away his time; hence poverty — don't you see it?"

Though not always comfortable financially, I do not think that Hiroshige was exactly poverty-stricken, for in the closing years of his life he lived in a house of his own building, a presentable two-storied affair of five rooms; but he had borrowed money for it and worried over the payment of the debt on his death-bed. And it would be hardly believable that he could not support a

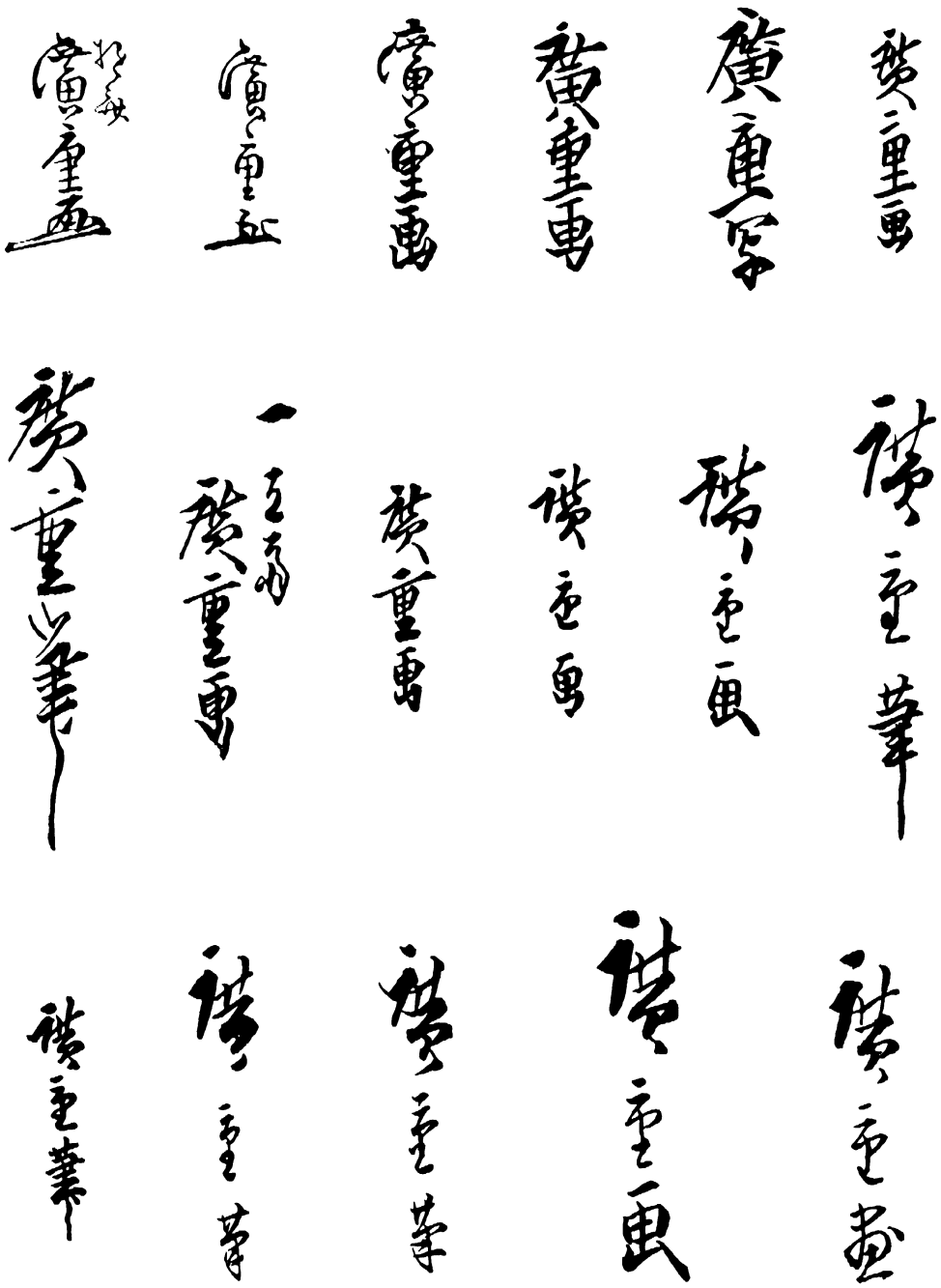


Selection of Hiroshige's Seals. Read them from left to right. 1. Ando-shi Gasho (Art-seal of Ando). 2. Hiroshige. 3. Utagawa. 4. Ryusai Hiroshige. 5. Hiroshige. 6. Ryusai Hiroshige. 7. Utagawa. 8. Combined seal of two Kana characters Hi (ヒ) and Ro (ロ). 9. Seal called Baka-no-In (refer to note on Plate 16). 10. Yedo-no-San (Born in Yedo). 11. Ryusai. 12. Hiroshige. 13. Utagawa. 14. Ryusai. 15. Hiroshige. 16. Hiroshige. 17. Ryusai Hiroshige.

small family like his own when he drew, according to the estimate of Mr. Uchida, an average of two pictures a day throughout his life. But Hiroshige was careless and free in money-matters and no discredit to the Yedo-man's qualification, whether proud or foolish, of "not allowing money to stay in the pocket over night." And as is seen from the extant diary in which the matter of diet is minutely described, he was an epicure, fond of dishes not necessarily rich but oddly flavoured. It goes without saying that he loved saké-wine, though he was not a drunkard by any means. Oyasu, Hiroshige's second wife, shared this taste for the cup.

Hiroshige was indeed a man wealthy in soul, though not in purse. Confirming the current dictum of the olden time, he was not a Yedo-man "wrongly born and therefore a money maker;" without money he was always happy, and with unconstrained placidity, he was nonchalant towards the trifling and mercenary matters of the common world. And yet he rigidly observed social courtesy. He was fond of quiet company, but treated his friends handsomely. He left these words in one of his wills, "Reduce foolish expenses without being niggardly; you should feast richly the people who kindly keep a wake before my coffin."

It must have been at fifty-one in 1847 that Hiroshige, learning from Confucian ethics that one should know at fifty how to resign oneself to fate, shaved his head and became a novice. At this juncture Hiroshige made the third change of his personal name to Tokubei. He was called Tokutaro when he was young, and later assumed the name Juyemon. How Hiroshige may have looked with a shaven head will be seen, as Mr. Uchida pointed out in "Hiroshige," in the print, "Maple-viewing at Kaianji Temple, Shinagawa," one of "Famous Views of Yedo" in the Yamadaya edition, 1853, in which a shaven-headed artist is seen sketching the view by a large maple tree in the centre of the sheet. It amuses me to think that people without knowledge of him may have taken him for an apostate priest transgressing into the field



Hiroshige's Signatures. Read them from left to right. 1. From the book of comic poems called "Kyoka Murasaki-no-Maki." 1818. 2. Do. 3. From the illustrated story book called "Onkyoku Nasake-no-Itomichi," 1820. 4. 1821. 5. About 1823. 6. About 1831. 7. From a flower-and-bird study in O-tanzaku, about 1832. 8. From a fish print, about 1832. 9. From Tokaido in the Hoyeido edition, about 1834. 10. From the Yedo Environs, about 1838. 11. About 1840. 12. From "Monkey Bridge in Moonlight," about 1842. 13. About 1844. 14. From the picture book called "Sohitsu Gafu," 1848. 15. From the picture book called "Yehon Yedo Miyage." 16. and 17. From "Hundred Famous Views" in the Uwoyei edition, 1856-1858.

of sketching. This priest-artist was kind and good-hearted at home, sometimes falling into reticence because of a design of Chinpei, afterwards Hiroshige the Second, which displeased him. However, Hiroshige looked kindly upon Chinpei who as a home-pupil lived with him, and Hiroshige left him, as is written in his will, one of the two short swords that he prized.

Hiroshige was an artist who never thought that teaching suited him, because he used to say that art should be studied by oneself. And he was not one of the same class with Toyokuni the Third and Kuniyoshi who were surrounded by pupils. Hiroshige was of a retiring nature. Moreover his passion for travelling made him object to the regularity of tutorial exercise. Yet there were some eighteen pupils to each of whom a part of his name, Hiro or Shige, was given; and to seven of them, it is said, Hiroshige orally bequeathed mementos.

As he himself knew, Hiroshige was unfortunate in his pupils. Hiroshige the Second was bad. And Shigemasa who followed him as Hiroshige the Third was equally bad. Hiroshige the Fourth left almost nothing we can call art. After him Hiroshige's lineage ceased even nominally.

I HAVE already said that Hiroshige resigned his post in the fire-brigade to Nakajiro at twenty-seven. This Nakajiro established an independent house, separate from that of Hiroshige, under the family name of Tanaka. And the tombstone of the Hiroshige family at the Togaku Temple, which stood in the cemetery yard till 1916, also bore the name of Tanaka, not Hiroshige's name, Ando. What about this Tanaka? Investigation has shown that Hiroshige's father was the third grandson, Tokuaki by name, of Tokuyemon Tanaka, formerly a chief page in waiting on the Lord of the Tsugaru clan, and later a teacher of archery in Yedo. Adopted by the Ando family and taking the

post in the fire-brigade, he assumed the name of Genyemon Ando. But when Genyemon built this tombstone, it seems that he carved his own orginal family name, Tanaka, on it because of his former connection with the proud Samurai class. Since the fire-brigades were common people masquerading with two swords, even Hiroshige's temperament must have longed keenly for the social position of his forefathers, particularly when he belonged to the brigade. It is said that there are a few among Hiroshige's prints that bear the large seal styled Tanaka. I can imagine that his sense of attachment to the glory of his ancestors and to the name of Tanaka was touching when he was dying, because in his will he wrote of his desire to be buried after the real Samurai fashion.

There is no better key to his real character than the words of his two wills written three or four days before his death. One of them contains the following words:

"Pay my debt to Mr. Sumihisa[1] with money raised from selling the house.

"Remove to some other place after selling all the books and utensils. Consult with kind and sincere persons over a plan for the future. Without money, on which everything in the world depends, all decisions will lie with you. So-called relatives and friends will not be available in matters of importance.

"Divide the painting implements and copied pictures and sketches among my pupils as mementos.

"Give Sensha and Orin[2] the clothes I used to wear.

"Shigenobu (Hiroshige the Second) has been with me for a long time; therefore one of the two short swords I prize shall be given to him.

"Of Hell I know not,
But money will tell, I know,

1 This Sumihisa is not known. But it is conjectured that he may be Yechizenya, the rich rice-merchant at Kuramaye, who befriended Hiroshige.

2 Nothing is known of Sensha and Orin (a woman).

How to straighten affairs after my death."

The other will reads as follows:

"An old poem says:
Don't moan or cry if I die!
Throw my bones to the field,
Let a hungry dog feast on,
Yes, feast on them!

'Make the funeral simple in the sense of this poem. But because there is no field in the city, you must carry me to the temple and bury me. Make no show or display.

"I know that it is useless to wash my dead body. Just sprinkle it with water. Once put into a grave in the cemetery, the coffin of wood or clay will be smashed by the earth that is thrown in; therefore it is foolish to clean the dead body before it is sent to the temple.

"I am already tonsured like a priest. But I must have a posthumous Buddhist name, not abbreviated but full and formal. Pay the priest well for this service.

"Reduce foolish expenses without being niggardly; feast richly the people who kindly keep a wake before my coffin.

"I hope my funeral will be performed after the true Samurai fashion. But under the circumstances it will be all right too, if you perform it secretly at night and with only a few of the most intimate friends; you may even announce that a formal funeral will be held later, without a thought of carrying it out. If this is the case, two coolies are sufficient to carry me to the temple.

"If my funeral is performed decently, you must not forget to give cakes (Mushimono) to those who attend it."

We cannot help being impressed by the strange yet genial personality in these wills. It agrees with the feeling expressed in the death-poem which I mentioned in the beginning of this

article. Like one starting on a journey for a few days, Hiroshige bade the world farewell, his mind lightened by a philosophy such as we might find among priests of ancient times. Perhaps he continued his work even in the future life, the Land of the West, with his beloved paint brushes, for Hiroshige believed that life does not end with the present world. Whether from training or nature, perhaps from both, he hid his undaunted and serious soul behind a playful manner. However, except in an occasional print dealing with comical figures of the lower classes, Hiroshige, generally speaking, is sober and earnest, for his studies of nature are imbued with a lonely poetic atmosphere. The humorous side of Hiroshige expressed in his verses rounds his personality into a perfect whole.

Among the personal relics in the possession of Mr. Minoru Uchida, the author of "Hiroshige," there is a sword with a blade of whale bone. It is autographed by Rinsai Okajima, one of the superior officers of the fire-brigade when Hiroshige belonged to it, and a creditable artist who, it is said, once taught him Kano art. On one side of the blade is written, "For safety and peace through life." And the other side bears the following comic verse:

"Why, certainly it is
Better than a stale-red sardine,
This whale-bone blade!"

Though it looks like a toy, this sword with characters written in gold lacquer is a thing of elaborate workmanship. I am happy to read here the meaning that, though an artist to whom a slaughtering tool was absolutely useless, Hiroshige was faithful, as I have said, to the memory of his forefathers who were Samurai and of high class. Hence this sword was a mere artistic pretense. Hiroshige was delightfully old-fashioned.

Among artists of the popular school who were uncultured,

although not actually illiterate, Hiroshige was an exception with a literary record which will be found in his diaries and humorous verses in books like "Kyoka Yamato Jinbutsu" and "Kyoka Momo-chidori." He was a man of facile pen for in the diary are apt descriptions and occasional bits of cynicism, all of them delightful because they are casual and informal; if he had pursued literature with assiduity as he did art, I am sure that he might have become a writer or poet. Although, like any other comic verses, Hiroshige's work depends upon phraseology or puns which are ephemeral and therefore difficult to translate into English, the following poem from "Kyoka Momo-chidori" will indicate his usual vein:

"Putting aside the moon and snow,
How delightful it is to live roundly
With a head more round
Than a dumpling round and round!"[1]

The verse, of course, casts both satisfaction and mockery upon the author's own shaven head. Utashige was Hiroshige's name as a humorous poet. He sometimes signed this name to Harimaze-ye (mixed prints of small size) or Sensha-fuda (visiting cards to shrines or temples) or illustrated books of lyrical drama. Also some of the famous-view prints produced after 1839 bear the name of Utashige.

Hiroshige used Ichiyusai (一遊齋) in addition to the name of "Hiroshige" and later the characters "一遊齋" were changed to "一幽齋" (pronunciation is the same) before he became Ichiryusai (一立齋) probably in 1832, soon after he published "Toto Meisho" in the Kawaguchi edition. "Ryusai," the sub-name Hiroshige often used in prints dated after 1841 or 1842, is an abbreviation of Ichiryusai. Ichiryusai means the "Self-estab-

1 The verse alludes to the common saying, "Hana yori Dango," meaning literally "A dumpling is better than a flower."

lished house." It should be pointed out that in pronunciation it is linked with Ichiryusai (一龍齋) of Toyoharu, the originator of the Utagawa School, or Ichiryusai (一柳齋) of Toyohiro, Hiroshige's direct teacher, or perhaps also with Sairyu-ken (齋立軒) of Mitsuyemon Tanaka, Hiroshige's grandfather.

Finally a word about his appearance. Supposing the memorial portrait of Hiroshige by Toyokuni the Third to be reliable since the artist was his close friend, we know that Hiroshige's head, as he himself said in the verse quoted above, was as round as a round dumpling. The space between the end of the nose and the lips was long as is that of a Yedo man of the older generation. With thick eyebrows, large eyes and a high nose, his face is clear and noble. Unlike his lovely and delicate landscapes, Hiroshige's features are heavy and strong. Since he was a drinker of saké-wine and a lover of fine dishes, he is portly and of a ruddy complexion.

I wonder with what vigor and depth Sharaku, for instance, would have treated Hiroshige's portrait if he had been a contemporary.

COMMENTARY NOTES

FRONTISPIECE IN WOOD ENGRAVING

Twilight Moon at Ryogoku Bridge.[1] Oban.[2] Series: Toto Meisho.[3] Published by Shozo Kawaguchi. About 1831.

IT IS interesting to imagine the possible reasons which led Hiroshige, now thirty-four or five years old, to abandon women for nature. Supposing it to be a whim, it was still a thing that, as he found at once, justified itself. I think much of the introspection of Hiroshige that he thought it unwise, even foolish, to follow Yeizan or Yeisen in the drawing of female figures—round-shouldered, with shapeless feet and clad in ill-fitting drapery. In the landscape works he produced abundantly with all the assurance of his inner self, Hiroshige was an artist whose susceptibility to nature resulted in the humanising of it through adoration; we can easily imagine his personality, singular and sweet, from his record in print that proves him to have been an inborn artist of landscape. But it is not without interest to dwell on the possible outcome if the spots of the first dice Hiroshige cast on the board had been at odds, for if "Famous Views of the Eastern Capital" with the Ichiyusai (一幽斎) signature, the first attempt of landscape in print of legitimate size, had missed the mark of popularity, Hiroshige might never have developed into the present form as we understand it to-day.

After all a man's work is more or less accidental. The matter

1 A print identical with the present reproduction will be found in the Ledoux Collection, New York.

2 Oban is roughly 13 by 8.7 inches, but the actual size of this picture is about 12 by 7 inches.

3 Famous Views of the Eastern Capital.

of success or failure must be left to chance. Although I do not mean that this series of "Famous Views of the Eastern Capital" was an accidental product, I know many other instances in which one's destiny was changed through the turning of some unexpected strange corner and his special trait, hitherto a latent quality, awoke to sudden development.

This series with the famous pieces, "Twilight Moon at Ryogoku Bridge" and a few others, that designated him first as the artist of nature, was produced about the second year of Tempo (1831), when Hiroshige was old enough to become his own master. A few years previous to Hiroshige's appearance with landscapes, Hokusai, the "Old Man Mad about Drawing," finished carving his life's great epitaph in the series of "Thirty-six Views of Fuji." The series of "Living Images of Poetry" (Shiika Shashinkyo) or "Lu Chu Islands," that must have decorated the shop fronts side by side with Hiroshige's landscapes of the "Eastern Capital," were works of meagre feeling, artistically dried up, the subjects treated being alien to the popular mind. And people who felt also undisposed towards the landscapes of Yeisen—wanting in direct spirit and short of freshness—because of the mere transplanting of tradition into print, must have been moved and excited with a sense, so to say, as of rain in time of drought, when they first saw this series, "Famous Views of the Eastern Capital." First of all the subject pleased them hugely, since they were all the familiar places to which they were deeply attached, according to the season or their whim.

And one who believes with me that art ascends unaided by structural expression, would be glad to see here the technique, probably an accidental phenomenon even the artist himself did not foreknow, that is just crude enough to invigorate the inner spirit of the work. Hiroshige's crudity in this series is a thing that broods, working its own wild mystery; therefore it is not undeveloped childishness at all.

There are the "blue prints" of this series like the present reproduction, that is, the works printed almost entirely in one blue colour, for which enormous prices will be paid by collectors. One opinion maintains that the blue prints were only for fanciful experiment, because the extant pieces are so few in number. Another holds that they were the first edition of the series, and pointing out Hokusai's landscapes almost entirely in blue or some Yoshiwara women by Kunisada or Yeisen also in blue, says that the prints in this differentiated monochrome were a vogue among the select people of the time.

But the prints of "Famous Views of the Eastern Capital" usually found to-day in light black, green and blue, are enlivened with the crimson clouds, slender in the shape of belts or what not, crossing the scenery horizontally. It goes without saying that "Twilight Moon at Ryogoku Bridge" is one of the best among the ten works of the series, if not the very best. I have a poem, "The Man Sitting down," the part of which runs:

> "The man standing erect, sees nature upwards,
> from paunch to head.
> Doubtless, a few feet nearer the stars. What
> in the world profits him that?
> The man sitting down, praised be God, sees the
> low garden in humble content."

If one wishes to see Hiroshige, a man sitting down, he should come to "Twilight Moon at Ryogoku Bridge," in which, with all love and gratitude, the artist sees nature's loins or feet. Hiroshige is content to sit nearer the ground because there is no need to bend his body, thanking God or praising the moon beyond the bridge.

The large autumnal moon is slowly rising among the disordered clouds, to brighten up again the Sumida River, over whose many bridges evening already casts its dusky mantle. The soul

of the artist that is adjusted in solitude would pay minute attention to nature's changing; in the moment when he thought he was amalgamated with nature he would find himself, I believe, stepping aside some ten steps, and, if he were a Whistler, replacing his monocle properly and scrutinising it objectively. Hiroshige is a poet with a paint brush.

Plate 1 in Wood Engraving

Shono. Oban. Series: Fifty-three Stations on the Tokaido.[1] Published by Hoyeido. About 1834. Kojima Collection.

ONLY a few artists can repeat their first triumphs, I think. Beside the works of the Fifty-three Stations on the Tokaido in mixed prints called "Harimaze-ye," visiting cards to shrines or temples, envelopes and pictorial boards for Sugoroku-game, I understand, Hiroshige produced some eighteen sets of this famous highway by the sea, and it is said that the total number of works under the same category would be more than six hundred. But none of them, I should say, reached the standard Hiroshige so beautifully and nobly achieved with the set published by Hoyeido—his first attempt on the subject. With this set his fame as the artist of native landscape was firmly established.

The preface, an insignificant writing in pseudo-classical affectation, written by Yomo-no-Takimizu when the set was completed, is only valuable for the date affixed on the writing. The date is the first month (February ninth to March ninth in the solar calendar) of the fifth year of Tempo, that is, 1834. Since the prints, fifty-five in all, had been issued separately before this, when did Hiroshige first begin the work?

"The Biographies of Ukiyoye Artists of the Utagawa School" by Kyoshin Iijima dwells on the mission which escorted a horse, the Shogun's gift to the Mikado in Kyoto, and which Hiroshige

1 Tokaido Gojusan Tsugi.

joined in some small official capacity. The book says: "Hiroshige was deeply impressed by the scenery of the highway, the beauty of which he searched with discrimination." But the date when Hiroshige left Yedo for the Mikado's city is not given in this book, merely a statement that it was in the early part of the Tempo period. Minoru Uchida, the author of "Hiroshige," 1930, says that the departure of the mission was in the third year of Tempo (1832), and that the set was produced during the year 1833. At any rate it is right to imagine that the whole work was speedily done. I believe that Hiroshige returned home from Kyoto with joyous anticipation, because the artistic plan of the set was already in satisfactory form.

I often wonder how an actual scene was related with the work in Hiroshige's prints. I know that there are many instances in which artists are interrupted by reality and their flight shivers and shrinks against the menace of fact. What if I insist that the pieces related only faintly with the physiognomy of an actual place reveal themselves surpassingly as art? We should find Hiroshige's greatness in the candour and freshness of his vision, not in his manner of obedience to fact, even though we admit that the support of the latter was important in making the former perform its own magic.

We can safely say that this series of the Tokaido is the great work of his life, because in it Hiroshige proves to be a knight-errant who successfully rescues the Ukiyoye art from the ruins of corrupted convention where most of the print-artists of the day idled away their time in callous cleverness or trifling vulgarity. Hiroshige was a saviour of this popular art and restored it to its former glory. I know that the artistic selection of Hokusai was excessively individualistic in landscape-study, so that he drove it into a pitfall where art whirls often in unnatural accentuation. But on the other hand the human love Hiroshige poured into the work calls to us like a tender mother to her child, and in-

to the genial atmosphere he created we are drawn most gladly.

"Shono," perhaps the greatest, at least one of the great works in this Tokaido series, is an example in which the artist, through reason not strongly enthralled by reality, almost reached the topmost point of his art. Some one says that there were many bamboo thickets at Shono in days gone by; but I do not know why that should definitely place the scene at "Shono." It is only a common scene by the highroad, where the sudden rain-storm made havoc among the peasants or Kago-bearers. But to one asking for the reason why the work is great, I must speak at once about the freshness of it that gives almost a drenched feeling. Hiroshige's integrity of vision, suggested in the work, is perfect. And what a clearness in the pictorial vocabulary!

The uphill road shaded in dark-green and the bamboo thickets in the background bending under the rain form a triangle, the pictorial keynote of this composition. The subtleties of tone particularly in the bamboo thickets where a thousand oblique lines of rain dash down through the soft grading in greenish grey, consitute a performance no artists can achieve often in his life. You cannot fail to see how the Kago-bearers and peasants hurry on, and how real the work is in their hurrying from nature's sudden rage.

Plate 2 in Colour

Night Rain on Karasaki Pine Tree.[1] Oban. Series: Eight Views of Omi. Published by Hoyeido and Yeisendo. About 1834. Mayekawa Collection.

