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SHIN HANGA

THE NEW

PRINTS

OF JAPAN

1900-1960

ART & HISTORY  MUSEUM

Throughout the exhibition:
'SLOW LOOKING'



pause at a selection of
10 prints and see more

THE FORMATIVE YEARS 1907-1915

1 ➡ 7

These prints by the artists Uehara Konen and Takahashi Hiroaki are examples of the first ventures by the publishers Bunshichi and Watanabe as they sought a new style. These designs differ radically from those produced by *ukiyo-e* artists. The prints ‘bleed’ off the edges of the sheet, meaning that they cover the entire area without the use of symmetrical white margins as a frame. The prints are mostly sold through souvenir shops around Japan and are targeted at a foreign clientele.

1 *Uehara Konen (1878-1940)*
Winter Landscape

Ca. 1910

Publisher: Kobayashi Bunshichi
Collection Scholten

2 *Uehara Konen (1878-1940)*
**Boat on the River
towards Evening**

Before 1910

Publisher: Kobayashi Bunshichi
Collection Royal Museums of
Art and History, JP.05896

3 *Takahashi Hiroaki (Shōtei)*
(1871-1945)
Boat on River in Snow

Before 1910

Publisher: Watanabe Shōzaburō
Collection Royal Museums of
Art and History, JP.06147

4 *Takahashi Hiroaki (Shōtei)*
(1871-1945)
**Littleneck Clams Fishing
Boat at Kawasaki**

Before 1916

Publisher: Watanabe Shōzaburō
Collection Scholten

5 *Takahashi Hiroaki (Shōtei)*
(1871-1945)
Shōno in Rain

1909-23

Publisher: Watanabe Shōzaburō
Collection Scholten

Similar to the other Hiroaki prints in this format, the print is untitled. The composition however, will quickly be picked up by *ukiyo-e* enthusiasts as a reference to Utagawa Hiroshige's iconic *White Rain at Shōno*, from his most famous series *The Fifty-three Stations of the Tōkaidō* published by Hoeidō from ca. 1830.

6 *Takahashi Hiroaki (Shōtei)*
(1871-1945)
**Bridge and Village
in the Evening**

Before 1923

Publisher: Watanabe Shōzaburō
Collection Scholten

This print is rare, as the woodblocks were destroyed in the Great Kantō Earthquake of 1923. The 'Kakei' signature signals that this print is from the early phase of collaboration between Watanabe Shōzaburō and Hiroaki because from 1921 the artist signed his work as 'Hiroaki'.

7 *Takahashi Hiroaki (Shōtei)*
(1871-1945)
Nikkō – The Five-Storey Pagoda

Before 1923

Publisher: Watanabe Shōzaburō

Collection Scholten

8 *Itō Sōzan (active ca. 1910-1930)*
Cherry Blossoms

Series: *Snow, Moon and Flowers*

Designed in the Taishō Period (1912-1926),
recarved and reissued after 1923

Publisher: Watanabe Shōzaburō

Collection S. Watanabe Color Print Co.

Itō Sōzan is the third artist who makes *shinsaku hanga* ('newly made prints') commissioned by Watanabe Shōzaburō at this time. *Setsugekka* (snow, moon, and flowers) is a theme that often appears in Japanese visual culture and has its origins in China.

9 *Friedrich (Fritz) Capelari (1884-1950)*
Returning Home in the Rain

1915

Publisher: Watanabe Shōzaburō

Collection Scholten

Fritz Capelari – the Austrian artist Watanabe turns to in order to find a new direction for his Japanese prints– bases this print on a design by Katsushika Hokusai (1760-1849), *Figures in Snow and Rain*, from the first volume of his popular *Hokusai manga*.

10 *Friedrich (Fritz) Capelari (1884-1950)*
Woman Holding a Black Cat

1915

Publisher: Watanabe Shōzaburō

Collection S. Watanabe Color Print Co.

This design perhaps provides the strongest link between the example set by Capelari and subsequent *shin hanga* beautiful women by Itō Shinsui that you can discover in the next gallery.



This is where your journey along ten carefully chosen prints starts. An invitation to look a little longer and see more.

*We see a woman in front of an unadorned folding screen. She crouches on the tatami and keeps perfectly still. The cat on her lap has dozed off, telling us that it knows the woman, they are at home. It is morning: the woman's hairdo has come undone while sleeping. Her futon lies behind the folding screen. It is neatly folded up, we can just make out a corner of it.
The print is horizontally orientated,*

◇ like a landscape. The printer also made horizontal movements with his baren, the lines clearly visible in the skirt and floor.

◇ Notice the soft colour palette which, together with the horizontal composition, brings a certain tranquillity. It almost makes you want to crouch down next to her. What could she be looking at?