IT IS difficult to speak critically about this set, "Eight Views of Omi," when placed against that of "Eight Views of Environs of Yedo," another famous Eight Views series. But I can say, I believe, that, because of a thinness of affection towards the

1 This famous tree passed away in natural death some years ago, but Hiroshige's print, "Night Rain on Karasaki Pine Tree," will remain everlastingly as a monument of it.

According to the Happer catalogue, 1909, there is a blue print for this work.

actual places, the artist could not help treating the former with some reserve. Being hindered perhaps by the numerous autograph paintings or sketches in the past on the same subject, Hiroshige's power of seeing nature in intimate terms, I should say, became less acute. The result of the work, "Eight Views of Omi," was something like a "light-coloured hand-painting reproduced through the print process." Hiroshige did not know the actual places well enough, deeply enough, to accomplish the magic of recreating nature by his own fancy, although at the time of the horse-escorting mission he must have visited those places by the lake.

This set was sold, as the advertisement of the first edition proves, as a "work in black and white, lightly coloured." If the words were apologetic, the artist confessed that he adhered to a traditional method of light-coloured painting even to the point of imitation; and if not, he believed that, as in the landscape painting of the Chinese Literary School, he could well interpret an ethereal sentiment, silence and spaces through his prints. Hiroshige produced some twenty sets of "Eight Views of Omi;" among them this set published by Hoyeido and Yeisendo was the first and is the best with "Night Rain on Karasaki Pine Tree" and "Evening Snow on Mount Hira," the pieces cutting a figure among Hiroshige's whole work.

I do not know another work which can compete ably with this Karasaki Pine Tree in decorative beauty. The gigantic pine tree, a great hero of the botanical kingdom, squats down with the history of a thousand years under its grey robe. The vertical heavy downpour of summer night falls on the lake water to make the little waves dance in nocturnal ringlets. The tone of light blue, grey and indigo harmonising there to a unity of vision. Without this wonderful piece and without "Evening Snow on Mount Hira," the series of "Eight Views of Omi" would only take a secondary place.

MIYA-NO-KOSHI

Plate 3 in Colour

Miya-no-Koshi. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Kojima Collection.

THE series of "Sixty-nine Stations on the Kisokaido" is a joint work of Hiroshige and Yeisen. It was not, however, a case of collaboration with mutual understanding, because Hiroshige was dragged into the field when Yeisen left it. The former drew forty-seven scenes of this alternative route between the two capitals, Yedo and Kyoto, against twenty-two by the latter. With a few exceptions, Yeisen's work was only worthy in technical versatility—unenlightened by artistic vision. Yeisen is not quite clear in his points of emphasis; because of carelessness in treatment, we cannot expect from him transparency or unity.

Although the Kisokaido has not the attraction of Mount Fuji with its coils of cloud or of the procession of handsome lords, it is not without a distinguished aspect, peculiar to the region, uncouth but human, of which Yekken Kaibara tells rightly in Kisoji no Tabi, "The Journey by the Kiso Road." Here moved by the joyous song of pack-horse drivers, even the pulse of an overwhelmingly cold nature would be quickened warmly; the water of a valley or snow-clad stones by a mountain could not help arousing echoes in the human heart of a traveller making towards the city in the distance. Such aspects of nature, lonely enough and not without humanity, certainly appealed to the poetical sympathy of Hiroshige whose subtle rendering of aerial perspective and homely atmosphere, at least in some ten pieces that we choose from among the forty-seven he drew for the set, is impressive and unique.

I know that the Western fame of "Nagakubo," Hiroshige's favourite scene of moonlight in which the figures in silhouette are

passing on the bridge, is great; but when I choose "Seba" rather than "Nagakubo," that is because my chief interest lies in the suggestiveness of its composition. There in the willow trees of "Seba" swinging in the autumnal wind, is a mournful refrain dying towards the moon; the boat full of brushwood is seen hurrying home on the stream where the shadow of the moon is faint. But still a better piece, I think, will be found in "Miya-no-Koshi."

The simple wooden bridge stretches far over a nondescript country river on which a farmer's family who, I imagine, shared the joy of festival with kinsfolk in the distance, are now on their way home. The child of three years is already sleeping on his father's back, while the baby is snug against the warm bosom of her mother, a human kangaroo whose face is covered, according to a country fashion, with a purple coloured towel. The girl, evidently tired, shuffles along after her parents with something wrapped in a cloth. As far as we can see, this autumnal evening is lonely, while the large moon behind the trees throws a shadow in which a thatched roof and a solitary farmer make their own shadow-pictures.

Once some years ago I wrote an essay on Hiroshige, dwelling on the relation of his work to Chinese verse-making, in which I said: "There is a popular Chinese verse in 'Hichigon Zekku,' (four lines of seven words each), which is as rigid as the Western sonnet. The first line is, of course, the commencing of the subject, while the second is to 'receive and develop.' When we attach any importance to the third line, that is because it is transitional, the fourth being the conclusion. Hiroshige's successful pictures, as it seems to me, would well pass the test of this Hichigon Zekku qualification. In the East, more than in the West, art is allied to prosody." Now for a trial, let me make a verse out of "Miya-no-Koshi," the work I am now discussing.

(Commencing) The dusk encircles nature:

(Developing) Homeward bound the rustics go by a stream thick in reeds.

(Changing) The girl turns back and says: "Hoa, shadow-man, shadow-trees looming up!"

(Concluding) The full moon looks down to earth through the mists, purple and quiet.

Of course I do not mean that Hiroshige designed his works with such a method of verse-making in mind; but I am happy to find that from his best pieces I can draw out a sentiment corresponding with that of an Oriental poem on nature. Lastly I must spend a few words on the background of "Miya-no-Koshi," the phantasmal effect of which reminds me of the manner of gradation in some paintings of Korin or in a charcoal drawing of the West, upon which the chief value of the work solely depends. We should be thankful to the printer for this effect in which the big trees of darkish green and the large bank and the farm-houses of grey, both of them under the mystical sky in bluish shading, complete a world of twilight shadow where vision awakes. Hiroshige had already tried something of this effect in "Mishima" in the series of the Tokaido, but not so successfully as here.

Plate 4 in Colour

Camellia and Bird. O-tanzaku[1]. Published by Jakurindo. About 1832. Nakamura Collection.

IT IS delightful to see a thing that enjoys its own life. If you are to find a moral lesson or heavenly message in art, you should keep away, with respect or despite, from that of the Ukiyoye print. But stretching my hand towards it for a personal intimacy, I discover there many representative scenes pas-

1 O-tanzaku (narrow vertical print) is made from a sheet of O-bosho cut in three, and measures about 15 by 6.6 inches.

sionately interpreted that suggest a path to us or teach us how to enjoy our earthly lives. And I must thank Hokusai and Hiroshige for extending the subjects from human figures to flowers and birds, because in their work on the feathered tribes and floral existence we see specimens indispensable for the beautifying of our lives in this world.

It goes without saying that flowers and birds are among the most significant things for personal enjoyment; small in existence as they are, they are but a materialised revelation of the natural law that runs through the universe. They are beautiful because they are a nerve or a perfume of the natural law exhibited outwardly by accident. I am fully justified, I believe, in highly prizing Hiroshige's work on flowers or birds. It is a eulogy written in pigment, green or red, of things with a sentiment tremulous in a shimmering light, with a movement precise even in geometrical patterns. At the best the expression of beauty is clear, therefore the sentiment is simple. The proof would be found in Hiroshige's work on flowers and birds.

Among the large-size narrow upright prints called "O-tanzaku," published during the first half of the Tempo period, the print I present here, "Camellia and Bird," would take a place of honour. The condition of preservation is almost perfect. Whether it be the reflection of a sunset glow or that of the crimson-coloured camellia in full bloom, the extreme parts of the canvas, upper and lower, are coloured in light rouge. The little bird, whatever it be, is seen intoxicated with freedom, while the flower is fascinated with its own beauty.

"Dusting and sweeping first.
Then, let the camellia
Fall to the ground!"

What does this inscription on the print, in a seventeen-syllable Hokku poem, mean? Is it the whimsical eulogy of æsthetic tea

cult of the bird in comparison with Sen-no-Rikyu[1] who once exclaimed, after making the reddened maple-leaves fall, "Now the garden is thoroughly cleaned!" Or is it only a poetical precept vaguely given, in which the flower, camellia or what not, is thus treated in the kingdom of tea? At any rate Hiroshige's attitude in inserting this poem in the print should be highly prized.

Plate 5 in Colour

Abegawa, One of the Series of Famous Rivers. Uchiwaye.[2] Published by Kinkodo. 1836. Uchida Collection.

EXTANT prints of this kind are few, because only the prints distributed among the fan dealers as samples or those which were in actual use accidentally escaped the destruction of time. When in 1924 Mr. Tatsujiro Nakamura, the most assiduous Hiroshige collector in Japan, exhibited one hundred and twenty-eight specimens of the Uchiwaye print in Tokyo, the exhibition was certainly an illustration of Hiroshige's versatility in this line, not generally known before. The subjects are those we find in his other prints; and the independent studies of nature among them belong to the great time of Hiroshige's zenith, that is, the Tempo period (1831–1843), while the female studies

1 "Shoan, Rikyu's son, was once asked by his father to sweep or clean the garden path as Rikyu, the greatest æstheticist of the sixteenth century with the tea-bowl, doubtless expected some guest on that day; Shoan finished in due course his work of sweeping and washing the stepping-stones with water. 'Try again,' Rikyu commanded when he had seen what he had done. Shoan again swept the ground and again washed the stones with water. Rikyu exclaimed again: 'Try once more.' Shoan, though he did not really understand what his father meant, obeyed, and once more swept the ground and once more washed the stepping-stones with water. 'You stupid fool,' Rikyu cried, 'Sweeping and watering are not true cleaning. I will show you what is to be done with a garden path.' He shook the maple-trees to make the leaves fall, and decorated the ground with gold brocade. 'This is the real way of cleaning,' Rikyu exclaimed in satisfaction."—From "*The Spirit of Japanese Poetry*" by the present author.

2 Round fan picture. The actual size of this print is 9 in.×8in.

with natural background belong to the end of his life. It goes without saying that the best things are found among the earlier productions.

The present print is one of the Tokaido-river series, about which nothing is known because the other prints have not yet been discovered. Across the sheet flows the Abe River, towards which a traveller on horseback, accompanied by naked coolies, is seen hurrying through the yellow summer grasses. A light shower is falling obliquely. Whether or not it is true to reality, the colouring is extremely warm and clear with half-tropical vividness. The little round zodiacal sign tells the publication date, 1836, two years after the Hoyeido-edition of the Tokaido series. Uchiwaye prints are seldom found with such a sign as this. The present print is a rare thing.

Plate 6 in Colour

One of the "Eight Views with Figures, Indoors and Outdoors." Oban. Publisher unknown. About 1823. Kojima Collection.

HIROSHIGE'S female-figure drawing after 1844, whether it be in one sheet or in triptych form, counts for very little, because, being supported by landscape, it lacks the dignified independence of a specific study. At best it tells a story or shows the manners and customs of the day. When Hiroshige makes women stand or sit in equal proportions in a triptych, I cannot help pitying his lack of originality, and exclaiming: "After all, he is no artist of women. How pitiful that he had to draw them, and cheapen himself by conforming to popular demand!"

Therefore one who wishes to see the best of Hiroshige female drawing, pure and simple and drawn for its own sake, should come to the work of a few years in the middle of the Bunsei period of which the present print is representative. Although

this figure shows the influence of Yeizan, she is unusually charming among the women of the set, "Eight Views with Figures, Indoors and Outdoors." The title alludes to the "Eight Views of Omi." The present print has a subtitle, "Evening Snow of the Corridor and Sunset Glow of the Chamber." The "Evening Snow" is seen on the balustrade of the corridor in the little picture drawn above, while the "Sunset Glow" is probably found in the painted face of the woman below.

Plate 7 in Colour

Wild Cherry Tree. Painted on the Cryptomeria-board Screen in the Nave of Senkoku Temple at Kotsukuye, near Yokohama. About 1835.

TO SAY that the present writer was the discoverer of this work might lead one, I am afraid, into some misapprehension, because the work, although neither unseen nor unglorified by Hiroshige admirers since 1835, supposing it was painted at that time, has stood unnoticed in the nave of Senkoku-ji, the "Temple of the Valley Spring," near Yokohama. The wild cherry trees, the subject of the painting, with a splendour like that of nature itself, are seen to-day, as of old, protecting the silent chancel with prayer or song. I could not help feeling, however, some joy mingled with pride, when I introduced it to the art world of Japan in 1928, and ascertained that my effort was not without immediate response. The remarkable part of it is that the work was found at a place so close to Yokohama that you can reach it in twenty minutes by a motorcar.

Kotsukuye is a village not so badly spoiled by modern vulgarity, that frivolous bacillus eating into the soul of beauty; here an unpretentious barber-shop, more a village culb than anything else, there a small grog-house where people talk about the harvest. But the signboards of cinema houses and bicycle-shops at Yokohama amply prove that even this quiet town is not far removed

from what is called civilisation. I did not know that such a town as this, secluded but not sad, ever existed close by a noisy city like Yokohama. The "Temple of the Valley Spring" is seen from the main road of the village, lying snug between the folding screen of trees and hills; the temple looks something like a tortoise squatting down silently in holy meditation. When I went there first, I thought at once that a man of Hiroshige's temperament would be delighted with the atmosphere, as of an autumnal mist, soft and intimate, that mantles the place.

I have no hesitation in saying that among the hand-paintings of Hiroshige which, generally speaking, fall behind his colour-prints in merit, the present work of cryptomeria sliding screens stands towering at ease far above the rest. Looking at it from the point of size, it is unrivalled, since the work is a series of eight sliding screens, four of which are four feet wide and six feet high. Of course its real value is not in its size, however large it be, but in the artistic execution in which a drop of pigment, a whitewash or ultramarine, is neither too much nor too little; the work is executed with the scrupulous care and intense mind that we find in Hiroshige's colour-prints by the time of 1835, when he finished his greatest set of the Tokaido scenes in the Hoyeido edition. In the screens I present here Hiroshige's signature appears with a large written seal that reads "Tokaido." I think this seal justifies my supposition that the date when the screens were painted is about 1835, because I read in that seal Hiroshige's pride in the victory with his Tokaido series. I am glad to find the art in them that spiritually corresponds to his prints of that time, rich and soft in designing power, intimate and suggestive in sentiment.

And when I noticed that birds—swallows, wood-peckers and sparrows—flew about the branches of the trees in a manner cheerful and free, even in coquettish fashion, I was reminded of those in this artist's vertical Tanzaku prints. They also justify my supposition about the date, because those prints belong to the

same time.

Really this work of the screens is a creditable work for Hiroshige or any artist in the world. I never thought before seeing it that Hiroshige could acquit himself in such splendid fashion as a painter of canvasses on screen or wall; the work, a possible match with any of the same nature by Korin or Sanraku, has nearly all the qualifications of decorative art on a large scale. The first qualification should be economy of pigment as well as of expression, rather than extravagance. For artists like tight-rope walkers must attain balance, finding their own ways between the real and the unreal towards the true sanctum of art. Decorative art, when it is good, should never be an affair of gay pageantry, simply amusing to the eye. It is such a delight for me to see that every inch of the canvas in the screens is filled; by that I mean that Hiroshige's magic in handling the painted part and the empty space creates the most compact art with a tantalising twist of "something" with "nothing" or of "voice" with "silence." Once I touched on this matter in my essay on Korin, saying: "Korin's pictorial magic, as far as it is seen in technique, is evoked from the manner in which he handles the empty spaces in his pictures, the way in which he leaves the space unfilled. This full and empty space of Korin's pictures is not merely a space or emptiness, but a substance itself. It has more value, in fact, than the part of reality painted. Korin is a master who makes the space perfumed, swinging softly yet vividly, like a shadow or ghost that surprises and kisses life's breast." These words can be applied, as they are, to Hiroshige's screens.

I am also glad that Hiroshige gave adequate consideration to the colour of the background: I mean, the natural colour of the cryptomeria boards on which he painted. There is a beautiful contrast between the red ochre of the background and the white-wash in the cherry blossoms. Moreover the ultramarine with which here and there he touched the trunks of the trees is attrac-

tive. And again consummate art should be noticed in his manner of painting the blossoms which are scattered about disjointedly on the screens to the left-side, and massed together at the right.

What remains as a question is how Hiroshige happened to paint these screens. It is believed that the abbot or superior of the temple, Senkokuji, at the time when the work was done, was Hiroshige's brother or brother-in-law, afterwards exiled, as I have already written, to the Hachijo Island by a misfortune through some affair with a woman. We can justly imagine that Hiroshige left the work to express his gratitude for a temporary rest from crowding work in art or what not, and to enjoy a good quiet between battles.

I present here the left hand screens.

Plate 8

Full Moon at Takanawa. Oban. Series: Toto Meisho. Published by Shozo Kawaguchi. About 1831. Nakamura Collection.

THE present print, "Full Moon at Takanawa," a companion work with "Twilight Moon at Ryogoku Bridge" (frontispiece) and the following one, "Susaki: New Year's Sunrise after Snow," has a peculiar distinction in which two different motives cross each other. The "Hiroshige sitting down" and the "Hiroshige looking down from the sky," as it seems to me, are seen quarrelling, and give us a delight youthful and tormenting, a gift of dissonance. The former looks up at the reed-made shanties standing in a line by the water and the ships in the offing, while the latter looks down at the wild geese from somewhere high above. It is interesting to study the psychological process of dissonance, and how it acts and reacts in art.

We see the influence of Hokusai and Shinsai in the lower part of the work—in the shanties and trees, and some classical tradition of the Kano School in the wild geese and the moon.

Plate 9

Susaki: New Year's Sunrise after Snow. Oban. Series: Toto Meisho. Published by Shozo Kawaguchi. About 1831. Nakamura Collection.

NOT without a trace of the landscapes of Hokusai and Yeisen, the work is also a production of Hiroshige's age of transition in which art is restless in spite of itself. Unlike the snow scenes that followed, the language of the work is not fluent enough; the artist, I feel, treated the subject reservedly. But the symbolical impression received from the work suggests something of noble diffidence. The red clouds, narrow like a waist band or belt under a shaded indigo colour might be taken, if you wish, for the reflection of the morning sun; no one would deny distinction to this composition with the empty space at the right side.

With the works already introduced, the following pieces complete this interesting set:

Evening Cherries at Gotenyama (Gotenyama no Yozakura).

Morning Cherries at Shin Yoshiwara (Shin Yoshiwara Asazakura no Zu).

Low Tide at Shibaura (Shibaura Shiohi no Zu).

Late Spring at Masaki (Masaki Boshun no Zu).

First Cuckoo of the Year at Tsukudajima (Tsukudajima Hatsu Hototogisu).

Cherries in Leaf by the Sumida River (Sumidagawa Hazakura no Zu).

Lotus Pond at Shinobu-ga-Oka (Shinobu-ga-Oka Renchi no Zu).

Among these, two are not without interest.

"Evening Cherries at Gotenyama" centres in the two tall cherry trees with ships in the offing at both sides. The interest is in its aerial atmosphere, lonesomely fresh, that runs through the

work, incongruous and restless to a considerable degree. The three figures by Gotenyama Hill are distributed in some diffused relation, suggesting a puietude akin to desolution.

"Morning Cherries at Shin Yoshiwara" is the subject Hiroshige repeated in "Shin Yoshiwara at Daybreak in Spring" of the Marujin edition, about 1842, with a superficial difference but a corresponding spirit. This is the scene of the demimonde quarters, Shin Yoshiwara, at early daybreak when the woman is bidding farewell with sad regret, while in contrast the cherry trees are blooming in glory. These two different pictorial expressions make the work more interesting for its depiction of mood.

Plate 10 in Wood Engraving

Bow Moon. O-tanzaku. Series: Twenty-eight Moonlight Views. Published by Jakurindo. About 1832. Nakamura Collection.

DWELLING on a rhythmic performance or balance-making as one aspect of Oriental art, I said once some years ago: "You speak of the Greek word 'strophe' from the point of emphasising the important element of circular swing or return. Very well. If you can interpret this strophe as an obvious effort at balance or stressing in the sense of contrast, I should say that Hiroshige fully practised it in his best landscape prints. Now take the piece generally called 'Bow Moon.' The slender moon, white in entrancing ecstasy, is seen climbing up from between the crags, to borrow a phrase from the poem by Arthur D. Ficke, 'straying like some lonely bride through the halls of Kubla Khan.' How well-balanced is this new moon with the leaping torrent below! And what a pictorial contrast in the walled crags on either side, with the ghostly pilgrim of heaven between! And again how the Chinese poem inscribed on the top of the print keep a balance with the artist's signature below on the left!"

Putting aside such technical talk, let me think of the beauty

of the work in which nature's femineity exhausts itself in the season of autumn. Doubtless this landscape is imaginary since the inscription, poor in language as in sentiment, vaguely mentions the "morning moon flying among the trees and the autumnal river by the hills." If I were the artist, I would choose something more precise for the inscription. But touched by the loneliness well expressed in this work, I am moved strongly by its reality which like a pearl sparkles inwardly. We know that nature is lonely when absorbed in solitude. No one is seen on the net-made bridge which seems to be made out of fragments of spider's web, hanging high between the crags.

If such a place exists, where would it be then? There is a critic who doubts if Hiroshige did not find a pictorial origin for this in the picture book entitled "Ichiro Gafu" by Sadaoka Yashima, 1823; to one who insists on the influence of Hokusai in its entertaining novelty of composition, however, I would speak about the soft atmosphere that permeates the work affectionately. When Hiroshige found his own art as in this work, it belongs to himself alone. The date of publication is supposed to be about 1832. It will be justly imagined that Hiroshige could not repeat the popular success he made with the series of "Toto Meisho," because the extant prints of the work are so small in number; in spite of the name, "Twenty-eight Moonlight Views," the companion piece is only found in the following work, "Moon behind Maple Leaves." I should say that the artist is amply paid to-day for his failure in the work, because the present fame of "Bow Moon" is great, and a collector is ready to pay almost any price for it. One of the reasons for failure, if such it was, will be found, I think, in the subject matter which was lacking in popular attraction. I cannot blame people, however, because, as in the present day, they went first to things with an excess of direct interest, often vulgar and cheap. Any artist is troubled by the question how to command popularity while not cheapening himself.

Hiroshige had to wait now a few years before he became a centre of popular interest in the print world with his series of the Tokaido. It is said that when he was asked to criticise the work of some other artist, Hiroshige found a standard of appraisal in the point whether it was influenced by Hokusai or not. I can imagine how hard he tried to shake off the influence of this old man.

Finally some attention should be paid to the signature of "Bow Moon," in which "Ichiyusai" (一幽齋) of the series of "Toto Meisho" (see frontispiece, plates 8 and 9) is changed to "Ichiryusai (一立齋).

Plate 11

Moon behind Maple Leaves. O-tanzaku. Series: Twenty-eight Moonlight Views. Published by Jakurindo. About 1832. Matsukata Collection.

THE waterfall is secondary, perhaps because the artist's chief interest was in the way the reddened leaves flew down into the spray, after taking a final glimpse of themselves in the glass of the moon. This is the scene where, to use the current Japanese phrase, they are suspected to be butterflies in April. Charmed by the beauty of the falling water, the autumnal leaves whose earthly love is spent, take a flight to the world of spirits. Among the natural phenomena the waterfall, I think, is the most beautiful thing in the point of femininity.

If the present piece reminds me of Hokusai's work of the waterfall, it is not, of course, from curiosity in comparison-making but merely from the fact that the same subject is treated. One who is impressed by the latter's manly energy and handling of plunging mass in the work should be delighted, on the other hand, to see how differently the former treats the same subject. Hiroshige's sweet temperament only satisfies when it converts nature into something thus intimate and tender.

WHITE PLUM BLOSSOM AND JUTAICHO

Plate 12

White Plum Blossom and Jutaicho. O-tanzaku. Published by Jakurindo. About 1832. Morimura Collection.

THIS Western aphorism of holding infinity in a hand is well confirmed by the inscription of the present print:

"All the spring of the world,
Lo and behold,
In the tip of the tree!"

These words written by him and in his own autograph make us more anxious to study Hiroshige as a poet or philosopher who thought deeply. Seeing the plum tree with "all the spring of the world" at its tip, Hiroshige must have been delighted with this floral harbinger standing as the season's vanguard.

I should like to call attention to one of the seals in the work that reads "O-atari," meaning a great hit, because it might make me think that Hiroshige sent out this piece, likely one of the first attempts at a floral subject, with the hope of good luck. No one would deny the work the honour of distinction, since it is drawn with all the scrupulousness admissable. Against the background in rouge and indigo shaded differently at top and bottom, the emerald-feathered bird sits on the branch of the tree with its head on one side. You will see at once that, as the tree's finger-tips, the white crest of the bird also shines in the glory of "all the spring of the world." Then of course the tips of Hiroshige's painting brushes, you can somewhat imagine, shine with "all the spring of the world."

"Jutaicho" is the bird with a long tail which you see in this print. It belongs to the species of magpie.

Plate 13

Peonies and Peacock. O-tanzaku. Published by Jakurindo. About 1832.

THE inscription, "Peonies the wealthiest and richest of the floral tribes," is also in Hiroshige's autograph. A seal that reads "Yusai," being the abbreviation of "Ichiyusai," is stamped under the inscription, and indicates that the date of publication was close to that of "Toto Meisho" in 1831.

The work, treated decoratively in a high fashion, reminds me of the naturalism of the Shijo School, especially of the work of Jakuchu Ito in which masses and colours speak an epical adoration. Unlike the other prints in which the artist responds to nature in a soft voice, the present print, natural to the subject (as are most decorative things close to the human dwelling), makes a song of self-worship. But it is immeasurably superior to the Kakemonoye on the same subject,[1] about 1842, in which forced composition and bad pigments are too glaring, because in this print the artistic attitude of the artist is conscientious and discreet. And the colouring is beautiful within the limits that the best decorative art should permit.

Plate 14

Swallows and Peach Blossoms in Moonlight. O-tanzaku. Probably published by Jakurindo. About 1832. Morimura Collection.

THIS is, praised be God, really Hiroshige's own world of flowers and birds in which a little nook of nature close by

1 It is imagined by some people that this piece makes a set of three in "Snow, Flower and Moon" with "Monkey Bridge in Moonlight" and "Snow Gorge in Upper Stream of Fujikawa." If such is the case, I should say that the piece, "Peonies and Peacock" in Kakemonoye size, would disgrace the great fame of the others. The bad pigment used badly as it is, gives us a gaudy impression, although the posture of the peacock sitting on the rock, with the peonies in full bloom under foot, is not without a sense of grandeur. See page 2.

our feet is an elysium where a few sprays of flowers or an insignificant aeroplane with painted wings are tenderly expressed. Through the present work Hiroshige tells the secret or secrets of swallows flying among the peach blossoms under the moon.

The aim of an artist should be not only the revival of reality with an artistic selection of arrangement through the virtue of stable subjectivity, he must make his work soar out of the lower region of photography. His nature, I am glad to say, is the nature he has selected with all freedom, and composed with every emphasis of decorativeness, as in the present work in which Hiroshige arranged the moon, swallows and plum blossoms according to his whim. And we must pay high respect to the space Hiroshige left in the background—living, every inch of it, with copious ether. Again Hiroshige acquits himself well, as elsewhere in his management of space on canvas.

The inscription of the present piece, the writer and calligrapher of which are unknown, says:

> "Spring comes by the river; the flower blooms:
> Where the fairy valley lies, we hardly know."

It is an allusion to the "Fairy Valley of Peach Blossoms" in the ancient story of China, where flowers smile through the year and people never die. The inscription is appropriate to the subject in which the artist revives a dream in our minds.

Plate 15

A Pair of Mandarin Ducks. O-tanzaku. Published by Jakurindo. About 1832. Saito Collection.

WHETHER the inscription is Hiroshige's hand-writing or not remains for future research. It has, however, an amusing meaning:

"Why, even the ducks separate sometime:
It is, is it not, a mischief
Played by a storm in the morn.

If the ducks are parted by a storm, they will be glad that it was but nature's kindness to make them more intent in their mutual attachment afterwards.

The beauty of the print is found in the male bird whose feathers are painted in yellow, vermillion and indigo blue. Under the Fuyo-flower, a kind of rose-mallow, drawn with a traditional technique, the pair of mandarin ducks are seen floating on the water in which the indigo is beautifully shaded.

Plate 16

Wild Duck in Snow. O-tanzaku. Published by Yeijudo. About 1832. Morimura Collection.

THE print has peculiar distinction in its seal the characters of which are "Ju Fuku" (壽福) meaning longevity and wealth, but when seen as pictures, are a horse and deer, the combined pronunciation of which is "Baka" meaning a fool. So this seal is called "Baka-no-In." Was it Hiroshige's playfulness to invent it and use it in his work? Or is it his happy but cynical attitude towards "longevity and wealth" which people crave blindly? This seal is only found in a few of his flower and bird prints.

The subject of this print is one traditionally treated by the Oriental painters in the past, and again reminds me of Jakuchu's work in which, as in the print of Hiroshige, the climatic peculiarity is rightly expressed. "Wild Duck in Snow" suggests to us some warmth mingled with dampness in spite of the depiction of snow.

Plate 17

Camellia and Sparrows. O-tanzaku. Published by Sanoki. About 1833. Morimura Collection.

CAMELLIA AND SPARROWS

THE background in bluish grey is spotted profusely with white; the lower part shows an atmospheric change through the gradation of colour. In contrast with the snow-flakes, cotton-like and light, the flowers in rouge and the leaves in green are distinct on the canvas. The two sparrows are seen playing on the flowers, now approaching, now parting from this tree. There is no bird like a sparrow for consecrating every moment to passion, a feathered ghost hunting after life's colour. The manner of its self-enjoyment, cursing or praising, is well expressed in the present print.

The impression I receive from it makes me think that the date of its publication is later than that of those prints already presented.

Among the O-tanzaku prints of flowers and birds the following eleven pieces might be worthy of notice:

1. Sparrow and Bamboo (Take ni Suzume). Blue print. No inscription. Published by Shozo Kawaguchi. About 1834.
2. Loquat and Bird (Biwa ni Tori). Blue print. Published by Jakurindo. About 1832.
3. Frogs under Yellow Rose (Yamabuki ni Kayeru). Published by Jakurindo. About 1832.
4. Cock, Umbrella and Morning Glory (Niwatori, Kasa ni Asagao). Published by Jakurindo. About 1832.
5. Macaw and Pine Tree (Matsu ni Inko). Published by Jakurindo. About 1832.
6. Snowy Heron and Iris (Hana-shobu ni Shirasagi). Published by Jakurindo. About 1832.
7. Pheasant and Young Pine Trees on a Hill (Komatsuyama ni Kiji). Published by Jakurindo. About 1832.
8. Parrot and Pyrus Spectabilis (Kaido ni Omu). Published by Jakurindo. About 1832.
9. Double Cherry Blossoms and Bird (Yaezakura ni Tori). Published by Jakurindo. About 1832.
10. Wild Goose amid the Reeds in Snow (Setchu Ashi ni Kamo). Published by Jakurindo. About 1832.

11. Hydrangea and Kingfisher (Ajisai ni Kawasemi). Published by Jakurindo. About 1832.

These prints have some sort of inscription in Japanese or Chinese.

"Parrot and Pyrus Spectabilis" (Number 8) perhaps equals "White Plum-blossom and Jutaicho" (Plate 12) in dignified execution. The bird is drawn with a minute realism, the flowers and leaves with a deliberate omission of lines. This varied delineation, simple and complex, is an obvious effort at balance in the sense of contrast-making. But one who wishes to find a suggestive beauty in Hiroshige's birds and flowers, should go to some other work, not to this piece that is only demonstrative in colouring. And a special point of attention will be found in the signature of this print, because the character "Hiro" (廣) is missing a dot on the top (広).

"Frogs under Yellow Rose" (Number 3) is attractive in colouring, in the blue gradation of the water against the yellow of the flower. The shading of the topmost part of the sheet of the background is in grey. The frogs are drawn with a typical felicity, light and cheerful.

"Cock, Umbrella and Morning Glory" (Number 4) has a supplementary interest, small, however, as it is, in the inscription—an Uta poem in thirty-one syllables written with Chinese characters. The purple and green in the morning glory, the vermillion in the bird's crest and the yellow in the umbrella make the colour combination. Since the design has nothing suggestive, the value of the print, whatever there be, will be found in its decorative compactness. The later edition of this piece has the seal of "Kikakudo" (publisher) in place of Hiroshige's seal "Yusai" in the first edition. The original print was issued by Jakurindo.

"Loquat and Bird," blue print (Number 2), gives us an impression something like that of an Ishizuri (rubbed copy from a stone monument), because of the blue pigment all over the back-

ground. "Sparrow and Bamboo," a blue print (Number 1), reminds me of an autographic painting of the so-called Literary School.

Plate 18

Cock in Snow. Chu-tanzaku.[1] Published by Shozo Kawaguchi. About 1833. Nakamura Collection.

SHOZO Kawaguchi is the same publisher who brought out the famous series of "Toto Meisho" before. He was abbreviately called "Kawa Sho," and also by another name, "Shoyeido." The present print, "Cock in Snow," is one of the best among the extant prints in Chu-tanzaku size, although the subject is almost time-worn. Against the yellow background where the white snows are spotted, the cock crouches with turned back; its red crest is seen through the black tail-feathers pulled up in dolphin fashion.

The inscription is a Kyoka—a humorous verse with a pun in its meaning, for which Hiroshige had a passion. He was quite a good comic poet himself. The droll point in the present verse, if any, will be found in the twist of phrase in which the cock's Kokékokko (cock-a-doodle-do) is used in the meaning of "Toké," "Beginning to melt away." The verse says that it begins already to melt even when the snow of farewell love talk is not yet piled up.

Plate 19

Manchuria Great Tit and Wistaria. Chu-tanzaku. Published by Shozo Kawaguchi. About 1833. Nakamura Collection.

ARTISTICALLY this print is far superior to the foregoing one; its delicateness is almost matchless in the other work of the same category. Charmed by the purple beauty of

1 Chu-tanzaku is made from a sheet of O-bosho cut in four and measures about 15 by 5 inches.

the flower, light in movement, the bird is holding its vine in self-enjoyment; the vine and bird, both of them, are happy in the psychological situation of their creation. I can imagine how happy the artist was while drawing this work. The atmospheric change in which spring is already growing old is expressed, I think, in the indigo-shaded background over which the rouge gradation is added.

Plate 20

Horned Owl and Pine Tree with New Moon. Chu-tanzaku. Published by Shozo Kawaguchi. About 1833. Nakamura Collection.

OF WHAT is this nocturnal squint-eyed sorcerer dreaming in the pine tree? Rocked by the boat of the new moon, as it is told in the inscription, his dream should be of a melody, like that of a Koto-harp, that the breezes play on the pine tree. In spite of the old subject, often repeated by other painters in the past, the present work is not without interest, because it is quite one with nature at the height of a decorative moment. The feathers of the bird brighten up in light vermillion which is reflected from the faintly shining moon.

Plate 21

Hares Gazing at Full Moon. Chu-tanzaku. Published by Shogendo Fujihiko. About 1835. Nakamura Collection.

HIROSHIGE'S humour-loving temperament is revealed through the two hares that are depicted with felicity. The old fairy story of the harvest moon under which hares are seen pounding rice for dumpling makes me imagine that the two hares in the print might be longing for their old home. Judging by the fluency of colour and the white embossing in the hares, we think the publication date to be slightly later

than the other Chu-tanzaku prints of flowers and birds. The rush horsetails decoratively arranged are in deep green; the eyes of the hares are as red as corals.

Further prints of the same kind might be selected from those I have seen as follows:

1. Snowy Heron and Reeds (Futoi ni Shirasagi). Published by Shozo Kawaguchi. About 1834.
2. Wild Geese against Full Moon (Mangetsu ni Gan). Sealed "Baka," the same as Plate 16. Published by Shozo Kawaguchi. About 1834.
3. Sparrows and Bamboo (Take ni Suzume). Published by Shozo Kawaguchi. About 1834.
4. Magnolia and Bird (Mokurenge ni Tori). Published by Shozo Kawaguchi. About 1834.
5. Herbaceous Peony (Shakuyaku). Published probably by Shozo Kawaguchi. About 1834.
6. Iris and Kingfisher (Shobu ni Kawasemi). Published by Shozo Kawaguchi. About 1834.
7. Fujibakama and Nadeshiko, Autumnal Flowers. Published by Shozo Kawaguchi. About 1834.
8. Loquat and Bird (Biwa ni Tori). Published by Shozo Kawaguchi. About 1834.
9. Camellia and Sparrows in Snow (Setchu Tsubaki ni Suzume). No inscription. Published by Shozo Kawaguchi. About 1834.
10. Chrysanthemum and Japanese Wren (Kiku ni Misosazai). Published by Shozo Kawaguchi. About 1834.
11. Hydrangea and Sparrow (Ajisai ni Suzume). Published by Shozo Kawaguchi. About 1834.
12. Sparrows and Sacred Bamboo in Snow (Setchu Nanten ni Suzume). Published by Shogendo Fujihiko. About 1835.

These prints have Japanese verses more or less humorous.

Not only because of the seal (Baka-no-In), "Wild Geese against Full Moon" (Number 2) is the most interesting artistically of the prints in the above list. The birds, three of them in their own individual postures but joined together vertically, appear distinctly against the indigo-blue shading of the clouds. The

huge round moon of autumn is at their backs. The work reminds me of a hand-painting of the Kano School on the same subject. The next of interest might be "Snowy Heron and Reeds" (Number 1), chiefly because the darkish green in the reeds makes the bird more white. The feathers of the bird are embossed.

But one who seeks the print with most delicate colouring from the above list should go to "Fujibakama and Nadeshiko, Autumnal Flowers" in purple and light rouge. The beauty of the flowers is accentuated by that of the background which is differentiated in the gradation of rouge and blue. People of the west whose interest is centred in quantity would take Fujibakama (Chinese agrimony) or Nadeshiko, an undeveloped pink, to be a weed in Sunday clothes. But as a poet who is delighted by the little view of nature at his feet, Hiroshige discovered in them such a beautiful colour that even the rainbow was lost.

"Magnolia and Bird" (Number 4) approaches "Manchuria Great Tit and Wistaria" (Plate 19) in point of composition, although its delicateness falls behind that of the other. "Iris and Kingfisher" (Number 6) is a fine piece in which the bird, brisk and alert, is flying down to the iris pond for a little finned booty. As usual, the background of this print is in a graded pink and indigo blue. Among the sparrow prints in the Chuban size, "Sparrow and Sacred Bamboo in Snow" (Number 12) is another distinguished specimen, although the date of publication is little later than that of the others. The red colour in the fruits of the sacred bamboo is harmonious with the indigo blue in the upper part of the background. The sparrows show the artist's fluency of art in their flying motion. "Chrysanthemum and Japanese Wren" (Number 10) is drawn lightly but with all artistic sureness.

Plate 22

Sea Gulls. Koban. No publisher's name. About 1835. Saito Collection.

Plate 23

Wild Goose. Koban. No publisher's name. About 1835. Saito Collection.

THESE two prints are joined horizontally in the original, so we know that they were printed from one block at the same time. Made from a sheet of O-bosho cut in four, the Koban prints measure about 7 by 5 inches. The inscriptions in seventeen-syllable Hokku poems are believed to be in Hiroshige's autograph. The first one dwells on the sea gulls which as a bird living in the Sumida River the artist loved. They were called poetically "Miyakodori," meaning the "Bird of the Capital." The last inscription is artistically better than the other, I think, because it suggests something of Hiroshige's temperament, free and careless of the future, which is often said to be a "Yedokko Konjo," a characteristic of Yedo people, whether with praise or censure:

"With no thought about
How it will be afterwards, this or that,
Lo, the wild goose flies down!"

The indigo blue with which the water is coloured, as the first inscription says, gives us a feeling of coolness delightful in summer.

Plate 24

Grey Mullet. Oban. Published by Yeijudo. About 1833. Morimura Collection.

AMONG the two important series of fishes published by Yeijudo, about 1833, and Yamasho, about 1841, that of the Yeijudo edition is more exquisite in self-composed colouring, while the other contains such pieces as "Carp" and "Sweetfishes" in motion, highly prized by foreign collectors. The present piece, "Grey Mullet," one of the Yeijudo series, is almost perfect in shaded indigo and in the delicate lines of the scales. It is

said that this series of ten prints, containing "Flatheads," "Spring Lobster and Horse-mackerel," "Bonito," "Sea-perch" and others, was published originally by the support of a certain guild of humorous poets (Kyokashi) of the day; naturally the publisher, Yeijudo, tried his best in workmanship. While presenting the subjects with ability in minute sketching, the artist aimed to bring out, through the fish, the seasonal joy that visits every kitchen-door. According to the nature of the publication, each print of the series has an inscription in humorous verse. One of the verses affixed to the present print, "Grey Mullet," eulogises the beautiful form of the fish that swims upon the wave where Mount Fuji is seen reflected. When this series was sold complete as one set, a little book of humorous verses was given as a supplement to it.

Plate 25

Snowy Sumida River in Winter. Chu-tanzaku. Series: Shiki Koto Meisho.[1] Published by Shozo Kawaguchi. About 1834. Nakamura Collection.

SMALL as it is, the present print is easily one of Hiroshige's best snow scenes; in it the promise that the artist pledged in the series of "Toto Meisho" is fulfilled, particularly in the point of the printing process in which technique acquits itself with simple composition and colouring, the harmony of which is unparalleled. It is safe to say that Hiroshige's real work as a landscape designer of native scenes began first with this series, "Shiki Koto Meisho," in which the present piece is, of course, the best.

The boatman in straw coat and hat is gliding down the Sumida River in indigo blue by the snow-clad bank where the trees decorate themselves in untimely blossom. No sea gull is seen, although the inscription tells us that

"What remains unmelted

1 "Yedo Views of the Four Seasons."

Among the snow on the water.
Why, it is the bird of the capital!"

The background in shaded grey and indigo blue is profusely spotted in white; there is nothing more effective, I should say, in colour-schemes than this.

Plate 26

Cherry Blossom at Gotenyama in Spring. Chutanzaku. Series: Shiki Koto Meisho. Published by Shozo Kawaguchi. About 1834. Nakamura Collection.

SOMETHING of Hiroshige's artistic conceit might be found in the fact that not even one picnicker for viewing flowers is brought into the scene which presents spring in full glory with the cherry blossoms. The inscription of the present work says:

"In scent and colour,
The trees exhaust beauty at its best.
No wind is seen even to rock them."

Such is Hiroshige's pictorial idiom that he often repeated in later works, this clothing of natural beauty in solitude. It is his poetical preference to keep the jurisdiction of a solitary attitude towards nature even when it is absorbed in gorgeousness.

In the present piece a country woman is seen making a Dengaku, a "baked beancurd daubed with bean paste," under the cherry tree, near a notice-board on which the words, "One finger will be lost for every branch of the tree you break," might have been written. By her side her little girl is playing alone. The slantwise line crossing the canvas makes the perspective of the sea more distinct; the yellow gradation at the top of the canvas suggests the aerial cloudiness by which the flowers rob the sunlight of its beauty.

With two more prints the set is complete, namely, "Full Moon at Ryogoku in Summer" and "Maple Leaves at Kaianji in Autumn."

"Full Moon at Ryogoku in Summer" is the piece in which a summer evening is described with a touch of feeling. Borrowing one big pier of the bridge in "Twilight Moon at Ryogoku Bridge" of the Toto Meisho series, the artist fitted it into the Chu-tanzaku form to advantage. The boat carrying sliced watermelon and with a paper night-light is seen peddling under the moon, a large round ball in shaded indigo, the printing technique of which would surely interest a print lover. The yellow gradation on the upper part of the sheet pacifies the intensity of the indigo shading; the red spots in the watermelon and night-light relieve the atmosphere with a sense of feminality. The print makes us think of the Sumida River in the old days when people enjoyed the evening cool of a summer night in solitary fashion.

In "Maple Leaves at Kaianji in Autumn" one first notices the high tide in the offing where the white sails swell with breezes. The maple leaves are reddened by the reflection of a sunset glow. Two men, evidently old enough to know how to purify their own minds through nature's blessing, are now going to bid farewell to the scenery which they have gorged to the full. This is a common scene, but I cannot help feeling a delightful intimacy in it, a sweet sense that Hiroshige always gives us when he is at his best.

Plate 27

Sumida River. Chu-tanzaku. Series: Furyu Shinhinagata Toto Meisho. Published by Murata. About 1836. Nakamura Collection.

"FURYU Shinhinagata Toto Meisho" means "Famous Views of the Eastern Capital in Poetical and New Style." If the artist intended any special meaning in the words, "Poetical and New Style," it would be that, being a fugitive com-

bination of scenery and fragmentary nature, flower or bird, the series is a pictorial expression of one thought or fancy. Hiroshige meant the series to be a work, suggestive and trim, to which a seventeen-syllable Hokku poem might be compared, in contrast to those of an elaborate nature in the Oban sets which suggested the elements of a Chinese poem. This series, beside the present print and the following one, contains five more things: "Yeitai Bridge," "Takanawa," "Shinobazu Pond" and others.

I do not know why the artist affixed a little index card in the background to designate the place, unless he thought that it was necessary because the background was treated so sketchily. In the present piece, "Sumida River," the scene in the background is Matsuchiyama where a few lines of cloud in light red ochre lie horizontally. The bird might be a wren still playing in the approaching dusk. As usual the water in the lower part of the sheet is deep in indigo blue.

Plate 28

Suda-no-Watashi, Ferry. Chu-tanzaku. Series: Furyu Shinhinagata Toto Meisho. Published by Murata. About 1836. Nakamura Collection.

THERE is nothing to indicate that the scene is Suda-no-Watashi except the Miyakodori (sea gulls), Mokuboji, and Mount Tsukuba in the background. Again this is Hiroshige's way of suggestiveness in presentation. The long marsh-reed is used in the present print as the centre of design, like the big pole in the foregoing piece. Unpretentious as it is, the work is not without charm because the light touch of sketching keeps balance with the background treated simply and freely.

Plate 29

Wistaria Flowers by Kameido Pond. Chu-tanzaku. Series: Famous Views of the Eastern Capital.

HIROSHIGE

Published by Shogendo Fujihiko. About 1837. Nakamura Collection.

SHOGENDO'S "Toto Meisho," Famous Views of the Eastern Capital, contains many pictorial gems that are exquisite in composition as well as in colouring. With no thought of producing a complete set of them, they were issued at random; so the exact number of prints in the series is unknown. But some twenty prints are extant in the same category. Since the date of publication is that of "Eight Views of Environs of Yedo" (Yedo Kinko Hakkei), their artistic value can easily be imagined.

I often think that an artist observes a thing, even when it is as small as a mustard seed or a flower-petal, through an optical illusion, so that it becomes for him as big as the swooping eagle[1] in Hiroshige's "Hundred Views of Yedo," 1856-1858; in the moment that he concentrates his mind upon one thing, he can lightly soar above the enthralment of time and space. If it is a halluciation, the artist should be glad for it, because he will find a whole universe in flower-petals or in the palm of a hand.

The present piece, "Wistaria Flowers by Kameido Pond," might be an example to prove my words. In reality, the pond in the temple precincts of Kameido is small and insignificant, but when as in this work Hiroshige drew it as big as a lake, his mind was adjusted in the same way as Basho's, a seventeen-syllable poet of the seventeenth century, who found a mountain violet to be the centre of the world.

Plate 30

Misty Moon at Tsukudajima. Chu-tanzaku, Series: Famous Views of the Eastern Capital. Published by Shogendo Fujihiko. About 1837. Nakamura Collection.

1 See the cover design of Vol. I of the present book.

AUTUMNAL MOON AT YEMONZAKA

THIS is Hiroshige's favourite scene where the movement of his art is as expected. Hiroshige drew the piece with felicitous sureness so that his pictorial language leaves nothing to the imagination. The village houses are those of Tsukudajima, towards which a group of autumnal wild geese is flying down; the moon is bright above the tall masts of the ships anchoring in the foreground of the scene.

Plate 31

Autumnal Moon at Yemonzaka of Shin Yoshiwara. Chu-tanzaku. Series: Famous Views of the Eastern Capital. Published by Shogendo Fujihiko. About 1837. Nakamura Collection.

AGAIN it is the autumnal moon at the slope of Yemonzaka which Hiroshige repeated in a later work. The willow tree, lonely and desolate, by the slope, is seen answering with its leafless branches to the people who pass along. The hurrying palanquin carries a guest for whom a nocturnal revel is promised at Shin Yoshiwara in the near distance. This is a scene where, as in "Cherry Blossom at Gotenyama in Spring" of the series, "Shiki Koto Meisho," gayness conceals itself humbly in the general solitude.

In colouring, the present piece is not without delight, incongruous delight at that, something we call "reasonableness born out of unreasonableness," because the slope is coloured in yellow in spite of the nightly scenery against the light rouge on the houses in the background—a suggestive touch of gayness in the licensed quarter. Japanese colour-prints are wrong and beautiful alternately, in fact holding to the two extremities, the proper and the improper.

Plate 32

Kasumi-ga-Seki at Dusk. Chu-tanzaku. Series:

Famous Views of the Eastern Capital. Published by Shogendo Fujihiko. About 1837. Asano Collection.

WHEN, as in the present print, the Daimyo houses at both sides in the background, treated even with geometrical precision, are conciliated by the figures grouped in masses or distributed separately, I know that Hiroshige holds the secret of creating harmony out of incongruity. Comparing this with the landscapes of Shinsai or Hokuju, the able pupils of Hokusai, it is plain that Hiroshige excels in humanising natural scenery, even when it is hard and stiff in composition. Of course the interesting point of the present work, "Kasumi-ga-Seki at Dusk," is to be found in the figures—female street-musicians, a shop clerk carrying a heavy bundle, a Samurai with servants, and the mendicant priests grouped together with straw hats. How interestingly the group of priests, nine in all, is arranged!

Plate 33

Ferry Boats on the Sumida River. Chu-tanzaku. Series: Famous Views of the Eastern Capital. Published by Shogendo Fujihiko. About 1837. Nakamura Collection.

THE two ferry boats going in opposite directions are carrying people across the river. The scenes in the background are piled up each upon the other; it is only by artistic license that the last mountain in the far distance, Tsukuba in grey, looms up to fill the space. The piece gives us a feeling of refreshing neatness.

Plate 34

Nihonbashi in Snow. Chu-tanzaku. Series: Famous Views of the Eastern Capital. Published by Shogendo Fujihiko. About 1837. Saito Collection.

NIHONBASHI IN SNOW

THE scene transports me back to the old days, when, as shown by Hiroshige in this work, Nihonbashi had such a solitary aspect under the fallen snow. Notwithstanding the title, the present scene is under a sky shaded in rouge; although Mount Fuji in the distance is exaggerated even to an inexcusable degree, the work is limpid with the refreshing atmosphere of new fallen snow.

The following pieces are also found in work of this category:

1. Kinryuzan Temple in the Distance (Kinryuzan Yenbo). Published by Shozo Kawaguchi. About 1834.
2. Spring Time at Asukayama Hillside (Asuka Yamashita Haru no Kei). Published by Shogendo Fujihiko. About 1837.
3. Plum Blossoms of Umeyashiki in Full Bloom (Umeyashiki Manka no Zu). Published by Shogendo Fujihiko. About 1837.
4. Flower-viewing at Shimizudo Temple in Uyeno (Uyeno Toyeizan Shimizudo Hanami). Published by Shogendo Fujihiko. About 1837.
5. Shell-gathering by Susaki at Low Tide (Susaki Kaihin Shiohi Gari). Published by Shogendo Fujihiko. About 1837.
6. Rainy Scene of Azumabashi by Kinryuzan of Asakusa (Asakusa-sanka Azumabashi Uchu). Published by Shogendo Fujihiko. About 1837.
7. Myoken Shrine of Yanagishima (Yanagishima Myoken). Published by Shogendo Fujihiko. About 1840.
8. Aoizaka Slope (Aoizaka no Zu). Published by Shogendo Fujihiko. About 1840.
9. Zojoji Temple by Akabane in Shiba (Shiba Akabane Zojoji). Published by Shogendo Fujihiko. About 1840.
10. Matsuchiyama after Snow (Matsuchiyama Yuki-bare). Published by Shogendo Fujihiko. About 1840.
11. Fire-works at Ryogoku (Ryogoku no Hanabi). Published by Shogendo Fujihiko. About 1840.
12. Ochanomizu. Published by Shogendo Fujihiko. About 1840.
13. Shinobazu Pond (Shinobazu no Ike). Published by Shognedo Fujihiko. About 1840.

14. Moon at Takanawa (Takanawa no Tsuki). Published by Shogendo Fujihiko. About 1840.

What a soft scenic atmosphere is in "Kinryuzan Temple in the Distance" (Number 1). What a tender rain there! For Hiroshige only some ten vertical lines were enough for an effective representation of rain. The ferry boat carrying three persons under umbrellas is slowly rowed by a boatman in a straw raincoat and mushroom hat. The temple and pagoda and houses at the other side in the distance appear as through smoke in this magical rain, rendered both ephemeral and natural by the slanting bars.

"Shell-gathering by Susaki at Low Tide" (Number 5) excels in the large space the artist kept at the lower right side of the sheet, where the merry group of shell-gathering young women and a child dressed in purple and red, are drawn in small figures. The green and yellow, the pigments given to the bank at the left side, that of Susaki, make a good contrast with the blue in the water. In the upper part of the sheet the two sails are seen most roughly drawn—suggested by a few lines.

"Spring time at Asukayama Hillside" (Number 2) is another pleasing piece in yellow and green. The country road by a field goes round the foot of Asukayama Hill where spring has already called; the cherry trees by the hill are in bloom. Mount Fuji is seen in the distance, making a good pictorial antithesis to the curving road below.

Plate 35 and 36

Falling Geese at Tsukuda. Night Rain at Fukagawa. Autumnal Moon at Shinagawa. Sunset Glow at Ryogoku. (Plate 35).

Vesper Bells at Uyeno. Clearing Weather at Matsuchi. Boats Sailing back to Komagata. Evening Snow at Sumida. (Plate 36).

Series: Koto Hakkei (Eight Views of Yedo). Fold-

ing fan-shaped quarter plates. Publisher unknown. About 1830. Nakamura Collection.

THESE two sheets comprising one set are in the form in which they were printed and have not been cut apart into quarter plates. The publication date precedes that of Toto Meisho in the Kawaguchi edition, with which the present book begins. The set is very rare. Not only because of rarity has the set value and artistic distinction, but it anticipates the full-sized work in landscape that was soon to follow.

We can say that the set was influenced by the equally small nature studies which Hokusai brought out about 1795. It is interesting to compare the present set with Hokusai's "Eight View of Yedo" or "Eight Views of Omi" which affected the style of Western steel engraving. At any rate the set is a gem with ground colour in a darkish green that makes the pictures distinct. Small as they are, the pictures are cunningly drawn. Among them "Night Rain at Fukagawa" is the best, and "Evening Snow at Sumida" the second best.

Plate 37 in Wood Engraving

Tone River, One of the "Fine Views of Various Provinces." Uchiwaye. Published by Dansendo. About 1834. Nakamura Collection.

THE present print has the distinction of being work in blue. Moreover its publication precedes "Abegawa" (Plate 5) by two years. Therefore this piece is still rarer than that. The composition is admirable with a large white sail in the centre. The transparency and breadth of the river view harmoniously drawn shows the complete and beautiful unity of Hiroshige's mind. It is to be noticed that Hiroshige continued through his life to command success when he used sail boats in his compositions. And the present print is easily one of the best of this kind.

Plate 38

Fuji in the Morning. Uchiwaye. Published by Marusei. About 1840. Saito Collection.

THE work is refreshing to the eye, particularly because its subject is suitable to the summer season. Fuji Mountain in bluish grey, drawn without definite contour, rises above purple clouds trailing horizontally; the limpid waterfall washes down over crags between green fields. This print is composed with the shape of the sheet in the artist's mind. It is an imaginary landscape of course.

Plate 39 in Collotype

Night Ascent of Hakone Pass. Uchiwaye. Published by Dansendo. About 1852. Nakamura Collection.

THE present print contrasts amusingly with another on the same subject "Hakone" of the series called the "Reisho Tokaido" (Tokaido in the Formal Calligraphy), 1847–1851. The nocturnal gloominess with torch smoke curling up in exaggerated fashion is more intense in this than in the other, because the colouring is heavier. It is supposed that this appeared as an encore for people who were impressed by the Tokaido nocturne.

Plate 40

Sumida River in Snow. Uchiwaye. Published by Marukyu. About 1852. Nakamura Collection.

BECAUSE of the large Torii gate in the centre Hiroshige considered this particular shape of canvas appropriate for the composition. The trees in the foreground and Matsuchi Hill and houses on the other side of the river in the background, keep a good balance holding the indigo blue river between them.

Hiroshige probably brought out some two hundred and fifty pieces in Uchiwaye during his life.

MONKEY BRIDGE IN MOONLIGHT

Plate 41 in Collotype

Monkey Bridge in Moonlight.[1] Kakemonoye.[2] Published by Tsutaya. About 1842. Uchida Collection.

ACCORDING to his diary of the journey to Kofu,[3] Hiroshige left Yedo on the second of April in the twelfth year of Tempo, 1841, and passed by "Monkey Bridge" (Saruhashi) two days afterwards on the fourth. The beautiful sight of it moved him to rapture. Assuming that it was in the nature of a souvenir of the journey, the present print, "Monkey Bridge in Moonlight," is supposed to have been published about 1842.

There are critics who slight the work because the artist did not wilfully think and speak in terms of the woodcut. It is true that, not controlled fundamentally by the idea of adaptability to this particular process, the contours of the work are hardly strong and sweeping. However, the possible attitude of the publisher, Tsutaya, in bringing out the work in the fashion of an autograph-painting, should be taken into account, because the publisher, and the artist too, thought that such a work as this would easily meet the unfulfilled desire of the masses—strangers to an expensive art such as painting on silk.

I always think that faithful obedience to reality should be the first requisite for an artist, but not the last, and he must be an adventurer bold enough to break off from reality while still keeping in touch with it. If Hiroshige failed artistically in the work, "Monkey Bridge in Moonlight," the reason can be found in the fact that the usual inventiveness of the artist was weakened by a too great adherence to the reality of the subject which, as Hiroshige wrote in the said diary, "was indescribable, certainly be-

1 Unfortunately this famous bridge was replaced some years ago by one of modern construction.

2 The actual size of the print is 30 by 10 inches, a diptych in which the top of a vertical print is joined to the bottom of another vertical sheet.

3 Kofu is a city in Kai province, little more than one hundred miles west of Tokyo.

yond the power of human expression." Of course the real value of art is not in its size, but in the manner in which it soars from the photographic status of the subject and suggests a way of reshaping reality into a vision.

For the present work, Hiroshige must have seen a forest-clad village with a mountain in the distance framed between the outstanding crags at both sides of the valley; and a night traveller on horse-back crossing the bridge,—a wooden rainbow with the water far below. But why did the artist not erase the reality of the place from his mind to make the reshaped Monkey Bridge appear instead? Hiroshige was a great designer with audacity in composition. If the "Bow Moon" (Plate 10) similar to this Monkey Bridge piece, is far more excellent artistically, that is because in it the artist ceased to be a servant of nature at the moment when he altered and corrected its forms by his imagination or fancy. It is a pity that Hiroshige missed a great chance, particularly in this work, "Monkey Bridge in Moonlight," of becoming a reconstructor of nature in art.

The impression of muddiness that I feel in the work is due to the pigments already grown bad. But when I think that the pigments, glaring and heavy, harsh and turbid, pleased the minds of people of that day, I cannot help feeling how pitifully hard Hiroshige tried to keep his own artistic integrity.

Finally a few words on the diary of the Kofu journey, random notes with spontaneous sketches and verses more or less humorous, kept only for memory's sake. Originally the book was divided into two portions, the first of which belonged to Bunhichi Kobayashi before it was destroyed by the earthquake fire in 1923, and covered the days from the second of April to the twenty-third of the same month in 1841, while the last part continued from the thirteenth of November to the twenty-second. Happily this last part of the book is in England, I understand, owned by Mr. Kenneth Clark. This lost part I found far more interesting,

particularly in the writing that shows the literary side of the artist in which he excelled when he wished to. The question is what he was doing between the twenty-third of April and the thirteenth of November. Did he return home and again go there on the day which begins the last part of the diary? Or did he continue there during the time between these two dates? At any rate the diary lacks pages in which Hiroshige must have told many things to illuminate the minds of future historians.

Plate 42 in Collotype

Snow Gorge in Upper Stream of Fujikawa. Kakemonoye. Published by Sanoki. About 1842. Uchida Collection.

THE question whether the present work was a companion piece with the foregoing one is not important, so I will leave it alone. I imagine that neither of them was a successful production, because the extant copies are so few. If the piece, "Monkey Bridge in Moonlight," was successful, I do not see any reason why Tsutaya did not publish this Snow Gorge print in the nature of a sequel, supposing they were companion pieces.

Putting aside the question as to which is better of the two, I have no hesitation in saying that among the numerous snow scenes Hiroshige brought out, he must have loved this print, "Snow Gorge in Upper Stream of Fujikawa," as his first attempt at snowy scenery in a large form, to which the artist adapted a certain method from the landscapes of the "Southern School." Admitting that it is not without a trace of hand-painting, the work is quite effective on account of the printing technique cleverly used to advantage. Not depending so much on pigments, it has, I should say, a certain advantage over "Monkey Bridge in Moonlight."

I always think that the colour-prints of Japan had at least

two occasions when they revealed their technical excellence, one of which was the time they appeared with mosquito-nets as pictorial property, while the other, as in the present print, was the occasion of snow scenes. Mosquito-nets minutely carved, in sea-green colour, are delightful indeed; I know that even the work of Kunisada (Toyokuni the Third), when composed with them, is not without a charm and beauty that makes us forget his poor handling of the figures. Where is there another example of art like these prints of snow scenes, I should like to know, in which a technique, simple almost to the extreme, works such an amazing magic? Of course this magic should be attributed to the cleverness of carvers and printers. I know a few examples of Hiroshige's hand-painting in snow that fail to impress one as effectively as those in the prints. And when we see that the artistic effect of "Snow Gorge in Upper Stream of Fujikawa" is differentiated according to its condition of printing, we can realise that the final technique of making a print flat or solid, rich or poor in expression, rested with the printer.

Plate 43

Kameyama. Oban. Series: Fifty-three Stations on the Tokaido. Published by Hoyeido. About 1834. Kojima Collection.

NOT only is this one of the best of the Tokaido series; it is certainly one of the best snow scenes Hiroshige drew during his life. Its artistic value will be found in the manner in which Hiroshige simplified the reality of the place even to the final point of symbolism; his attitude, as I said before, in "breaking off from reality while keeping in touch with it," is clear in this work. Hiroshige drew the two large parallel lines diagonally across the canvas into which he put all the things he wished to express; the space beside the lines, of course, is not merely nothing.

KAMBARA

Now the travellers on horse-back and in palanquin climb up among the pine trees towards the Kameyama Castle; the sky is limpid after the fall of snow. The time is morning since the aerial space at the lower left by the mountain is evidently coloured by the reflection of the sun. As far as one's eyes can see, the scene is purified by the snow of last night. The work will easily match "Shono" (Plate 1) in exquisiteness of composition.

Plate 44 in Collotype

Kambara. Oban. Series: Fifty-three Stations on the Tokaido. Published by Hoyeido. About 1834. Kojima Collection.

THIS work has a distinction among Hiroshige's snow landscapes, because it is the only one he drew of the night aspect. It is said that, as in the present print, one with a black gradation in the background upwards from behind the houses and hills is of the later printing; but I should say that the print in that form would be better fitting to the expression of nocturnal solitariness. I found that once when I was shown a piece of the first printing, almost as stiff as freshly printed paper money, the contours of the houses and hills that cut into the sheet gave an impression of too great rigidity and reserve. I take a delight in prints that are in the secondary state of preservation as well as printing.

The precipice that makes a triangle with the sloping road, the houses and hills desolately standing behind almost buried under a heavy snow, compose a scene that is not so emphatic as Hiroshige's other famous works. But it becomes a prominent work because the print gives one feeling almost akin to that of suffocation. The subject is so common that we might find it in any village town of Japan. There is neither voice nor sound in the work; the two figures with candle lantern (called "Odawara Chochin") and saké-wine bottle are seen moving in an opposite direction

from a figure under a paper umbrella, but the heavy snow makes their walking distressed. We are glad that, meeting on equal terms with the intention and the effect the artist entertained and realised, we can enjoy the work without forced endeavour.

Plate 45

Mishima. Oban. Series: Fifty-three Stations on the Tokaido. Published by Hoyeido. About 1834. Kojima Collection.

THE attractiveness of the print is to be found, of course, in the background treated as shadow in a somewhat westernised method of gradation. This precedes "Miya-no-Koshi" in the series of "Sixty-nine Stations on the Kisokaido." As this is the first time that the shading method, "Bokashi Zuri," characteristic of Japanese wood engraving, is varied with a new motif, we can excuse the artist for the resulting incongruity, when in this work the figures do not harmonise with the background as perfectly as we wish them to. Without pointing out the forced sagacity of the artist, we should recognise his intention of creating the visionary effect of a misty morning.

I understand that in the British Museum collection this print in a later edition appears with the words, "Dedicated by Sakamoto, manufacturer and seller of Senjoko (face-ointment)" on the posts of the Torii-gate, and also in a somewhat abbreviated form on the stone lanterns by them. This is an example of the vulgarisation of some prints of this famous series in a later day.

Plate 46

Tsuchiyama. Oban. Series: Fifty-three Stations on the Tokaido. Published by Hoyeido. About 1834. Nakamura Collection.

THIS is a rainy scene of Tsuchiyama that recalls to my mind the following coolie-song of the day:

"The hill is a shining light of the sun,
Suzuka under the clouds,
Lying between, Tsuchiyama is wet
By the rain falling, falling."

Whether or not Hiroshige found the idea in this song, the present piece, in which the rain weaves a spider's web, likely the first rainy scene Hiroshige ever designed in the Oban size, is good enough to anticipate the many rain prints that followed afterwards. Rain-coats in red ochre and dashing water in indigo, seen through the natural lattice of rain, give us an impression slightly too heavy. A print of the first edition which I once saw, was far heavier in effect than this, and symbolically impressive, with the rain drawn in grey chalk.

Plate 47

Hamamatsu. Oban. Series: Fifty-three Stations on the Tokaido. Published by Hoyeido. About 1834. Nakamura Collection.

THIS is the composition with a horizontal line across the lower part of the canvas, on which one big cedar tree stands, and by which the figures take a delightful warmth at a wood fire. The smoke of the fire is seen rising upwards in exaggerated volume. Touched by the pastoral mood which permeates the work, we can enjoy the pleasing aspect of country life on a late autumnal day, without reference to the place, whether it be Hamamatsu or elsewhere. In work like this, the artist's characteristic, simple and idyllic, reveals itself without any disguise. I am moved by the print to know how closely the village people of the day lived to the soil.

Plate 48

Numazu. Oban. Series: Fifty-three Stations on

the Tokaido. Published by Hoyeido. About 1834. Nakamura Collection.

THE travellers, father, mother and son, evidently "pilgrims to the sacred spots in the west," shuffle along the Tokaido road to seek a night's lodging at Numazu. The red mask of Tengu, a long-nosed mountain goblin, ornamenting the Sutra box that the father carries on his back, gives a grotesque impression under the gathering dusk of evening. The large moon has already appeared beyond the trees that are arranged with good decorative sense; the forest on the left tightens the general composition of the work. I cannot help feeling the dreary intimacy which the work suggests in a sad undertone.

Plate 49

Nissaka. Oban. Series: Fifty-three Stations on the Tokaido. Published by Hoyeido. About 1834. Nakamura Collection.

THE large round stone at the foot of the steep hill is Yonaki-Ishi, the "Stone Crying in the Night," the tradition of which dwells on its nightly cry in imitation of a baby in womb, whose mother was murdered by a thief. Although the Tokaido highway, generally speaking, is flat, Nissaka and neighbourhood are quite exceptional with hill after hill; as the present print shows, even Mount Fuji looks very small when one sees it from between the trees there. The actual scene of the place, to which Hiroshige was obedient, is exaggerated, however, by his pictorial right. Since the basic idea of the composition lies in the curved parallel lines diagonally crossing the sheet, the rhythm of the work is simple and well arranged accordingly.

The following is a complete list of the series in order:

1. Nihonbashi, Yedo.
2. Shinagawa.
3. Kawasaki.
4. Kanagawa.
5. Hodogaya.
6. Totsuka.

7. Fujisawa.
8. Hiratsuka.
9. Oiso.
10. Odawara.
11. Hakone.
12. Mishima (Plate 45).
13. Numazu (Plate 48).
14. Hara.
15. Yoshiwara.
16. Kambara (Plate 44).
17. Yui.
18. Okitsu.
19. Yejiri.
20. Fuchu.
21. Mariko.
22. Okabe.
23. Fujiyeda.
24. Shimada.
25. Kanaya.
26. Nissaka (Plate 49).
27. Kakegawa.
28. Fukuroi.
29. Mitsuke.
30. Hamamatsu (Plate 47).
31. Maisaka.
32. Arai.
33. Shirasuka.
34. Futagawa.
35. Yoshida.
36. Goyu.
37. Akasaka.
38. Fujikawa.
39. Okazaki.
40. Chiryu.
41. Narumi.
42. Miya.
43. Kuwana.
44. Yokkaichi.
45. Ishiyakushi.
46. Shono (Plate 1).
47. Kameyama (Plate 43).
48. Seki.
49. Sakanoshita.
50. Tsuchiyama (Plate 46).
51. Mizukuchi.
52. Ishibe.
53. Kusatsu.
54. Otsu.
55. Kyoto.

The scene "Nihonbashi, Yedo" (Number 1) is of Nihonbashi Bridge, the starting point of travellers to Kyoto. The bridge gate opens wide, as it is seen in the picture, to a Daimyo's procession passing through. The day is at the morn. The fishmongers, Hiroshige's favourite city dwellers of the lower stratum, easy-going and merry, are seen by the bridge carrying fish boxes on poles. Though not much as a picture of the bridge, the work intends a fragmentary expression of the city life which Hiroshige passionately loved. The people of Hiroshige's world receive life as it is with jocularity instead of cynical urbanity in their faces.

"Mariko" (Number 21) is distinguished technically among

Hiroshige's prints, because it is one of two prints making use of reddish purple to suggest something of the hazy warmth of a spring day. The time of the picture is probably some afternoon in March when plum blossom and nightingale already grow old and young greens begin to sprout from the ground. The sign-board by the roadside house in the picture reads "Meibutsu Toro-ro-Jiru," meaning "Soup of Grated Yam." The woman with a baby on her back is serving the temporary guests with this special dish, famous to the place.

Among Hiroshige's prints treating sailing-vessels, "Kuwana" (Number 43) would surely stand unchallenged. In this the flowing tide washes an imposing castle wall and teases the anchored ships with sails pulled down. Without Hokusai's eccentricity in delineation, Hiroshige draws the moving waves with a touch of emphasis. This is quite a refreshing view of the sea with ships on the horizon under full sail.

"Yokkaichi" (Number 44) reminds me of the same scenic situation in the series, "Thirty-six Views of Mount Fuji" by Hokusai, in which a strong wind is likewise treated playing tricks on travellers along a country road. But when, as in this piece, Hiroshige pictures the autumnal blast without wilful exaggeration, his humble feeling towards nature is uppermost.

The series of the Tokaido was first issued as the joint publication of Hoyeido and Senkakudo; but when about half of it had been published, the latter withdrew, leaving the remainder to the former to complete independently. So the series is known to-day under the name of "Hoyeido Tokaido."

The success of the series was so enormous that it was printed many times; in the later editions quite a number of the prints, "Nihonbashi," "Odawara," "Yoshiwara," "Ishiyakushi" and others, are found with considerable change, and, as I have already cited in the comment on "Mishima" (Plate 45), were often vulgarised or at least cheapened. Particularly "Odawara" and "Yo-

shiwara" have suffered changes made by somebody else. Before censuring the irresponsibility of the publishers of the day, one must remember that Hiroshige is not without guilt for his neglect in looking after his own work. The reasons for the changes might be various. According to the suggestion offered by **Mr. Uchida**, the issuing of a variated print might have been **practised by** a publisher on the occasion of transference of copyright, **so that**, beside the "anticipation of good luck," it would inject **a new** interest into the work. In this light the changes in "Nihonbashi," "Shinagawa," "Kawasaki," "Kanagawa" and "Totsuka," supposing their variations to have been issued at the time when Senkakudo retired, might be excusable even though the variations proved no improvement. And the other small changes, in "Ishiyakushi" and "Otsu" that are missing a hill in the background, in "Mariko" in which the original characters, 丸子, have been changed to other characters, 鞠子, or in "Shono" which has lost the characters on the umbrella, might be from the reason that the blocks necessary for those small points had been destroyed by fire or other accident, before the new edition was published.

It goes without saying that Hiroshige's fame lies only with the prints of the early impression with their subtleties of tone and clearness of line, which, however, seldom appear in the market nowadays.

The two other well-known series are as follows:

"Fifty-three Stations on the Tokaido" in the Yezakiya edition. Aiban.[1] About 1842.

"Fifty-three Stations on the Tokaido" in the Marusei edition. Oban. 1847–1851.

The Yezakiya-edition series is generally known as "Gyosho Tokaido" meaning the "Tokaido in Cursive Style." As the name indicates, the artistic delineation is centred in spontaneous flow-

1 Aiban is a size slightly smaller than the Oban but not so small as the Chuban. It measures about 10 by 7.5 inches.

ing, witty and unreserved, loving nature for its own sake, without a complicated plan in composition or colouring. The date of publication is supposed to be the end of the Tempo period, about 1842, some ten years after the "Hoyeido Tokaido." Against the well-composed deliberation in emphatic expression and unified vision of the latter, the abandoned spontaneity and off-hand impulsiveness of the former make us enjoy the work with our minds at ease. The characteristics of the artist are nakedly expressed in it. The original publisher of the series was Yezakiya; but the copyright was soon transferred to Yamadaya, by whose hand some six variated prints were made for the series.

To pick out at random, "Hamamatsu," for instance, is simple but not unattractive, with the red ochre in the trees against the indigo blue in the sea to which a vermillion touch is given for the sunset glow. On the horizon of the sea three or four white sails are distributed.

"Kameyama" amuses one as a contrast with the same subject in the Hoyeido edition. Naked coolies, seven in all, are taking a temporary rest, their luggage suspended by bamboo staffs. The Tokaido highway in green and grey slopes up between large pine trees, of which only the trunks show in the print. Light red ochre clouds are distributed in the background. " Nihonbashi," one of the interesting things of the set, is a scene where morning has not yet clearly broken, but already early travellers are seen crossing the bridge. Crows fly in the sky, and on the ground in front of the bridge are cast many round shadows. The atmospheric excellence of the real life of the day is quite telling.

The series of the Marusei edition is called Reisho Tokaido, because as in the case of the Yezakiya-edition set, the characters of the general title are written in the style of formal calligraphy. The distinguishing feature of this set is the heavy colouring and artificial composition in which decorativeness takes the place of the naturalness of the earlier series. With this Reisho Tokaido

set, it is said, Hiroshige began his period of exaggerated art. The western technique of perspective is used freely and often rightly. The contours are heavy and large. As in "Fuchu" for instance, the figures are depicted in a large size like pictures of the "manners and customs of the day." There are varied conjectures for the fact that we see no poor impressions of this series; one says that the blocks were lost by fire before many copies had been printed, while another says that the series was merely unsuccessful. At any rate Hiroshige's vertical print appeared as a new pictorial attempt when the series, "Reisho Tokaido," ended.

"Hamamatsu," a seashore scene where the gloominess of the restless billows is intense, is one of the best specimens of the series. "Fujiyeda," rainy scene, is the other. And the coolies in "Hakone,"[1] ascending Hakone pass with torches, are treated with novelty.

I should add that beside these three best known series there are some fifteen series of the Tokaido stations, large or small, complete or incomplete.

Plate 50

Evening Snow at Mount Hira. Oban. Series: Eight Views of Omi. Published by Hoyeido and Yeisendo. About 1834. Mayekawa Collection.

THE question, which of the two, the present print and "Kameyama" of the Tokaido series, is better, can not be settled until the relative value of morning and evening is decided. Even the evening dusk in grey and black that is seen approaching in "Evening Snow at Mount Hira," cannot hide the indigo blue in the water lapping the mountain's feet; the village is still full of light under the reflection of heavy snow. Adopting the traditional technique of autograph painting, the shadowy creases of the mountains, I should say, rightly add to the work

1 Refer to the note of Plate 39.

a good pictorial tone. The back mountain, perfectly white, looks so cold against that lightly shaded black. The clear transparency permeating the work raises it up to an unsurpassed position among Hiroshige's snow scenes.

Plate 51

Sunset Glow at Seta. Oban. Series: Eight Views of Omi. Published by Hoyeido and Yeisendo. About 1834. Mayekawa Collection.

THE blue gradation given horizontally to the centre of the sheet, beyond Seta Bridge, tells that the water is deep; with the upper gradation in yellowish red, evidently suggesting a sunset glow, it nobly breaks the general tone of grey. The white sails at both sides, swelling in the cool evening breeze, certainly vivify the space that lies between the two scenes which are joined by the bridge. Without being considered in terms of the woodcut, the work would please even one who insists on the artistic supremacy of landscape in hand-printing.

With these two prints and "Night Rain on Karasaki Pine Tree" (Plate 2), the following five make the set:

Boats Sailing back to Yabase (Yabase no Kihan).

Returning Geese at Katata (Katata no Rakugan).

Autumnal Moon at Ishiyama (Ishiyama no Shugetsu).

Clearing Weather at Awazu (Awazu no Seiran).

Vesper Bells at Miidera Temple (Mii no Bansho).

One who takes delight in the westernised mass presentation of mountains in "Hakone" of the series of the "Hoyeido Tokaido." might be pleased with "Autumnal Moon at Ishiyama" in which the massive penumbra of Ishiyama is contrasted with a glimmering view of the lake under the moon. But as far as pictorial effect is concerned, "Hakone" is better, because the diversification of light is clearly expressed in it.

The clarified expression in "Clearing Weather at Awazu" is

pleasing, in spite of commonplace composition. The trees and rising hill border the lake in the form of a triangle. The lake is dotted here and there with ships in full sail.

Plate 52

Yodo River in Moonlight. Oban. Series: Famous Views of Kyoto. Published by Shozo Kawaguchi. About 1834. Nakamura Collection.

THIS is one of the most interesting prints for it is typical of Hiroshige's art in successfully uniting nature and humanity. The moon floods the water with its beauty where the little world of plebeian people congregates in a boat with different minds but with life's equal purpose of enjoying their own delight. The boat was commonly called Kurawanka, "Won't-You-Eat-Something Boat," because, as in the print, the river hawkers waylaid the greedy passengers, shouting, "Won't you eat something?" It is pleasing to notice that Hiroshige accepted here all the actualities with no irony. He must have been delighted, I imagine, when he found that the woman with a nursing baby, the pilgrim with the usual mask of a Tengu goblin, and happy drunkards busy in exchanging their cups, common sights he had seen in the by-streets, were miniatured in the boat, now gliding up stream where old romance flows in emerald blue. In the sky the full moon whispers its secrets to the passing cuckoo. While busily poling on the prow, the naked boatman alone holds, as it seems, the mystery and beauty of the summer night that will soon pass away.

Plate 53

Full-blooming Cherry Trees at Arashiyama. Oban. Series: Famous Views of Kyoto. Published by Shozo Kawaguchi. About 1834. Nakamura Collection.

FIRST the special technique of the woodcut is to be seen in the indigo at the lower right when the flowing white lines with a faint touch of blue running through, express the force of water. The fire smoke leaving the raft seen in the lower part, reaches the cherry trees in full bloom at the opposite bank, through the white space that shows the width of the river. This is a perfectly balanced composition in which the spring of Kyoto is at its best with cherry blossoms and water that speak a human language.

Plate 54

Gion Shrine in Snow. Oban. Series: Famous Views of Kyoto. Published by Shozo Kawaguchi. About 1834. Nakamura Collection.

THE stone fences extend to the left and right from the large stone Torii-gate in the centre; the faint blue in the stones that matches well with that of the background and foreground, presents a visionary scene, soft and harmonious, into which a sensitive mind will be easily immersed. Besides there are in the print lines in various forms, straight or curving, stiff or limp, in which the cleverness of the carver's knife is beautifully expressed. And when one sees the female figures, evidently professional women and tea-house maids, dressed in green, purple, vermillion and yellow, standing by the Torii-gate, he will not easily forget these dwellers of dolldom.

Although I do not think that this print shows Hiroshige at his best, it is at least the work for which I can have a good-feeling and some admiration. At any rate it is better than the other works in which figures are treated.

Plate 55

Shower on River Bed of Tadasu. Oban. Series: Famous Views of Kyoto. Published by Shozo Kawaguchi. About 1834. Nakamura Collection.

SHOWER ON RIVER BED OF TADASU

WHETHER it is the expression of gloominess under the last light from a thunder cloud or the reflection of the sunlight at the moment of clearing, the sky in red ochre is seen through the thread-like bars of rain that now dash down obliquely. It is said that this is the one occasion during his life when Hiroshige used this strange technique. The tea-house by the stream has let down green bamboo-blinds, the colour of which makes a beautiful contrast with the indigo blue in the water. The favourite figures of the artist are seen passing on the narrow wooden bridge. There are also some people running towards the house for a temporary shelter.

If the work seems somewhat prosaic and rather explanatory than suggestive, it may be for the reason, as some one says, that Hiroshige found the inspiration for it in some illustrated book but not in actual place. Although the work is almost equally popular with "Yodo River in Moonlight," I should say that it gives a rather confused impression in spite of its delicacy.

Plate 56

Maple Leaves at Tsuten-kyo. Oban. Series: Famous Views of Kyoto. Published by Shozo Kawaguchi. About 1834. Nakamura Collection.

THE name of colour-print would be amply justified by the red lead or cinnabar in the maple leaves which flank both sides of a tumbling stream in indigo. And with the yellow and green on the ground, it completes the colouring effect impressively. Like the preceding work the present print may be, as far as the composition is concerned, a borrowed plume from some picture book of Kyoto.

Adding the following five sheets to the five works I have already presented, the set, "Kyoto Meisho," is complete:

Scene of Yase Village (Yase no Sato).

Kiyomizu Temple.

Kinkakuji Temple.

Willow Tree by Gate-way to Shimabara (Shimabara Deguchi no Yanagi).

Evening Cooling at the River Bed of Shijo (Shijo Kawara Yusuzumi).

" Willow Tree by Gate-way to Shimabara " is a night scene of enchanted ground in Kyoto, where sensualism has subsided. The two groups of figures, one a drunken guest with female senders-off and the other a beautifully dressed harlot with her maids, are placed apart by the willow tree in front of the gate, the well-balanced position of which makes the composition rather stiff. In the upper storey of a house behind the fence people are seen feast-making, while in the background Atagoyama is shown almost hidden in mists under the new moon. The general effect of the scene is one of loneliness, as is usual in Hiroshige's work, in spite of the subject of hired women and voluptuous indulgence.

Another scene of merry-making is found in " Evening Cooling at the River Bed of Shijo." On the sandy flats of the river, many feasting parties under the night-lights are seen at both sides. The male figure on the bench in the foreground is drawn with Hiroshige's usual fluency, and is innocently wild and not without humour.

But the entirely differet aspect in the " Scene of Yase Village " is attractive, because the vernal atmosphere of spring flowing in the field grasses and hazy sky fits well with the peasant women carrying loads on their heads as they pass along a narrow path between rolling fields. The willow tree on the hill lends artistic restraint to the work.

Admitting that the series contains many pieces of high merit, I have already pointed out that the artist used the picture books, Miyako Meisho Zuye, " Famous Views of Kyoto, Illustrated," 1780, and Miyako Rinsen Meisho Zuye, " Famous Views of Gardens in Kyoto, Illustrated," 1799, to advantage in his own work.

Although the pieces are delicately composed, they lack a spontaneity or impulsiveness,—the great vitality of creative art that Hiroshige often expressed in other work at his highest moments.

Plate 57

Night Rain at Koizumi. Oban. Series: Eight Views of Kanazawa. Published by Koshihei. About 1836. Nakamura Collection.

THIS print is one of the set, "Eight Views of Kanazawa." the value of which, I think, is hardly equal to the other two sets, "Eight Views of Omi" and "Eight Views of Environs of Yedo." There is none of the appreciation of space and vision that belongs to the Omi-lake series, and again the intimacy of nature it interprets is not so exquisite as that we find in the Yedo-environs set. But as the best of "Eight Views of Kanazawa" the present print, "Night Rain at Koizumi," has many admirers who are impressed with the drenched feeling it gives. The other prints of the set are as follows:

Autumnal Moon at Seto (Seto no Shugetsu).
Evening Snow at Uchikawa (Uchikawa no Bosetsu).
Returning Geese at Hirakata (Hirakata no Rakugan).
Sunset at Nojima (Nojima no Yusho).
Boats Sailing back to Ottomo (Ottomo no Kihan).
Clearing Weather at Susaki (Susaki no Seiran).
Vesper Bells of Shomyoji (Shomyoji no Bansho).

In the "Returning Geese at Hirakata" sailing boats are seen behind the trees in the background which are placed in an orderly and rather unnatural line. The merry group of shell-gatherers in the foreground, who are depicted in Hiroshige's favourite fashion, give us an impression of peace and quiet.

"Autumnal Moon at Seto" is drawn deliberately and with a good sense of balance, but it is stiff like a landscape on a tray. And I will not go to "Evening Snow at Uchikawa" when I want

to see Hiroshige's snow scenes at their best.

Plate 58

Moonlit Rocks in the Water. Oban. Series: Recitative Poems of Japan and China. Published by Jokin. About 1839. Nakamura Collection.

THIS series, "Wakan Royei-shu" meaning the recitative poems of Japan and China, is rare and valuable, because, in the opinion of critics, the prints were not popular when published; so their publication was discontinued after seven prints had been issued. Hiroshige repeated in this the failure that he had experienced formerly with the "Twenty-eight Moonlight Views" (Plates 10 and 11). It is easily imagined that Hiroshige and his publisher misunderstood the popular mind of the time, because what it demanded was prose and not poetry, actual places instead of those of an imaginary kingdom. Among the seven prints of the series that are extant, the present print, "Moonlit Rocks in the Water" and "Mountain Village under the Snow" are highly prized. The rest are studies of trees and birds. The subject matter is far from popular interest, and their colouring also is less showy. But what makes them valuable to-day is this very colouring, graceful and simple, in indigo blue and green.

The poems inscribed on them are those generally admitted to be classic. The inscription of the present print, "Moonlit Rocks in the Water," reads as follows:

"The hills stand screen-erect, the water flows
flat as flat matting:
Beating the edges from excitement,
The men in the boats come and go in moonlit
beauty."

Plate 59

Autumn Moon at Tama-gawa. Oban. Series:

AUTUMN MOON AT TAMA-GAWA

Eight Views of Environs of Yedo. Published by Kikakudo. About 1838. Hirose Collection.

UNLESS one is gifted in sensibility towards the particular mellow and sweet beauty of autumnal nature in Japan, the present print that glimmers with something, half joy, half sorrow, will not be within the sphere of his comprehension. It is so delightful in autumn that we can leave behind our objective attitude towards nature as well as life, too often irresponsible and extravagant, to create a psychological state of contemplation. Because the other seasons are too tumultuous or too stern, and prevent our observing nature minutely and appreciating its beauty accordingly, autumn is the only time when we can build a spiritual extraterritoriality in our minds where nature and life embrace each other in one song. If the present print, "Autumn Moon at Tama-gawa," is great, as I think it is, it is simply because the artist is highly self-possessed and beautifully composed through the virtue of lying close to the ground and listening to each delicate voice the autumnal moon-night speaks to him. It is said of a poet that being given no identical nature, he enters into something else and fills himself with it. It is true in this moonlight view that Hiroshige entered nature empty-handed and then filled himself plentifully with the beauty it offered him. Once in an essay I dwelt on the poetical blessing of having no individuality, since individuality is often insisting, sometimes cruel like a sword, of course useless in a fairy world of nature where gratitude is our one mental possession. I am glad that in "Autumn Moon at Tama-gawa" at least, Hiroshige accepted in adoration all that the mystical enchantress whispered into his innocent ears.

My delight in this piece is that, being free from a passion hackneyed and out-worn, the artist sings his song in an undertone most humbly, and proves that his receptive mind is in flaw-

less condition. It is clear that Hiroshige understands his own mind when he understands nature; so the present work is a psychological expression through landscape in which objectivity and subjectivity amalgamate. I know that we Japanes are apt to become sad in autumn, a prey to the old traditional pessimism that disfigures nature, and often give ourselves to the sentimental pastime of tears. But when as here Hiroshige presents a good picture with legitimate sentiment, a "sentimental landscape without sentimentality," I know that he accepted nature's decorative beauty as God revealed it to him in the moon-night of autumn.

This is certainly a gem not only of the series but of Hiroshige's whole work, and it shows him at his highest creative power. The series was originally published by the commission of Taihaido Nomimasu, humorous poet of the day, and the prints distributed as presents among his fellow-poets. Taihaido means the " Hall of the Big Cup," while Nomimasu reads phonetically " Of Course, I Drink," and ideographically " Measure for Drink." Any reading of the name indicates that this artistic orderer of the series was a Saké-drinker. But we know little about him today. His portrait drawn by Hiroshige, and once exhibited at the Hiroshige Memorial Exhibition, Tokyo, 1918, represented Taihaido lifting a wine-cup, in a semi-detached parlour by a pine tree, a person in easy circumstances and with a passion for Saké-wine and song. It goes without saying that in the private edition the series was brought out with particular care in workmanship, and there is no need to criticise its having too many verses, three or four on one print, or to consider their literary value. But when the series was sold publicly through the publishing house of Kikakudo, only one verse was admitted for one sheet.

Plate 60

Night Rain at Azuma-no-Mori. Oban. Series: Eight Views of Environs of Yedo. Published by

NIGHT RAIN AT AZUMA-NO-MORI

Kikakudo. About 1838. Hirose Collection.

THIS easily equals, if it does not excel, the preceding piece. If the artist had been a Whistler, he would call the work "Harmony in black and blue." Instead of the autumnal night on the river washed by moonlight, the present scene is of a spring rain in the night, a nocturnal caller to the trees and grasses in an undertone of lyrical song. Nature that is released from the cruel hand of winter, is speaking a final farewell to bleakness that still faintly hangs over the scene. The flags standing in line, a votive offering to the Fox Shrine in the forest in the month of February (March in the solar calendar), announces the formal coming of spring; the two men, a fisherman and a farmer, must have exchanged, when passing each other on the raised causeway, a greeting with the meaning "All's right with the world" even under the rain.

The present print is a copy from the Kikakudo edition in slightly intensified black, although in the Taihaido edition, the tone of black is softly light.

Plate 61

Asukayama in Evening Snow. Oban. Series: Eight Views of Environs of Yedo. Published by Kikakudo. About 1838. Hirose Collection.

THIS is a most attractive composition. The snow-covered trees, small or large, arranged in orderly or disorderly array, keep a delicate relation with the falling snow. The heavy coating in white wash and the shaded black of the background give the work a statuesque sense of distinct perspective. The boundary line between the road and the hill is fine at the right side of the sheet, making the hill into the shape of a triangle upside down. Though somewhat lacking in pictorial focus or strong point of emphasis, the work strangely misses being slipshod or commonplace.

Plate 62

Vesper Bells of Ikegami Temple. Oban. Series: Eight Views of Environs of Yedo. Published by Kikakudo. About 1838. Hirose Collection.

WITH a sense of exaggeration permissible to a designer, the Ikegami Temple is drawn to occupy the centre space between two forests in black and grey. The minute care the artist paid to reality in this sketch did not prevent him from creating a certain evening atmosphere which is enlivened by shaded rouge on the houses in the foreground.

The following four pieces make the set complete:

Koganei Bridge in Evening Glow (Koganei Bashi Yusho).

(The colouring is fine in the contrast of rose-pink and indigo blue. As a composition, Koganei Bridge takes a triangular shape with the causeway at the right of the sheet. Mount Fuji is seen in the distance, between the cherry trees in full bloom. A rural tone pervades the work in spite of its beautiful colouring.)

Geese Flying down to Marsh-rushes at Haneda (Haneda no Rakugan).

(Blue clouds flow horizontally behind the forest, and white sails at both sides of the sheet float on the horizon where rouge is shaded, making a contrast with the purple gradation above. The marsh-rushes are coloured in yellowish green.)

Boat Returning at Gyotoku (Gyotoku no Kihan).

(This is one of the hackneyed subjects Hiroshige so often repeated. But this composition with a large sail in the centre is always pleasing. The black gradation of the background in the first edition is afterwards varied to yellow.)

Clearing Weather at Shibaura (Shibaura no Seiran).

(This print is a metamorphosis of the "Misty Moon at Tsukudajima" in the Chuban size, Plate 30. Since the work is a morning scene, a special feature is the delineation of the waves,

fine crinkles in indigo blue. The two large ships are seen in the foreground, and Shibaura to the left in the background. Hiroshige feels at home in work like this.)

Plate 63

Cave at Yenoshima. Oban. Series: Honcho Meisho.[1] Published by Shogendo Fujihiko. About 1832. Nakamura Collection.

THE series, fifteen pieces in all, was not popular at the time of publication, I imagine, because the number of prints extant is rather small. Besides the individual prints are unequal in artistic merit and show that they were drawn at different times. The present print, "Cave at Yenoshima," and "Hichiri-ga-Hama" and "Fujikawa: Ferry Boat," the three works signed "Ichiryusai Hiroshige," precede the others which are signed only "Hiroshige;" the time of their composition is not that of their publication, and may go back to the time soon after "Toto Meisho" was produced with the Ichiyusai signature (about 1831), although the publication date of this series, "Honcho Meisho," was about 1838.

It is particularly easy to trace in this print, "Cave at Yenoshima," the westernised emphasis of the Hokusai School in landscapes because the novelty of it might have been due to an accident of nature in the striking manner of the wave depicted there. Such an artistic gesticulation is a thing Hiroshige never attempted in the work that followed afterwards. Not the wilful reconstruction of nature but the creation of a clarified atmosphere through obedience to it was Hiroshige's aim in art. What he feared most, as it seems to me, was a pictorial condition of confused intricacy. Though not lacking in intellect or passion equal to a dynamic expression of nature in Hokusai's fashion, Hiroshige created his art out of a moment when madness grew

1 Famous Views of the Empire.

suddenly calm, and even when it was necessary for the maintenance of integrity of vision, he kept nature's eccentricity only for its own sake.

But Hiroshige might have been pleased to have a moment, as in this composition of the cave and water, when he was haunted by something like a Hokusaiesque ghost. What a strong contrast of colouring in the ultramarine and red ochre of the cave!

Plate 64

Fuji seen from Satta Pass. Oban. Series: Honsho Meisho. Published by Shogendo Fujihiko. About 1838. Nakamura Collection.

THIS piece fairly well represents the highest level of the group signed "Hiroshige" in this series. The actual sketch of the place is pleasingly touched by exaggeration. In spite of a shortness of artistic flight and a general insipidity, the work is composed with such regularity and ease that we cannot slight it, even though we do not love it.

The other works belonging to this set of "Honcho Meisho" are as follows:

1. Hichiri-ga-Hama, Soshu Province (Soshu Hichiri-ga-Hama).
2. Fujikawa, Sunshu Province: Ferry Boats (Sunshu Fujikawa Tosen no Zu).
3. Akiba Temple, Yenshu Province (Yenshu Akibazan).
4. Maiko Beach, Harima Province (Banshu Maiko-no-Hama).
5. Reflected Moon on Paddy Fields at Sarashina, Shinshu Province (Shinshu Sarashina Tagoto-no-Tsuki).
6. Nunobiki Cascade, Sesshu Province (Sesshu Nunobiki-no-Taki).
7. Kiyomi-ga-Seki Beach, Sunshu Province (Sunshu Kiyomi-ga-Seki).
8. Gyojagoye-cliff at Horaiji, Sanshu Province (Sanshu Horaiji Gyojagoye).
9. Merry-making in Boat at Tempozan, Osaka (Osaka Tempozan).
10. Watering Place at Hakone (Hakone Tojiba no Zu).

11. Sights of Kanazawa, Bushu Province (Bushu Kanazawa Fukei).
12. Sumiyoshi Beach at Demi, Sesshu Province (Sesshu Sumiyoshi Demi-no-Hama).
13. Ama-no-Hashidate, one of the "Three Scenic Wonders of Japan."

Among the above "Akiba Temple, Yenshu Province" (Number 3) is the best, and "Nunobiki Cascade, Sesshu Province" (Number 6) ranks next.

The steep approach to Akiba Temple is guarded by gigantic sentinels,—cryptomeria trees, at both sides, only the lower parts of which are shown in red ochre. It is a rainy scene in which from the valley by the road the clouds in bluish white rise and almost cover the mountain in the distance.

"Nunobiki Cascade" treated decoratively falls by a massive cliff which is coloured greenish yellow and dark red. Like the Akiba Temple piece, this print is heavy in colouring but not without a feeling of inward lightness. But both of them are outside Hiroshig's special kingdom of art where lofty sentiment speaks through space. They are rather forced and stiff in composition and fragmentarily treated, and nature in them is uncomfortable and constrained.

Plate 65 in Collotype

Seba. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835-1841. Kojima Collection.

THIS masterpiece, "Seba," differs from any print of the Tokaido series in the scent and atmosphere natural to the place, which is gloomy and damp. Though somewhat heavy and restless, this moonlight view can challenge "Autumn Moon at Tama-gawa" (Plate 59) which is clear and serene. The exquisiteness of the work shows that the place is not yet sufficiently humanised; the rustic quality carries freshness and even

poignancy.

As an artist who seldom relies on materials, Hiroshige used as pictorial properties in the work simply a raft and a brush-wood boat, the moon amid the darkish clouds and a few willow trees that are tossed by a wind along the nondescript country stream thick in reeds. These simple materials are sufficient to Hiroshige for completing a work of great breadth and solidity, through which his artistic personality, shadow-like but clear, is visible to a spiritual eye.

Plate 66

Mochizuki. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Kojima Collection.

THE sheet is divided by huge pine trees which line the highway, into two sections of triangular form, one of which, more interesting than the other, is a wide valley sombre in dusky blue with the full moon already rising high. The figures, night travellers, some of them leading pack-horses, add to this nocturnal scene a sense of humanity which contrasts with the mood of grandeur in the silhouetted valley on the other side of the trees, where mystery silently broods.

Whether or not it is an actual sketch of the place, the work distinguishes itself by accentuating nature through this impressive design.

Plate 67

Nagakubo. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Kojima Collection.

THE long straight wooden bridge crossing the sheet horizontally, is the centre of the present composition; the traveller on horseback preceded by a pack-horse man, and the farmer carrying loads on a pole, are in silhouette as in a dream,

and fit well with the silhouette-like forest seen in the distance below the bridge. The water in indigo blue gradation seems flooded with the blessing of moonlight. The huge shapely pine tree by the water in the foreground officiates over this visionary scene and bids the moon not to depart any higher.

Children are found playing with the dogs outside. The pack-horse man leading a tired horse, who has ably accomplished one day's work, may be full of joy in the anticipation of seeing his own children soon at home.

There is another design of the print in which the distant forest behind the figures on the bridge is missing. It is said that the edition in this design is a later one.

Plate 68

Karuizawa. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Kojima Collection.

THE present composition centres around the great cryptomeria tree with heavy leaves, half of which is lighted to pale green by the road-side wood fire smoking up dramatically. By the fire a traveller is lighting his Kiseru-pipe, while the man on the pack-horse is borrowing a light from his driver. The colour tone is blackish grey and enfolds everything in its shadow-like mantle.

I cannot help musing on the past since Karuizawa, now a fashionable summer resort for the elite, was once in the rural condition pictured in this work. The mountain in the background behind the tree is Mount Asama.

Plate 69

Motoyama. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Kojima Collection.

"MOTOYAMA" has something of Hokusai's novelty of composition and hits upon an accident of natural phenomena. The canvas is divided diagonally by one huge pine tree that has fallen down, and under it two woodcutters take a temporary rest by the wood fire. The faces of these rustics are light red, and their clothes purple and blue. Two boys, fire-wood gatherers, appear in the scene where pine-cones and needles are scattered in front of the woodcutters. This is quite a telling picture of the place among the Kiso mountains.

Plate 70

Suhara. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Kojima Collection.

THIS is a view of a wayside shrine among the mountains where summer heat is now swept by a sudden shower. The high location of the place is suggested by the faint shadow-like mountain range in the background. Among the figures the most interesting are those in silhouette, protecting themselves from the rain with rush-mats; and the humorous mountain coolies who rush into the shrine with a palanquin upside down over their heads are characteristic of Hiroshige's figures. The religious pilgrim and travellers take temporary shelter in the shrine, one of them inscribing his name on a pillar.

The cryptomeria trees that cover the shrine are submerged in dark shadow,—one of the various illustrations of Hiroshige's inventiveness.

Plate 71

Ashida. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835-1841. Mayekawa Collection.

OKUTE

THIS cannot fail to please everybody, modern or orthodox. The ceder trees that are distributed methodically on the strangely curved mountain in the fashion of ocean billows, seem to be singing a song of early summer in chorus. Between this and one more mountain range behind the trees there runs the Kiso highway, one end of which appears where the mountain slopes down in the foreground, while the other shows at the right end of the sheet, with a bit of human life at the post-town of the old day.

I should say that this composition is a well-harmonised mixture of two modes of expression—minute and rough, delicate and bold, or, to use a Japanese expression, a harmony of "In" (female) and "Yo" (male) principles, a negative and a positive.

Plate 72

Okute. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Mayekawa Collection.

THIS is one of the exceptional compositions of the series, made with a few interchanging curved lines, and keeping a striking balance in spite of breaks. On the strange huge rock, massive and square, a few lanky pine trees stand replying to the little trees of the same species at the right side of the sheet. The man and wife carrying heavy brush-wood loads on their backs, climb up the steep hill where silence broods over the scene. There is not even a bird to break it. The hills are naked. Certainly this is a work in which no drop of sentimentalism spoils the perfect unity.

Plate 73

Wada. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Mayekawa Collection.

RELYING only on planned masses, the composition is without any pictorial scheme. With the bases of mountains on both sides, the central mountain dominates the scene. The male solidity of the work, however, is moderated by a feminine touch in rouge gradation where the mountain splits.

Plate 74

Miyeji. Oban. Series: Sixty-nine Stations on the Kisokaido. Published by Kinjudo. About 1835–1841. Mayekawa Collection.

HIROSHIGE'S clear and guileless poetical attitude and his love of the pastoral aspect are well expressed in this piece. His sensibility is true and plain. Though a fragment of country life that one can pick up at his feet, the subject is good enough to Hiroshige for a pictorial expression of his belief that this world is worth living in. The song of life the artist sings here is low-toned and quiet but full of absolute strength.

Who in Japan has not seen a roadside bamboo bush where noisy sparrows swarm on a warm spring afternoon? And again who has not seen the beauty of camellias piled up like clusters of red bells? As in this work, the contrast of green and red in bamboo and flowers is striking and wonderful. The figures in "Miyeji" are a travelling priest, and two farmers on their way home from the fields. What is the priest asking the other? Whatever it be, the reply of the farmer will be kind and truthful.

The complete list of the series is as follows:

1. Nihonbashi (Yeisen).
2. Itabashi (Do).
3. Warabi (Do).
4. Urawa (Do).
5. Omiya (Do).
6. Ageo (Do).
7. Okegawa (Do).
8. Konosu (Do).
9. Kumagaye (Do).
10. Fukaya (Do).
11. Honjo (Do).
12. Shinmachi (Hiroshige).
13. Kuragano (Yeisen).
14. Takasaki (Hiroshige).
15. Itabana (Yeisen).
16. Annaka (Hiroshige).

17. Matsuida (Do). ....
18. Sakamoto (Yeisen).
19. Karuizawa (Hiroshige).
20. Kutsukake (Yeisen).
21. Oiwake (Do).
22. Odai (Hiroshige).
23. Iwamurata (Yeisen).
24. Shionata (Hiroshige).
25. Yawata (Do).
26. Mochizuki (Do).
27. Ashida (Do).
28. Nagakubo (Do).
29. Wada (Do).
30. Shimosuwa (Do).
31. Shiojiri (Yeisen).
32. Seba (Hiroshige).
33. Motoyama (Do).
34. Niikawa (Do).
35. Narai (Yeisen).
36. Yabuhara (Do).
37. Miyanokoshi (Hiroshige).
38. Fukushima (Do).
39. Agematsu (Do).
40. Suhara (Do).
41. Nojiri (Yeisen).
42. Mitono (Hiroshige).
43. Tsumagome (Do).
44. Magome (Yeisen).
45. Ochiai (Hiroshige).
46. Nakatsugawa (Do).
47. Oi (Do).
48. Okute (Do).
49. Hosokute (Do).
50. Mitake (Do).
51. Fushimi (Do).
52. Ota (Do).
53. Unuma (Yeisen).
54. Kano (Hiroshige).
55. Kodo (Yeisen).
56. Miyeji (Hiroshige).
57. Akasaka (Do).
58. Tarui (Do).
59. Sekigahara (Do).
60. Imasu (Do).
61. Kashiwabara (Do).
62. Samegai (Do).
63. Banba (Do).
64. Toriimoto (Do).
65. Takamiya (Do).
66. Musa (Do).
67. Yechikawa (Do).
68. Moriyama (Do).
69. Kusatsu (Do).
70. Otsu (Do).

The composition of "Annaka" (Number 16) is interesting in the shapes of two hills coloured in greenish blue that changes to grey at the lower part. Cherry trees bloom on these hills. And the rice field on the right side of the sheet is coloured pale green. An atmosphere of spring pervades the work.

The snowing scene of "Oi" (Number 47) hardly competes with scenes of the same subject in the Tokaido series, "Kambara" and "Kameyama," because "Oi" reminds me of painted theatrical scenery. The bluish green in the rain coats of the men on horse-

back and the yellow and red ochre of the drivers give diversification of colours to this print. The composition is too formal, although largeness of conception is carried to a greater degree. I think that "Nakatsugawa" (Number 46) in rain is more satisfactory; the Daimyo's footmen and spear-carrier, evidently relieved from formal duty, now leave the town of Nakatsugawa beside the lake where a few snowy herons have alighted among the reeds. The background is yellow with black shading on the topmost part of the sheet, where the perpendicular rain falls on the houses also in yellow. A later edition of the series has a variation of this Nakatsugawa scene, in which the town is seen beyond the bridge and field.

The yellow background of "Shinmachi" (Number 12) is broken by a little horizontal cloud in reddish black; under the cloud Mount Fuji appears in ultramarine. The travellers passing by the river bank, are balanced against the people who cross the bridge. The time may be a morning of early summer, because the background in yellow suggests a golden sunlight. In this aerial atmosphere the pine trees on the bank look as if they are stretching up to breathe in the freshness of morning. This composition pleases me well, although it is a minor achievement for Hiroshige.

Although the series contains many of Hiroshige's masterpieces, particularly in the moonlight views, it falls behind the series of the Tokaido (Hoyeido edition) in carving as well as printing. As I indicated in the list the first eleven numbers are all the work of Yeisen. The twelfth, that of "Shinmachi," was Hiroshige's first work for the series. Later Hoyeido, the original publisher of the series, was joined by another publisher, Kinjudo. When the series was completed, the copyright which Hoyeido shared was sold to Kinjudo who became its sole owner till the series was again transferred to the publishing house of Yamasho.

The date of publication of the beginning of the series is rightly supposed to be 1835, that is, the sixth year of Tempo, because

one of the umbrellas in "Nihonbashi," the first number of the series, has a stamp styled "Year of the Sheep" by the side of the name and seal of the publisher, Hoyeido. When Hoyeido sold the copyright to Kinjudo and the new edition appeared under the latter's name, the title of the publishing house, "Hoyeido," on the umbrella above mentioned, is changed to that of Kinjudo. If Yeisen's connection with the series stopped with "Shinmachi" (Number 12), he has no business to have still more works among the later numbers (Numbers 13, 15, 18, 20, 21, 23, 31, 35, 36, 41, 44, 53 and 55), unless they were published desultorily, without concern for the strict order the series took afterwards, and unless they all appeared before Hiroshige entered the field. The name and seal of Yeisen that appeared in the first edition are taken out in the edition Kinjudo alone published, but this matter should be left to a book on Yeisen.

Plate 75

Snowing in Precincts of Kameido Shrine. Oban. Series: Toto Meisho.[1] Published by Kikakudo. About 1833–1835. Morimura Collection.

THE motive and quality of the work, fresh and substantial, bring it back to a time even before that of the Tokaido series. At any rate the series containing the present print, "Snowing in Precincts of Kameido Shrine," was Hiroshige's first work in the Yedo landscapes in Oban size which he worked on with affection during the following twenty years. This work in twenty-one prints is different from the others in the placing of the title, because that of each print is put out on the border in a little upright Tanzaku-tablet.

In point of real loveliness this work cuts a figure among the views of Yedo, chiefly because the falling snow, not a freezing thing but a phenomenon for purifying the world, tenderly covers

1 Famous Views of the Eastern Capital.

the drum-shaped bridges, house-roofs and trees. The bridges, stone-lanterns and red plum trees that form one line across the pond, join with another line running horizontally, in which the ornamental temple-gate in red ochre stands. Making a good contrast with the pond water in blue, this strong colour of red ochre breaks the general tone of grey which the white snow generously spots. The gown of a Shinto priest who crosses the bridge with an umbrella is reddish yellow.

Plate 76

White Rain on Nihonbashi Bridge. Oban. Series: Toto Meisho. Published by Kikakudo. About 1833–1835. Morimura Collection.

"WHITE rain" is not merely a jesting word, because, lost to sight before it reaches the ground, the summer rain, white and luminous, falls perpendicularly in Japan. Whenever I see such a rain in the month of July or August, it reminds me of this print, "White Rain on Nihonbashi Bridge," in which the red ochre of the bridge and the indigo-blue of the water make a well-composed harmony with the grey that pervades the work. I think that this is, of course, the best of Hiroshige's Nihonbashi Bridges in rain or snow. The mass of the composition is finely packed. The faint cone of Mount Fuji is seen in the background through the threads of rain, while the warehouses by the river show their white panels of plaster regularly in a row. The distribution of people on the bridge is telling too.

Plate 77

Yoshiwara: Cherry Blossoms under Full Moon. Oban. Series: Toto Meisho. Published by Kikakudo. About 1833–1835. Morimura Collection.

THE large full moon transforms the nocturnal scene into enchanted ground and a sense of extraterritoriality is built up from the sensualism aroused by a misty spring atmos-

phere. Among the carefully arranged figures, the man—a visitor accompanied by a professional jester and a house-attendant, are better drawn with Hiroshige's own characteristic touch than the women. The clothes worn by the women, harlots and maids, are minutely decorated so that those who do not understand Japanese colour-prints might comment on their unreasonableness since the subject is a night scene. But with a considerable reasonableness, which the artist could command in a day when even the illogical seemed natural, Hiroshige has drawn the houses, in which my interest in this print chiefly lies.

Putting aside the matter of logic, the present print carries quite successfully the enchanting atmosphere belonging to this special kingdom, in which sensualism is modified by the stage-properties of lanterns, cherry blossoms and the full moon.

To this interesting series the following prints also belong:

1. Top of Atago Hill, Shiba (Shiba Sanjo no Zu).
2. Twilight View of Takanawa (Takanawa no Yukei).
3. Precincts of Shimmei Shrine (Shiba Shimmei Keinai).
4. Year-end Fair at Asakusa Temple (Asakusa Kinryuzan Toshi-no-Ichi Gunshu).
5. Eastern Slope Leading to Precincts of Kanda Myojin Shrine (Kanda Myojin Higashizaka).
6. Temple Ground of Zojoji, Shiba (Shiba Zojoji Sannai no Zu).
7. Maple Leaves at Kaianji (Kaianji Momiji no Zu).
8. Clearing Weather at Masaki after Snow (Masaki Yukibare no Zu).
9. Theatres in Nichomachi (Nichomachi Shibai no Zu).
10. Scene of Ochanomizu (Ochanomizu no Zu).
11. Plum Tree Garden, Kameido (Kameido Ume-Yashiki no Zu).
12. Sazaido Temple of Five Hundred Disciples of Buddha (Gohyaku Rakan Sazaido).
13. Akabane Bridge, Shiba (Shiba Akabane Bashi no Zu).
14. Sanno Shrine, Nagata-baba (Nagata-baba Sanno no Zu).
15. View of Matsuchiyama (Matsuchiyama no Zu).
16. Boats Entering Tsukudajima (Tsukudajima Irifune no Zu).

17. View of Toyeizan Temple, Uyeno (Uyeno Toyeizan no Zu).
18. Surugacho Street (Surugacho no Zu).

The composition of "Top of Atago Hill" (Number 1) might have been unbalanced, had it not been rescued by the rainbow, a curved line in light rouge, surrounding the background obliquely. This is a view of the temple and tea houses with Shibaura by the bay in the distance. Two white sails are seen beyond the Shibaura forest on the water. Among the figures by the temple there is a group of young boys of the Samurai class, now coming to dedicate a large bow there.

Three large sails are drawn abreast on the water in "Twilight View of Takanawa" (Number 2), and above them flying wild geese appear with an evening cloud high in the sky. By the coast line of Takanawa we see an ox-cart, coolies carrying palanquins and a tea-house maid asking people to stop and enjoy the cool of evening. This is not without an interest natural to the subject, although it is neither on a high plane nor characteristic of Hiroshige's work in scenery.

Number 7 and the following prints in the above list, according to Mr. Uchida, belong to a later period of the series. Among these "Maple Leaves at Kaianji (Number 7) and "Clearing Weather at Masaki after Snow" (Number 8) are the most interesting. In the former we see the blue expanse of sea beyond the maple trees and pines in which red lead and black are contrasted. The composition is well balanced in the shape of the sloping hill in the foreground where the figures, a mother and children playing, picnickers viewing maple trees on a blanket or standing, are distributed in good relation. This work may be a sequel to "Maple Leaves at Kaianji in Autumn," a Chu-tanzaku of the series, "Toto Meisho," Kawaguchi edition, 1834.

"Clearing Weather at Masaki after Snow" is probably one of the best snow scenes of Yedo landscapes. It is a panoramic view without any accentuated points. The beauty of this work lies in

the distinct contrast of colours, the white of snow against the indigo-blue of water richly applied. Behind the forest in the background there is a faintly touched pink, evidently the after-glow of morning sunlight. Except for two boatmen on the water the scene is without figures, although there is a pleasure boat for viewing snow floating on the water.

Kikakudo continued this Toto Meisho series, not as in the prints already introduced, with the red stamp styled "Kikakudo" (喜鶴堂), but with that in black styled "Sanoki" (佐野喜), and most of the prints under this different name belong to the Tempo period about 1839–1842, while the others were produced still later. Sanoki, an abridged form of Sano-ya-Kihei, was the private name of Kikakudo. Among the pieces bearing the name of Sanoki the following list may be mentioned:

Year-end Fair at Asakusa Temple (Asakusa Kinryuzan Toshi-no-Ichi).
Zojoji, Shiba (Shiba Zojoji).
Akabane Bridge in Snow, Shiba (Shiba Akabane no Yuki).
Fire-works at Ryogoku Bridge (Ryogoku Bashi Hanabi no Zu).
Picnic at Gotenyama (Gotenyama Yukyo).
Wistaria at Kameido (Kameido Fuji no Hana).
Forest of Azuma (Azuma no Mori).
Myokendo Temple at Yanagishima (Yanagishima Myokendo).
Snowy Morning at Yoshiwara (Yoshiwara Yuki no Asa).
View of Takinogawa (Oji Takinogawa).
Atago Hill, Shiba (Shiba Atagoyama).
Listening to Autumnal Insects at Dokanyama (Dokanyama Mushi-kiki no Zu).
Prospect from Matsuchiyama (Matsuchi Sanjo Miharashi no Zu).

"Hiroshige" by Minoru Uchida quotes thirty-four prints for this later series of Toto Meisho. Artistically they are inferior to those of the earlier series, because their general composition is not inspired but creeping amid confusion. They are forced and explanatory. Hiroshige's flight of art had begun to weaken. One may say that he would have lost nothing if he had closed up

his studio in his forty-seventh year at the end of the Tempo period. But life is ironical for Hiroshige was canonised as the artist of the "Age of Hiroshige's Yedo Views" when his real work was over, and he was obliged to produce a bulky amount of work continually and even to pretend interest and false enthusiasm. There is nothing sadder to an artist than to be woven into a mischievous web of "Popularity" in spite of himself, to be deprived of self-criticism, and to deceive himself in the face of Art. No one can suspect Hiroshige's innocence and sincerity; but the truth is that under the master of "Popularity" he had only to humble himself and obey, and being a man of gentle temperament, he found it difficult to break the thraldom people imposed, doubtless, with good will. Once one is charmed and loved by "Popularity," he should be prepared to become finally a miserable bag of bones. I cannot help wondering what Hiroshige would have been if he had still lived after the "Thirty-six Views of Fuji" appeared in 1859.

Although, as I have said, the prints in the above list are third-rate work, there are some pieces among them, for instance "Akabane Bridge in Snow, Shiba," that call for our attention. Also the two other snow scenes, "Year-end Fair at Asakusa Temple" and "Snowy Morning at Yoshiwara" are not bad. But when he relies solely upon the actual physiognomy of a place, I think that his pure attitude of seeing nature for its own sake is injured. A fundamental expression of nature, simple and solid, can hardly be expected from them.

Plate 78

Fire-works at Ryogoku Bridge. Oban. Series: Koto Meisho. Published by Kikakudo. About 1834. Morimura Collection.

THE present print is presented for contrast with "Fire-works at Ryogoku" (Plate 80) in the Uwoyei edition of the last

part of his life. The audacious bridge that draws a big curve across the sheet shows that Hiroshige's logical mind has an interest in structure. The sombre atmosphere through which the fire-works flash suggests that, as in the former print, the artist preferred nature's quiet aspect even when he faced merriment.

Plate 79

Cherry Blossoms by Sumida River. Oban. Series: Koto Meisho. Published by Kikakudo. About 1834. Morimura Collection.

AGAINST the gay animated sight of people viewing flowers on the embankment which is drawn in the huge shape of the back of a sleeping river-horse, another aspect, quiet and unconcerned, is depicted among the fishing men with rods or nets on the river. I wonder which side—gay or quiet—Hiroshige would support.

The following list completes the series of Koto Meisho "Famous Views of the Capital," which contains eleven prints in all:

1. Kasumi-ga-Seki.
2. Shinobazu Pond, Uyeno (Uyeno Shinobazu no Ike).
3. Pilgrims at Fudo Shrine, Meguro (Meguro Fudo Mode).
4. Temman Shrine at Yushima (Yushima Temmangu).
5. Fox Shrine at Oji (Oji Inari-no-Sha).
6. Hachiman Shrine at Tomioka, Fukagawa (Fukagawa Tomioka Hachiman).
7. Shell-gathering at Susaki at Low Tide (Susaki Shiohi-gari).
8. Picnic Merriment at Gotenyama (Gotenyama Yukyo).
9. Flower-viewing at Asukayama (Asukayama Hanami).

In "Kasumi-ga-Seki" (Number 1) the artist makes one stand on the top of a slope and see Shinagawa bay in the distance. The figures, Sumiyoshi dancers, street woman-musicians, bamboo hawkers and soap-bubble vendors, are divided into two groups, both of which are separated by the Daimyo houses at both sides. As a composition I prefer "Kasumi-ga-Seki at Dusk" (Plate 32)

to this. "Pilgrims at Fudo Shrine, Meguro (Number 3) revolves around the shrine which is minutely drawn with an interest in structure. In "Shinobazu Pond, Uyeno" (Number 2) two or three palace waiting-women and a toy pedler are placed by the pond.

As in the case of the series, "Toto Meisho," by the same publisher, this series was also continued with ten prints under the name of Sanoki.

The following are selections from the series, "Famous Views of Yedo," from the various editions:

Fine Views of Yedo (Koto Shokei), Oban size, seven prints, published by Shozo Kawaguchi, 1835–1838.

(In this series the scenes take a subordinate place, because the artist's interest lies chiefly in the Daimyo houses, Ii, Ando, Makino, Aizu and others. Naturally the compositions are logical on account of the straight lines used in the structures, except "Shoal of River by Ohashi" in which Lord Matsudaira's house in the distance is subordinate to a large sail boat that is stranded there.)

Series of Famous Restaurants in Yedo (Yedo Komei Kwaitei Zukushi), Oban size, thirty prints, published by Shogendo Fujihiko. 1838–1842.

(The series may have been published with the condition that a certain number of copies were subscribed by the restaurants treated in them. Since it was partly a commissioned work, I think the scenery of the series bore mostly a nature of smugness. Although it is unkind to say that it was but an advertisement-bill, there is in the series only one important piece, that is, "New Year's Sunrise at Susaki," a snow scene with the Musashiya restaurant and three beautiful Geisha girls, which can sustain Hiroshige's reputation. But there is reason to believe that Hiroshige liked this subject even though he did not succeed in it, because he was an epicure by nature.)

Famous Views of the Eastern Capital (Toto Meisho), Oban

size, twelve prints, published by Shozo Kawaguchi, 1840–1842.

(This series distinguishes itself at least in the print, "Morning at Nihonzutsumi of Shin Yoshiwara by Yemonzaka," Shin Yoshiwara Nihonzutsumi Yemonzaka no Akebono, the composition of which centres in the willow trees that bend in hook shape over the causeway. The large lantern on a pole under the willow trees is lighted indicating that it is still early morning. Pleasure-hunters in palanquins or on foot, who have spent a night with women and wine, are seen leaving the enchanted quarter, Shin Yoshiwara. The clouds and crowds in the background tell that the night is already over. This piece is probably one of the best of its kind. Among the other prints of the series I might point out "Nihonbashi Bridge in Snow" which is, however, artistically inferior to "White Rain on Nihonbashi Bridge," Plate 76, in the Kikakudo edition.)

Eight Views of Shiba, Yedo (Toto Shiba Hakkei), Oban size, eight prints, published by Yechizenya, about 1840.

(In this series "Evening Snow at Atago Hill," Atagoyama Bosetsu, and "Boats Sailing back to Takanawa," Takanawa no Kihan, artistically lead the others. As the title indicates the series is a far-fetched adaptation of the general idea in the "Eight Views of Omi," an old subject of Japanese art. But the composition of "Evening Snow at Atago Hill" is not without interest, because the big temple gate-tower in red ochre stands above the people swarming at a year-end fair; there are four snow-covered trees in sight. This work has a certain amount of artistic audacity and freshness. "Boats Sailing back to Takanawa" is composed in Hiroshige's favourite technique, quite common through his work.)

Famous Views of Yedo (Yedo Meisho), Oban size, fifteen prints, published by Marujin, 1840–1842.

(Among this series "Shin Yoshiwara at Daybreak in Spring," Shin Yoshiwara Haru no Akebono, is worthy of note. Through

the light colouring that suggests an early spring morning the wooden gate in black is seen most distinctly; figures stand by it separated into two groups. The houses of the licensed quarter, with sliding-doors and shutters all closed, are yet asleep, while on the other hand the cherry trees in the foreground are already awakened and blooming.)

Famous Views of Yedo (Yedo Meisho), Oban size, forty-five prints, published by Yamadaya. 1853–1858.

(This oblong horizontal series is the representative work of Hiroshige's last days, contrasted with the vertical series under the same title, 1856–1858. When published as a complete album, the series bears the title "Famous Views of the Eastern Capital with Figures," and suggests as is the fact that scenery and figures are combined in the work. The series contains not a few interesting prints because of this, although one who dislikes Hiroshige's figures of the last days might say that the scenes had been spoilt by them. "Ochanomizu," a snow scene with three figures, two women and one man, is one of the best in the series, for the quiet atmosphere of a snowy day is carried out in spite of the colouring of green, purple and red in the figures. Th other better pieces are probably "New Year's Sunrise at Susaki," "Shin Yoshiwara by Nihonzutsumi" and a few more.)

Among the other editions of "Famous Views of Yedo" the following works may be found:

Famous Views of the Eastern Capital (Toto Meisho), Oban size, sixteen prints, published by Nunokichi, about 1840-1842.

Famous Views of the Eastern Capital (Toto Meisho), Oban size, nineteen prints, published by Marusei, about 1842-1855.

Famous Views of Yedo (Yedo Meisho), Oban size, thirty-one prints, published by Fujikei, about 1852-55.

Famous Views of Yedo (Yedo Meisho), Oban size, thirty-eight prints, published by Aritaya, about 1852-1855.

Famous Views of the Eastern Capital (Koto Meisho), Aiban size, sixteen prints, published by Sen-ichi, about 1838-1841.

Famous Views of the Eastern Capital (Toto Meisho), Aiban size, nine prints, published by Mankichi, about 1842-1851.

Famous Views of the Eastern Capital (Toto Meisho), Aiban size, eleven prints, published by Yetatsu, about 1842-1851.

Famous Views of the Eastern Capital (Toto Meisho), Aiban size, fourteen prints, published by Sanoki, about 1842-1851.

Eight Views of the Sumida River (Sumida Gawa Hakkei), Aiban size, eight prints, published by Sanoki, about 1840.

Snow, Moon and Flower: Famous Views (Meisho Setsu Getsu Kwa), three prints, published by Marujin, about 1841.

Plate 80

Fire-works at Ryogoku. Oban. Series: Hundred Famous Views of Yedo. Published by Uwoyei. 1858. Morimura Collection.

EVEN in the last period which includes the "Hundred Famous Views of Yedo," the series of one hundred eighteen scenes, 1856–1858, Hiroshige had, I am glad to say, not a few moments when he exclaimed:

"Let me stand at imagination's summit,
Once more thinking to try my flight of art!"

The present print, "Fire-works at Ryogoku," is one of the examples in which the artist became at once audacious and young, like a sunset glow, forgetting his age and indulgence in petty caprices or sad fatigue. It is true that most of the works in this series merely report how Hiroshige was helpless against a bad western pigment and more than that, against people's degenerated taste at the time. But although he found himself in such unfavourable circumstances, he was, as of old, the same great appreciator of nature's eccentricity and the same great romanticist assaulting at one focus where nature shakes off the details of environment.

I am happy to say that in this "Fire-work at Ryogoku" and two or three others the vision of the artist is clear or clearer than before, the scent and atmosphere of the scenes are intense—per-

haps more intense than before. While lacking, doubtless, the sensitive scrupulousness or noble transparency of the former work, the decorative picturesqueness is striking and suggests that, as with other great artists, Hiroshige also climbed up the sky for the sun once more before his death. It is said that the last carol of a bird is most moving.

As the subject "Fire-works at Ryogoku" is a repetition, Hiroshige should have been thankful if the aerial spaces with the flowery flash were better told than he expected. And again the printing technique fits the subject and shows its fluency, if not at its best. We feel that the work was done quite easily.

I had in my mind the present print and also Whistler's "Old Battersea Bridge" at the Tate Gallery, that nocturnal arrangement of blue and gold, when I wrote the following poem:

"A voice of the rockets
To break the sky;
Then the flash
Only to make the darkness intense.

Might I ever become the voice?
The light precious, of a moment and death, is it not that of our lives?
To face only the sky, even for a moment, and forget the land,
And become a rider of the winds;
What a joy in parting from life's confusion,
To find a greater song amid the clouds!

The voice of the rocket:
Then the flash—
Is it not that of my soul born to please the people below,
And to take pain of death in her keeping alone?"

SUDDEN SHOWER AT OHASHI

In "Hiroshige," 1921, I dwelt on the relation of Whistler to Hiroshige, though I did not say that the former imitated the latter. I wrote then: "Learning from Hiroshige how to cut off reality, which is often confused and superficial, Whistler created a new aspect of art which combined fact and imagination with rhythmic harmony. Apart from the central question, turn your attention to a minor point, for instance, to the placing of the signature. The signature is only a sign, nothing else, to a Western artist; but it is a serious matter with us since the signature is a most important part of the whole picture. Surely Whistler's sense of artistic curiosity was tasteful, for he noticed how Japanese treated signatures and then devised his own in the shape of a butterfly. As an admirer of Hiroshige in an early day when the colour-prints of Japan were just beginning to be known in the West, the appreciation Whistler gave them off-hand should be recorded along with that of the prophetic critics who recognised Wagner and Whitman in the day when the former was ridiculed as a musician without music, the latter as a poet without poetry. It seems that in imagination I can see Jimmy Whistler with Hiroshige's famous views of Yedo before him, now straightening his famous spectacles on his nose, then exclaiming, 'How amazing! Oh, how amazing!'"

Joseph Pennell, the American artist and author of Whistler's Life who like the late Edward F. Strange of the South Kensington Museum, hated to call Whistler Hiroshige's imitator, once invited me to an afternoon tea in December of 1912 when I was in London, because something of my opinions on Whistler as against Hiroshige was already known to him. Pennell's studio at Adelphi Terrace near the Embankment was lighted when I arrived, since as usual in the London winter the day was dark with fog. I drank tea and ate cake with the delightful Pennells; when Mrs. Pennell offered another cup of tea, the hall clock struck six. At this juncture Joseph Pennell approached the large window facing the Thames; pulling up the blind, he exclaimed to me, "Come over here, and see the sight!" One huge line entered my vision at the left, drawing a horizontal curve. That was Waterloo Bridge. On it there were numerous lights, moving or still, with rings around them from the heavy fog; the lights on the opposite bank were seen throwing their sinuous shadows on the oily water of the river. Pennell smiled, saying to me: "Such a Hiroshige effect we can find in London!" Then he pulled down the blind.

I mused on his words, and when I left his studio, I thought it was Pennell's cunning way of explaining that Whistler was not imitating Hiroshige at all, but only finding a Hiroshige aspect in London views.

But if the picture, for instance, "Old Battersea Bridge" at the Tate Gallery, a nocturne in blue and gold with rockets falling behind the bridge, was drawn after Whistler had seen Hiroshige's landscape prints, it would be hard to deny the fact that he was influenced by the Japanese artist.

Plate 81

Sudden Shower at Ohashi. Oban. Series: Hundred Famous Views of Yedo. Published by Uwoyei. 1857. Morimura Collection.

AS IN "Fire-works at Ryogoku," the vertical form is used advantageously here, in the presentation of a sudden downpour on a summer day. It is more effective than the horizontal form in which Hiroshige had treated the same subject

often before. It was an accidental triumph, a lucky windfall for him that what he had never anticipated was realised here by chance. The vertical form, when used wisely and freely, makes breadth of vision more impressive.

We must notice in the present piece, "Sudden Shower at Ohashi," how the artist depicts the rainy atmosphere and scent by applying a darkish orange-colour to the water. It is one of the rare instances in which a vulgarised pigment used with discretion escapes being showy. Without the present print and a few others the series, "Hundred Famous Views of Yedo" (Meisho Yedo Hyakkei), would be, strictly speaking, merely pictorial caprice.

It amuses me to imagine Hiroshige producing this series of a hundred and eighteen prints. Did he ever notice, I wonder, that there was in most of them a degraded art which had no excuse for being and which sought refuge in artistic exaggeration? Did he ever know a time when his tired mind called out to novelty for rescue? Hiroshige must have been glad, however, when, as in this work, "Sudden Shower at Ohashi," his art renewed sometimes its youthful vitality, flying into rainbow audacity and ecstacy. And when now, more than twenty years since he had brought out the Tokaido series in the Hoyeido edition, he resumed the quietude of self-criticism, Hiroshige must have wondered at the changes in his art. With a sense of gratitude he must have looked upon his life and art which are equally exuberant.

There is a variation of this "Sudden Shower at Ohashi" in which two shadow-like boats are added in the distance, and which is generally supposed to be a mischievous supplement done by the Second Hiroshige after his master's death. Whatever it is, it is foolish to break the spotless space of the water. Certainly it is abortive and out of place. The publication date of "Sudden Shower at Ohashi" in the original edition is September 1857, the fourth year of Ansei, as the zodiacal sign outside the border of the print tells.

TILE-KILNS AT IMADO

Plate 82

Tile-kilns at Imado. Oban. Series: Hundred Famous Views of Yedo. Published by Uwoyei. 1857. Morimura Collection.

THIS work is unified by an idea that runs through the series uniformly,—centred in an exaggerated point in the foreground and supplemented by small details peculiar to the place. With this in mind the present print, "Tile-kilns at Imado," is fairly representative of the series. Smoke is rising in showy fashion from a tile-kiln by the water at Imado, and to this central idea, sea gulls, the feathery tribes of the Sumida River, are added as supplementary material.

Plate 83

Moon-shaped Pine Tree at Uyeno. Oban. Series: Hundred Famous Views of Yedo. Published by Uwoyei. 1857. Morimura Collection.

THIS is another specimen of the general uniformity of the series. "Moon-shaped Pine Tree" (Tsuki no Matsu) must have existed in Hiroshige's day in Uyeno Park, although it is no longer there.

Plate 84

Night View of Saruwaka-cho. Oban. Series: Hundred Famous Views of Yedo. Published by Uwoyei. 1856. Morimura Collection.

THE theatrical centre of Yedo diffuses its own atmosphere under the moonlit night in indigo-blue gradation. Men and women are led into the theatre by a tea-house servant; a waiter with trays, a macaroni (Udon) seller with a little stall, two women exchanging polite salutes and a blind masseur are realistically drawn, and add a peculiar interest to the print. Hiroshige might have intended to revive his attachment to struc-

ture-drawing, expressed in various prints at the end of the Tempo period. The composition in which the brilliant sky is shaped like a triangle upside-down, between the two houses, must have pleased the artist. I cannot help seeing that in giving the shadows to the figures there are the two ages, modern and old, already encroaching upon each other.

The whole list of the series is as follows:

SPRING SCENES:

1. Nihonbashi.
2. Kasumi-ga-Seki.
3. Yamashita Gomon.
4. Tsukudajima by Yeitai Bridge.
5. Yekoin at Ryogoku.
6. Hatsune-no-Baba.
7. Odemma-cho.
8. Suruga-cho.
9. Yatsuji-ga-Hara.
10. Myojin Shrine of Kanda.
11. Kiyomizu Shrine of Uyeno.
12. Yamashita by Uyeno.
13. Hirokoji by Uyeno.
14. Nippori.
15. Suwa.
16. Dangozaka Slope of Sendagi.
17. Asukayama.
18. Inari Shrine of Oji.
19. Otaki Waterfall of Oji.
20. Ferry at Kawaguchi.
21. Atago Hill in Shiba.
22. Furukawa.
23. Chiyo-ga-Saki.
24. Shinfuji, Meguro.
25. Motofuji, Meguro.
26. Hakkeizaka Hill.
27. Plum Blossom at Kabata.
28. Gotenyama.
29. Sunamura Moto-Hachiman Shrine.
30. Plum Garden at Kameido (Umeyashiki).
31. Azuma-no Mori.
32. Yanagishima.
33. Tow-boat at Yotsugi.
34. Night Scene of Sumida.
35. Suijin Forest.
36. Neighbourhood of Masaki.
37. Tile-kilns at Imado (Plate 82).
38. Shin Yoshiwara.
39. Okawa Bridge.
40. Suidobata by Sekiguchi.
41. Hachiman Shrine of Ichigaya.
42. Bank of Tamagawa.

SUMMER SCENES:

43. Nihonbashi.
44. Tori Itchome.
45. Yoroi-no-Watashi, Ferry.
46. Shohei Bridge.
47. Fudo Waterfall of Oji.
48. Paulownia Trees, Aka-

saka.
49. Zojoji.
50. Sumiyoshi Shrine of Tsukuda.
51. Mannen Bridge.
52. Sudden Shower at Ohashi (Plate 81).
53. Boat by Ryogoku.
54. Shubi-no-Matsu.
55. Komagatado.
56. Horikiri.
57. Wistaria at Kameido.
58. Sakasai.
59. Hachiman Shrine or Fukagawa.
60. Entrance to Nakagawa River.
61. Tonegawa.
62. Yatsumi Bridge.
63. Suidobashi.
64. Juniso.
65. Kojimachi.
66. Outside Sakurada.
67. Nakasu.
68. Okawa Riverside Bank.
69. Ayase River.
70. Five Hundred Images of Disciples of Buddha, Meguro.
71. Sanju-Sangendo Temple.
72. Haneda.

AUTUMN SCENES:

73. Festival of Weavers in City.
74. Daimaru Dry Goods Store.
75. Konya-cho of Kanda.
76. Kyobashi Takegashi.
77. Teppozu Minato Shrine.
78. Tsukiji.
79. Shiba Shimmei-maye.
80. Kanasugi Bridge.
81. Takanawa.
82. Tsuki-no-Misaki.
83. Shinagawa Susaki.
84. Jijigachaya of Meguro.
85. Kinokuni-zaka Slope.
86. Naito Shinjuku.
87. Inogashira.
88. Taki-no-Gawa.
89. Moon-shaped Pine Tree at Uyeno (Tsuki-no-Matsu Benten, (Plate 83).
90. Night Scene of Saruwaka-cho (Plate 84).
91. Akiba of Mukojima.
92. Mokuboji.
93. Niijuku.
94. Tekona Shrine of Mama.
95. Ko-no-Dai.
96. Horiye Nekozane.
97. Pine Tree of Onagigawa.
98. Fire-works at Ryogoku (Plate 80).

WINTER SCENES:

99. Asakusa Temple.
100. Nihonzutsumi Bank.
101. Year-end Fair.
102. Mikawashima.
103. Ohashi of Senju.
104. Komme-tsutsumi Bank.
105. Ommayagashi Riverside.
106. Kiba of Fukagawa.
107. Swooping Eagle at Ju-

mantsubo.
108. Shibaura.
109. Samesu.
110. Senzoku Pond.
111. Taiko Bridge of Meguro.
112. Yabukoji, Atagoshita.
113. Tora-no-Mon.
114. Bikunibashi.
115. Takada-no-Baba.
116. Sugatami Bridge.
117. Tenjin Shrine of Yushima.
118. Foxes Assembling under Shozoku Nettle-tree, Oji.

Three prints on the above list were drawn by Hiroshige the Second, — "Hachiman Shrine of Ichigaya" (Number 41), "Yamashita by Uyeno" (Number 12) and "Bikunibashi" (Number 114). In these the artist's weak drawing hardly reaches the level of Hiroshige the First. Also there is a varied print of "Paulownia Trees, Akasaka" (Number 48) by Hiroshige the Second, in which the day-time scene of the original is changed to that of rain. As I have said we can trace the publishing date of each print in the series from the zodiacal sign in the margin.

I would like to mention a few more prints that distinguish themselves among the series. The foreign fame of "Swooping Eagle at Jumantsubo"[1] (Number 107) is great, because the wild bird spreads its wonderful wings far above the snowy scene in the shoal at Fukagawa. "Foxes Assembling under Shozoku Nettle-tree, Oji" (Number 118) is not without a popular interest, because an old tradition, now dead with the tree itself, said that foxes assembled from far and near under the tree to spend New Year's eve. The whole canvas, except for the stars and foxes and the red light of will-o'-the-wisp, is covered with bluish ink, and from the forest in the background a nocturnal gloominess emanates. It is said that Hiroshige drew stars in only a few other prints, "Cherry Blossoms at Yoshiwara at Night," Sanoki edition, about 1839-1842, and in the present series "Tsukudajima by Yeitai Bridge" (Number 4) in which the waning moon

1 See the cover design of Vol. I of the present book.

and stars are contrasted with the fishing fire of a whitebait boat by the big bridgepost.

"Tow-boat at Yotsugi" (Number 33) is a well-balanced composition with an indigo canal running in a regular curve between causeways in yellow. "Wistaria at Kameido" (Number 57) has a decorative subject in the drum-shaped bridge in the centre where the purple wistaria flower hangs like a necklace. "Asakusa Temple" (Number 99) with a big lantern, "Mannen Bridge" (Number 51) with a tortoise, "Takanawa" (Number 81) with a rainbow and a half hidden wagon wheel, are examples of the uniformity of composition, which I mentioned in my comment on "Tile-kilns at Imado" (Plate 82), for all the small details hang upon the sleeves of one hugely exaggerated focus.

Before one criticises Hiroshige's lack of sensitive vision and scrupulous technique in the series, he should reflect for a moment on his skilfulness in device, sometimes happy and often picturesque; for Hiroshige finds an astonishing number of designs in material that was hackneyed and without any native salient feature. I should say that Hiroshige seemed to be working with a sense of joy, and without fatigue, although in truth his artistic mind was almost worn out. That is tragedy.

It was J. S. Happer who first conscientiously read the zodiacal seals in the prints of the series for their correct dates. If we had anything like that in the other earlier prints, the happiness of collectors and critics would of course be tenfold. And I imagine that it is not only in the three pieces I have mentioned that Hiroshige the Second lent his helping hand. By the way these prints by Hiroshige the Second are seen to be the work of October, 1858, the fifth year of the Ansei period, that is, the month following the master's death.

Plate 85

Maiko-no-Hama. Oban. Series: Views in Sixty Odd Provinces. Published by Koshihei. 1853-

1856. Morimura Collection.

SINCE most of the compositions were borrowed from various books or fabricated from the artist's fancies, the present series is weak and flimsy. It is said that Hiroshige could not resist the forcing of his publisher who thought only of taking advantage of his popularity; if there had been a critic who looked after his art, Hiroshige might have been rescued from this mechanical labour with brushes and pigments, and been more worthy. I do not mean that every piece in the series is trash, because some of them, for instance, the present print, "Maiko-no-Hama", and "Hoki with Oyama in Rain" and a few others, are lovely enough not to disgrace Hiroshige's reputation.

In "Maiko-no-Hama" the pine trees gesticulate with their peculiar arms that are painted in red ochre; I am not the only one who feels that he hears the tropical call of the southern sea in this print. I am pleased that, like stage demons with bodies painted red, the pine trees are dancing by the water. There is nothing clearer than the lyric voice heard in this print.

I record here the whole list of the series, "Views in Sixty Odd Provinces" (Rokuju Yoshu Meisho Zuye):

GOKINAI:

1. Arashiyama, Yamashiro Province.
2. Makikata, Kawachi Province.
3. Sumiyoshi, Settsu Province.
4. Tatsutagawa, Yamato Province.
5. Koshi-no-Hama, Izumi Province.

TOKAIDO:

6. Uyeno, Iga Province.
7. Asakusayama, Ise Province.
8. Hiyoriyama, Shima Province.
9. Tsushima Tenno Festival, Owari Province.
10. Horaiji, Mikawa Province.
11. Hamana Lake, Totomi Province.
12. Miho-no-Matsubara, Suruga Province.
13. Saruhashi (Monkey

Bridge), Kai Province.
14. Shuzenji, Izu Province.
15. Yenoshima, Sagami Province.
16. Sumida River, Musashi Province.
17. Kominato, Awa Province.
18. Kuju-kuri, Kazusa Province.
19. Choshi Strand, Shimosa Province.
20. Kashima, Hitachi Province.
21. Asakusa-ichi Fair, Musashi Province.

TOSANDO:

22. Biwako Ishiyama Temple, Omi Province.
23. Kagowatashi, Hida Province.
24. Haruna, Kozuke Province.
25. Matsushima (Pine Islands), Mutsu Province.
26. Yoro-no-Taki (Waterfall), Mino Province.
27. Sarashina, Shinano Province.
28. Nikko Temple, Shimotsuke Province.
29. Mogami River, Dewa Province.

HOKURIKUDO:

30. Kareiami (Sole-fishing).
31. Kehi-no-Matsubara (Pine-grove), Yechizen Province.
32. Hasunoko, Kaga Province.
33. Takinoura, Noto Province.
34. Oyashirazu, Yechigo Province.
35. Toyama Funahashi, Yetchu Province.
36. Kanayama, Sado Province.

SANINDO:

37. Takibi-no-Yashiro Temple, Oki Province.
38. Kanezaka, Tanba Province.
39. Ama-no-Hashidate, Tango Province.
40. Iwaidani, Tajima Province.
41. Kajiyama. Inaba Province.
42. Oyama, Hoki Province.
43. Takatsuyama, Iwami Province.
44. Oyashiro Shrine, Izumo Province.

SANYODO:

45. Maiko-no-Hama, Harima Province, (Plate 85).
46. Yugayama, Bizen Province.
47. Fudetani. Bitchu Province.
48. Abugawa, Bingo Province.
49. Itsukushima Shrine, Aki

Province.

50. Kintai Bridge, Suo Province.
51. Shimonoseki, Nagato Province.

NANKAIDO:

52. Wakanoura, Kii Province.
53. Goshiki-no-Hama, Awaji Province.
54. Zozuzan, Sanuki Province.
55. Naruto, Awa Province.
56. Saijo, Iyo Province.
57. Katsuotsuri (Bonito-fishing), Tosa Province.

SAIKAIDO:

58. Hakozaki, Chikuzen Province.
59. Yanagawa, Chikugo Province.
60. Rakanji Shitamichi, Buzen Province.
61. Minosaki, Bungo Province.
62. Nagasaki, Hizen Province.
63. Gokaso, Higo Province.
64. Yatsuno Minato, Hyuga Province.
65. Sakurajima, Osumi Province.
66. Bonoura, Satsuma Province.
67. Shizukuri, Iki Province.
68. Kaigan Yubare, Tsushima Province.

Plate 86

Whirlpools at Awa. Oban Triptych. Published by Tsutaya. 1857. Nakamura Collection.

THE whirlpools of the strait, Awa-no-Naruto, large or small, rise and fall in perfect rhythm. Am I wrong in reading here not only the natural phenomenon of the Strait, but also the symbolism of life's rise and fall, success and defeat? What a breadth and freshness of vision is in the work ! The artist's appreciation of space and etherial atmosphere is great, and there is nothing to disturb his integrity of eye. But wait a minute; don't be so enthusiastic ! What would you say to one who challenged a thing like this by pointing out the scrupulous quality and general attitude in art which we associate with the work of the middle Tempo period ?

Admitting a change in composition as well as in the way of seeing things natural to an exuberantly productive mind of Hiro-

shige's calibre, I should say that this print, "Whirlpools at Awa," distinguishes itself among the flimsy work common through Hiroshige's last period. As the title of the print tells, it is the scene of the whirlpools (Naruto) of the Awa strait seen from the Shikoku-side, with Awaji Island and the mainland in the background. Its chief value is in the printing techinique which, supported by a light colouring in blue, gives us a feeling of clear transparency and airiness. Whether true or not, it is said that Hiroshige set out on a journey towards Naruto without the knowledge of his family when he received Tsutaya's commission. By selling fans as he went along, he paid his expenses for four hundred miles.

Plate 87

Kiso Mountain in Snow.[1] Oban Triptych. Published by Tsutaya. 1858. Nakamura Collection.

ONCE I wrote of this print: "I would suggest that, as in looking at one of Whistler's landscapes, you step back some ten steps, slowly raise your face, and then listen to the music which the white of the mountains and the blue of the water sing in chorus. I should like to know where there is such clear silver-like poetic music as that we feel in the arrangement of white and blue which Hiroshige's simple technique often creates accidentally. Like the pictures to which Whistler gave such names as 'Arrangement in White and Black' or 'Harmony in Grey and Green,' Hiroshige's numerous landscapes are merely arrangements of a limited number of colours, but their value is only understood by him who can hear this inner music. When I see such a work that arouses my enthusiasm, my imagination opens at once to his undying lyric voice."

Of course there are many poor prints in later editions of this work to which such an eulogy as the above would never fit. We

1 Kisoji no Yama Kawa, literally meaning "Mountains and Water in Kiso." See the inside of the Chitsu case.

must realise how the pictorial impression of a print may be changed by the manner of a printer, for the responsibility of this silent partner to an artist is certainly great. This is particularly true in a print like "Kiso Mountain in Snow" which depends upon the colour contrast of indigo-blue and white and black. The mountains under the snow are almost like a huge Chinese yam, a shape which we see so often in the landscapes of the Southern School in our autographic art. The gloominess of a snowy sky is expressed by blue mixed with black, while the valley stream below, a greyish indigo, is never touched by the din and bustle of the world. But there are figures and houses in the scene also, suggesting that even the coldness of wintry mountains cannot entirely kill humanity.

This snowing scene completes a set of three, "Snow, Moon and Flower," with "Eight Fine Views of Kanazawa at Moonlit Night" and with the preceding print, "Whirlpools at Awa," in which the swirling waves are likened to flowers.

Among Hiroshige's triptychs of natural subjects, I think that "Cave at Yenoshima, Soshu Province," is the earliest, because it bears the zodiacal sign for 1833, and belongs to the period of "Cave at Yenoshima" (Plate 63) in the Honcho Meisho series. In this print we see the Island spreading over the centre of the three sheets. The triptych, "Snow-viewing at Sumida River," in which nine figures, men and women, are subordinated to the expanded view of the snowy river, is highly valued, because the subject is scrupulously designed and the extant prints are few. This print is dated about 1834. Though one complete composition when joined together, each sheet has its own distinguishing feature. This is rarely equalled in the triptychs of female figures which Hiroshige produced abundantly in his last period.

Plate 88

Warrior and Man-eating Goblin. Oban diptych.

WARRIOR AND MAN-EATING GOBLIN

Published by Iwatoya. About 1819. Nakamura Collection.

THIS print rivals the warrior things by Sharaku. Whether or not it is influenced by Sharaku's print of the same subject, the work is a symbol of physical valour, in which the bungling art of youth expressed all its audacity. Hiroshige was then about twenty-three years old, if the dating of the print is correct. If not the earliest one, the present print is at least one of the earliest works that remain to-day. It is interesting to know that Hiroshige started his career with such a thing as this, for no one could predict from it Hiroshige's great future as a landscape artist.

The subject is a scene from the play Momiji Gari, "Viewing Scarlet Maple-leaves." Koremochi, a warrior of the tenth century, while on an autumnal picnic in the mountains, was lulled to sleep with wine and dancing by an unknown princess who presently resumed her real personality as a man-eating goblin. Then he awoke and defended himself in a storm against the attack of the goblin whom he finally defeated. In the background of the print the fallen maple leaves are seen scattering in the wild storm which is treated symbolically.

Plate 89

Tokimune and Yoshihide. Oban diptych. Published by Yeijudo. About 1821. Nakamura Collection.

THE publication date of this print must have been a few years later than the preceding one, because the management of line is more forceful, fluent and compact. In fact this work is the best of Hiroshige's thirty odd warrior prints. The subject is a scene from the Soga vendetta story, in which Tokimune Soga and Yoshihide, whose master is Tokimune's enemy, are matching their Herculean strength against each other. I know no other print to compete with this where every line sym-

bolises a physical force. Notice that colouring is given lightly to the work and that, unlike a warrior print by Kuniyoshi, it never breaks the oneness of strength in the figures.

Plate 90

Tokiwa Suffering in Snow with her Children. Oban. Series: Life-story of Yoshitsune Illustrated. Published by Senkakudo. About 1834. Shimizu Collection.

THIS is the first print of a set of ten, the "Life-story of Yoshitsune Illustrated." Tokiwa, mother of three children, Yoritomo, Noriyori and Yoshitsune, is seen suffering in a snow storm as she flies from the threat of Kiyomori of the Heike clan. Being the youngest one, Yoshitsune is warmed in his mother's bosom. Yoshitsune (1159-1179) is one of the most popular heroes of Japan, and his martial exploits in defeating the Heike clan are ever celebrated in poetry and drama.

Although this print is more prized on account of the snow, the others of the set have an equal singularity of beauty, something like that we see in a puppet play. It is odd that unnaturalness is excused when it holds the mystery of art.

Plate 91

Yoshitsune and Benkei. Oban. Series: Life-story of Yoshitsune, Illustrated. Published by Senkakudo. About 1834. Shimizu Collection.

THIS print is the ninth of the same set, the scene of a fencing combat on the Gojo Bridge of Kyoto, the issue of which makes Benkei a servant of the victor. It is amusing to see how Kiyonobu the First treated the same subject some one hundred years before Hiroshige (Plate 2 in "The Ukiyoye Primitives" by the present author).

The red folding-fan with a large sun in Yoshitsune's hand

breaks the sombre colour of the print. Over Higashiyama the moon is rising. The natural treatment of the background contrasts strangely with the figures drawn in an unnatural doll-like fashion; and this incongruity alternately irritates and charms.

Beside this set Hiroshige deals with historical subjects in other prints published by Fujihiko, "Tadanobu Beating Kakuhan on the Snowy Mountain of Yoshino," "Takatsuna and Kagesuye Contending for Leadership at the Uji River" and four others. And also there are the prints of the Ronin story. In any case these historical things are only experiments.

Plate 92

Fifth Scene of the Ronin Story. Oban. Series: Chushingura. Published by Sen-ichi. About 1836. Morimura Collection.

AMONG some ten sets brought out by Hiroshige dealing with the Ronin story the set of the Sen-ichi edition containing the present print is the best. And again, this print, "Yoichibei Meeting Sadakuro the Highwayman in Storm," is probably the best of the set in composition, because trees in the centre divide the canvas equally. The mountains on the left are shaded to represent a storm. The atmospheric gloominess of the work enhances Sadakuro's wickedness in stealing the money which Yoichibei's daughter had raised by prostituting herself. It was her husband's contribution towards the revenge fund.

Plate 93

One of the "Modern Images, Warm-coloured." Oban. Published by Iwatoya. About 1823. Kojima Collection.

THIS drawing is an exception among the usually heavy and unattractive female figures. Like Plate 6, the present print is influenced by Yeizan, though Yeisen influenced the other sets of figures that followed afterwards in the early

period before "Toto Meisho" in the Kawaguchi edition of about 1831. The woman of this print is of course a prostitute. The bamboo tobacco-pipe appearing from behind the screen hints that some Lothario is present.

Plate 94

Four-arm Net. Uchiwaye. Published by Maru-kyu. About 1852. Nakamura Collection.

IT IS a pleasure to see here that in his closing years Hiroshige could sometimes draw such a lovely figure as this. The woman is trimming the candle of the lantern with her silver hair-pin. The four-arm net (Yotsudeami) is one of the pictorial properties Hiroshige often used for his Yedo views in the last period. The smoke of the fishing fire rises and cuts the canvas diagonally after his favourite mannerism.

Plate 95

Moon Night: Hongo of Yedo. Triptych. Published by Jokin. About 1853. Nakamura Collection.

HIROSHIGE'S Oban triptychs with figures comprise some one hundred and fifty titles, and most of them belong to his declining period from 1844 to 1868. I am sorry to say that none of them are very interesting, since they seldom reach the true Hiroshige merit.

The present triptych is neither better nor worse than others in the same category. Shadows are added on the ground in front of the structures. This technique is repeated in "Evening Views of Saruwaka-cho" (Plate 84) of the series, "Hundred Famous Views of Yedo" of Hiroshige's closing days.

Plate 96

Akashi. Joint-work with Toyokuni the Third. Oban Triptych. Published by Isekane. 1853. Nakamura Collection.

AKASHI

THIS is one of the works in which the Third Toyokuni collaborated with Hiroshige. The figures are drawn by the former. The series containing the present work, based on the "Story of Genji," famous Japanese romance of the tenth century, is believed to contain eleven scenes in triptych. In the present scene the Lady of Akashi (the name of a place by the western sea) and her maid are seeing Prince Genji off from their house. The time is a moonlit night in Autumn when insects sing under the grasses. In the background of the print is an expanded view of the Inland Sea with Awaji Island which reminds us of the triptych of "Eight Fine Views of Kanazawa," Hiroshige's pictorial triumph at the end of his life.

The Third Toyokuni also collaborated with Hiroshige in many other works.

Plate 97

A Specimen of the Mixed Prints called "Harimaze-ye." Oban. Series of twelve, "Tokaido Harimaze Yezu." Published by Marusei. About 1846. Nakamura Collection.

HIROSHIGE'S pictorial impromptu is highly distinguished in this kind of work. And praiseworthy care is paid to the relative harmony of colour and composition in the sketches drawn off-hand on one sheet. The present print is the first of the series of twelve. Nihonbashi, the first station of the Tokaido, is suggested by the fish, because the fish market was situated by the bridge till a few years ago when the reconstruction of the city caused its removal. The women gathering lavers (Nori) suggests Shinagawa, and the peach blossom Kawasaki. Though not much as an independent picture, the suggestive elements of the print are delightful.

Plate 98

Horse-escorting Mission. Hand-painting on paper.

Size: 1 ft. 4 in. x 1 ft. 9 in. About 1843. Tokyo Imperial Museum.

THOUGH the work looks like a souvenir of the mission to which Hiroshige joined about 1832 (see note to Plate 1), the production date might be some ten years later. As the signature, "Drawn respectfully by request," indicates, the artist's senses are under somewhat of a strain. Hiroshige's fluency in hand-painting, if one wishes to see it, will be found in his later work, that is, during the time from 1846 to 1853. But Hiroshige's conscientiousness which the present work suggests is admirable.

Excepting Hokusai, Hiroshige was the only one who excelled in hand-painting among the Ukiyoye artists of the first half of the nineteenth century. Though creditable to a certain degree, it goes without saying that Hiroshige expended his best art not in hand-painting but in the print. It is too sad to see so frequently his poor hand-paintings with subjects merely enlarged from his prints, which we even suspect to be sham works by some inferior artist.

Putting aside the hand-paintings in which Hiroshige retained something of the print-technique, the others make me think that he was sometimes fawning upon the Shijo School in emasculated realism or sometimes upon the Southern School in idealistic dilettantism. Without the prints, Hiroshige as an artist of hand-painting would be, I dare say, nothing but a rearranged shadow of tradition. Therefore we should go to his prints first and last for his best moments, even though his hand-painting is sometimes not without distinguishing merit. "Wild Cherry Trees," the cryptomeria-board screens at Senkoku Temple (Plate 7), are among the best of Hiroshige's hand-paintings.

As would be natural to an artist who was wonderful in the small area of the print, Hiroshige often gave delightful expression to a spontaneous little scene on festival lanterns or in albums.

FUJI SEEN FROM SATTA PASS

Plate 99

Fuji seen from Satta Pass. Hand-painting on Silk. Size: About 1 ft. 5 in. x 2 ft. 3 in. About 1845. Saito Collection.

ALONG with the Satta Pass print of the Honcho Meisho series (Plate 64), the present hand-painting is interesting, because the difference of technique in these two works shows a difference of effect making it difficult to think that they were drawn by the same person. The present work, is heavy but soft in atmosphere, since the work, faintly coloured, is something we call "Gofunye," meaning a chalk picture, a temporary experiment. Hiroshige's hand-painting in this fashion, whether good or bad, is rather scarce.

Having finished my comment on the works, one hundred in all, which I think are representative, I must mention the series, "Shokoku Mu-tamagawa" (Six Tama Rivers in Various Provinces), published by Tsutaya, about 1839, (there are five or six other series on the same subject), and the series called "Naniwa Meisho Zuye" (Famous Views of Osaka) in ten prints, published by Yeisendo, about 1835. Both of them, however, are lower in artistic value. And I seldom find an admirable piece in the series of the various provinces, although there are many besides "Famous Views in Sixty Odd Provinces." "Thirty-six Views of Fuji" published by Sanoki after Hiroshige's death, 1859, are only valuable as memorial prints, because, artistically, they are worst of all.

However, let me record here the whole list of this series:

1. Seen at Ikkokubashi, Yedo.
2. Seen at Sukiyagashi, Yedo.
3. Seen at Ochanomizu, Yedo.
4. Seen at Sumida Bank, Yedo.
5. Seen at Fujimi-chaya (Fuji-viewing Tea-

house) of Zoshigaya.
6. Seen at Konodai, Tonegawa.
7. Seen at Tama River, Musashi.
8. Seen at Hommoku-no-Hara, Musashi.
9. Seen at Sagami River.
10. Seen at Hakone Lake.
11. Seen at Satta, Suruga.
12. Hidari Fuji (Fuji seen at the Left Side of the Tokaido Road).
13. Seen at Futami Bay, Ise.
14. Seen at Shiojiri Pass, Shinano.
15. Seen at Otsuki-no-Hara, Kai.
16. Seen at Kogane-ga-Hara, Shimosa.
17. Seen at Kanozan, Kazusa.
18. Seen at Hichiri-ga-Hama, Sagami.
19. Seen at Suruga-cho, Yedo.
20. Seen at the Offing of Tsukuda, Yedo.
21. Seen at Ryogoku, Yedo.
22. Seen at Asukayama, Yedo.
23. Seen at Meguro Yuhigaoka, Yedo.
24. Seen at Koganei, Musashi.
25. Seen at Koshigaya, Musashi.
26. Seen at the Sea of Miura, Musashi.
27. Seen at Yenoshima, Sagami.
28. Seen among Izu Mountains.
29. Seen at Miho-no-Matsubara, Suruga.
30. Seen at Oi River.
31. Seen at Suwa Lake, Shinano.
32. Seen at Misaka Pass, Kai.
33. Seen at Inume Pass, Kai.
34. Seen at Kuroto Bay, Kazusa.
35. Seen at Hoda Beach, Boshu.
36. Seen at Noge, Yokohama, Musashi.

NOTES ON THE TEXT ILLUSTRATIONS

1. Hiroshige's seal on the Chitsu case. The present seal is the most popularly known, and it is rightly supposed that Hiroshige himself must have taken it for the most telling emblem of his life. The seal is a combination of two Kana syllables, ヒ (Hi) and ロ (Ro) of his name, arranged in a diamond shape. Certainly it is a most successful seal, because, although simple, it gives a certain enigmatic impression.

The earliest date when Hiroshige stamped this seal on his work is 1823; and not only using it with the signature, Hiroshige also carries the present seal into a part of the design itself as is seen, for instance, in several prints of the Tokaido series in the Hoyeido edition or in the "Hundred Famous Views" of the closing year. And it is further noticed that there are three variations from the present seal which, however, Hiroshige did not use so frequently.

I said that the present seal entered into the design of some prints in the Hoyeido-Tokaido series. It is stamped in "Shirasuka" on the metal fittings of a luggage box carried by the coolies leading the Daimyo procession. Open the work "Narumi"; you will see there this seal as a decoration on the shop-curtains. And in "Seki" the lanterns are ornamented with it.

2. Hiroshige's signature on the Chitsu case is from a Surimono print, about 1843.

3. "Eagle Swooping from the Sky," the cover design of Vol. I, is from "Fukagawa Jumantsubo" (Ten Thousand Acres, Fukagawa), one of the series of "Hundred Famous Views of Yedo." 1857. Hiroshige's signature under the eagle is from a flower-and-bird study in O-tanzaku, about 1832. The seal is one commonly called Baka-no-In. Refer to note on Plate 16.

4. "Cherry Tree and Fuji Mountain," the cover design of Vol. II, is from the fourth volume of Yehon Yedo Miyage, "Souvenirs of Yedo." Published by Kinkodo, 1850-1867. The series contains ten volumes, the last three of which, it is believed, were produced by Hiroshige the Second. As the title indicates, the series are picture-books of Yedo views geographically treated.

The large round seal there reads Ryusai Hiroshige.

5. "Bamboo Tree and Sparrow" and "Cuckoo and Moon," the designs on the inside of the cover of Vol. I are for a round fan, about 1831.

And also the designs on the inside of the cover of Vol. II are for the same purpose, and also dated about 1831.

6. "Quails and Poppy" (page vi and vii) is from the O-tanzaku print published by Jakurindo, about 1832.

5. Memorial Portrait of Hiroshige by Toyokuni the Third (page ix). Oban. Published by Uwoyei. 1858. One should notice in this print that the same seal (as on the Chitsu case) is seen decorating the surcoat, appearing to be Hiroshige's coat of arms. Whether Hiroshige

actually used it on his clothes during his life or whether Toyokuni the Third who drew the present print adorned his art and made the portrait more dignifited with it, is uncertain.

6. "Devils Repeating a Prayer" (page xvi) is a small Koban print in black, 7.5 by 5.5 inches, published by Sen-ichi, about 1831. This is one of the stock subjects for the so-called Otsuye designers of cheap hand-painted sketches in the Primitive period. Utamaro also has one print on this subject. The present design of Hiroshige is quite an amusing improvisation in art.

8. "Peonies and Peacock" (page 2). Kakemonoye. Published by Sanoki. About 1842. Refer to the footnote on page 66. In the present reproduction the warm-coloured gaudiness of the original is lost to advantage; so the impression we receive is satisfactory, because undisturbed by colours, we can go straight to its composition.

9. "Jolly Picnickers at Flower Time" (page 7). From the series of books entitled "Kyoka Shiki Jinbutsu," being the collection of comic poems on rites and customs and merry-makings of the year. The series is complete in four volumes. Published in 1855. The present sketch is from the second volume. Among the six inscribed poems here composed by different pun-makers or jesters in poet's clothes, the following represents the general tone common to them all:

"The Saké-cask grows lighter and lighter;
One's hips, on the contrary,
Alas, heavier, heavier!"

It means that a drunken man grows lazy when his saké cask is emptied, and might fall asleep at the roadside. Hiroshige's books of this type, it is said, comprise some fifty titles. A side light is suggesed as to how swamped with comic poems was the town in Hiroshige's day.

10. "Sukeroku," a personification of Dandyism (page 8). From the series of books entitled "Kyoka Koto Meisho-zuye" (Collection of Comic Poems on the Famous Sights of Yedo), 1856-1859. The series is complete in fourteen volumes, consisting of sixteen parts. The last volume containing the 15th and 16th is illustrated by Hiroshige the Second.

Sukeroku is a famous character of the Japanese stage.

11. A View of Uyeno in the Flower Season" (pages 10 and 11) is from the fifth volume of Yehon Yedo Miyage, "Souvenirs of Yedo." Published by Kinkodo, 1850-1867. A long corridor of the building tells what a great Buddhist temple was once there.

12. "A Pair of Mandarin Duck in Snow" (page 14 and 15) is a folding fan-shaped print, about 1832.

13. "Hiroshige's Death-poem" (page 23). Written by himself on a piece of letter paper, 7.5 by 8.5 inches. Owned by Minoru Uchida.

14. "Year-end Fair of Asakusa Tanbo seen through a Window" (page 25) is from one of the series, "Hundred Famous Views of Yedo." 1858.

15. "Sugatami Bridge in Snow" (pages 28 and 29). From the fourth volume of Yehon Yedo Miyame, "Souvenirs of Yedo." "Sugatami" means a looking-glass. The name originated in the stagnant water before which passers-by stopped and cast their shadows.

16. "Drum Bridge in Presincts of Kameido Shrine" (pages 32 and 33). Also from the seventh volume of "Yehon Yedo Miyage."

17. The little sketches decorating all the text pages are from various picture books, "Ryusai Hyakuzu (Hundred Pictures of Ryusai Hiroshige), 1851, "Yehon Yedo Miyage" (Souvenirs of Yedo), 1850-1867, and others.

Finally, the colour-print on the inside of the Chitsu case is from Kiso-ji no Yama Kawa, "Kiso Mountain in Snow," Oban Triptych, 1858. See Plate 87.

BOOKS MAINLY ABOUT HIROSHIGE IN ENGLISH AND JAPANESE

Amsden (Dora) and Happer (J.S.): The Heritage of Hiroshige. San Francisco. 1912.

Fenollosa, Mary McNeil: Hiroshige, the Artist of Mist, Snow and Rain. San Francisco. 1901.

Happer, John Stewart: Two Illustrated Catalogues of the Happer Collection. With Prefaces by Arthur Morrison and J. S. Happer. London. 1909.

Kimura, Sohachi: Hiroshige. Tokyo. 1927.

Kojima, Usui: Ukiyoye-to-Fukeiga (Ukiyoye and Landscapes). Tokyo. 1914.

Nakai (Sotaro) and Yoshikawa (Kwanpo): Hiroshige no Geijutsu (Art of Hiroshige). Tokyo. 1928.

Nakamura, Tatsujiro: Hiroshige Uchiwaye (Hiroshige's Round Fan Pictures). Tokyo. 1924.

Nakamura, Tatsujiro: Hiroshige Wakagaki (Hiroshige's Early Work). Tokyo. 1925.

Noguchi, Yone: Hiroshige. London and New York. 1921.

Matsuki, Kihachiro: Hiroshige Yedo Fukei Hanga-shu (Hiroshige's Yedo Landscapes in Colour-print). Tokyo. 1939.

Strange, Edward F.: Colour-prints of Hiroshige. London. 1925.

Uchida, Minoru: Hiroshige. Tokyo. 1930.

Watanabe, Shozaburo: Catalogue of the Memorial Exhibition of Hiroshige's Works on the 60th Anniversary of his Death. Tokyo. 1918.



Snow Scene of Matsuchi-yama, Yedo.

" It would be difficult to find a more attractive introduction to the study of Ukiyoye than that provided by Yone Noguchi. His text as in his book on Hiroshige, is the writing of a man soaked in the traditions of his country's art. As a Japanese, he is uncannily skilled in expressing himself in those terms which are intelligible to the West; a skill based, doubtless, on his belief that the West and the East, despite all diversities, are fundamentally the same at heart."—John La Farge, S. J. in Thought, New York.

" Yone Noguchi is suggestive. He is not dogmatic. Even to one who has long admired the Ukiyoye art of Japan, he suggests a new approach to this art. It is the approach of a poet—a Japanese poet who has been in close touch with our art and literature. It is therefore an easy approach for us—one suited to our understanding.—H. E. F. in the Arts, New York.

" But if one wishes to get at a real Japanese with all his artistic instincts, clarity of thought and courage of expression, one must go to Yone Noguchi. Whenever I get a new book written by this great author, I am perfectly uplifted. It is a Red Letter Day in my life."—Raymond Radclyfee in the New Witness, London.

" Here one finds the famous landscapes as well as other scenes and bird and flower prints that are not so familiar, all representative of the last Olympian among the colour-print artists in his highest creative moods. Carried into another world by the touch of genius, one turns these pages with a rich sense of satisfaction and of appreciation for an art that speaks eloquently to all countries at all times. The discussion of Hiroshige's life and his place in the art of Japan and that of the world is a suggestive setting for the enjoyment of the prints through Japanese eyes. Noguchi's notes on the prints are a particularly distinctive and delightful feature of the volume. These are no conventional catalogue descriptions but little gems of critical appreciation and interpretation. The author has put much poetic feeling, philosophy and individuality into these comments, which not only bring out the less obvious values in the prints but also show the Japanese reactions towards varying moods of nature."—Asia, New York.

" It is very fitting that the pen which essays the task of introducing to the English public a very distinguished Japanese artist should be that of a distinguished Japanese poet who has already his own circle of British admirers."—the Bookman, London.

" Who shall analyze charm or separate the tints of the opal ? In writing of Yone Noguchi I am writing of something that can only be defined by itself. I can only take shred after shred from the cloak of gossamer he has woven for himself."—Arthur Ransome in the Fortnightly Review, London.