11 ➡ 12

Two designs from 1915 feature a standing woman in a horizontal composition. The setting of a figure against a plain background is reminiscent of the classic prints of beautiful women by Suzuki Harunobu (1724?–1770).

11 *Friedrich (Fritz) Capelari (1884–1950)*
Woman with a Pekinese

1915

Publisher: Watanabe Shōzaburō
Collection S. Watanabe Color Print Co.

12 *Friedrich (Fritz) Capelari (1884–1950)*
Woman before a Mirror

1915

Publisher: Watanabe Shōzaburō
Collection S. Watanabe Color Print Co.

13 *Charles William Bartlett (1860–1940)*
Negishi

1916

Publisher: Watanabe Shōzaburō
Collection Scholten

⋮ This rare print is one of the
⋮ thirty-eight woodblock designs

⋮ that Bartlett makes in 1916.
⋮ Watanabe publishes most of
⋮ these prints between 1916 and
⋮ 1919. Bartlett's set featured in
⋮ various exhibitions in both Japan
⋮ and overseas, for example in
⋮ New York City.

14 *Charles William Bartlett (1860–1940)*
Kyoto

1916

Publisher: Watanabe Shōzaburō
Collection Scholten

15 *Charles William Bartlett (1860–1940)*
Mount Fuji Seen from Lake Shōji

1916

Publisher: Watanabe Shōzaburō
Collection S. Watanabe Color Print Co.

PORTRAITS OF WOMEN BEFORE 1923

16 *Hashiguchi Goyō (1881–1921)*
Woman Applying Make-up

1918

Publisher: self-published
Collection Scholten

⋮ This is one of the first prints
⋮ Goyō publishes himself. Three
⋮ years prior, Goyō briefly
⋮ collaborated with publisher
⋮ Watanabe Shōzaburō, but
⋮ unhappy with the outcome,

Goyō decides that in future he will self-publish his work. This results in luxury prints of an extremely high quality where Goyō supervises every step of the process and works together with some of the finest block cutters and printers of the day. *Woman Applying Make-up* is a good example of his work: skillfully printed on thick paper with the shimmering mica pigment lavishly applied onto a plain background.

17 *Hashiguchi Goyō (1881–1921)*

Woman with a Tray

January 1920

Publisher: self-published

Private collection, the Netherlands

18 A ➡ B

Goyō is a prolific sketcher, frequently sketching people from life. A practice that undoubtedly adds to the quality of his now iconic prints of beauties which he infuses with lifelike qualities and a profound understanding of anatomy. Kodaira Tomi frequently poses for the artist, as is the case here. Goyō's pencil studies are well preserved. With *Woman Combing Her Hair*, he creates one of the most important works of the modern Japanese print movement.

18A *Hashiguchi Goyō (1881–1921)*

Woman Combing Her Hair

March 1920

Publisher: self-published

Private collection, the Netherlands

18B *Hashiguchi Goyō (1881–1921)*

Pencil study for Woman Combing Her Hair

Private collection, the Netherlands

19 *Hashiguchi Goyō (1881–1921)*

Woman in Long Undergarments

May 1920

Publisher: self-published

Collection Scholten

Goyō bases this design on sketches, again of the model Kodaira Tomi. The unusual long and narrow format of this print directs the viewer's focus to the model's slender figure and the undergarment – beautifully highlighted with detailed blind-printing (*karazuri* or 'empty printing'). With this technique, the printer creates relief in the paper without using colour which is often used to render textile patterns.

20 *Hashiguchi Goyō (1881–1921)*

Woman in a Summer Kimono

June 1920

Publisher: self-published

Collection Scholten

21 *Hashiguchi Goyō (1881–1921)*

Woman after a Bath

July 1920

Publisher: self-published

Collection Scholten

22 *Hashiguchi Goyō (1881–1921)*

Hot-spring inn

July 1920, posthumously printed in 1952
Publisher: Goyō hanga kenkyūjo
(Goyō Print Institute)
Collection Scholten

23 *Hashiguchi Goyō (1881-1921)*
Woman at a Hot-Spring Inn

August 1920, posthumously
printed in 1950-52
Publisher: Goyō hanga kenkyūjo
(Goyō Print Institute)
Private collection, the Netherlands

At the time of his death, eighteen of Goyō's print designs remain unfinished. Goyō's nephew, Hashiguchi Yasuo, continues his legacy, issuing prints based on old sketches and trial prints. To do so, he establishes the Goyō Print Institute (Goyō hanga kenkyūjo). *Woman at a Hot-Spring Inn* is based on a trial sheet made in 1920, and was printed posthumously in 1950-52.

24 *Hashiguchi Goyō (1881-1921)*
Young Woman in Summer Kimono

1920, posthumously printed in 1952
Publisher: Goyō hanga kenkyūjo
(Goyō Print Institute)
Private collection, the Netherlands

25 *Itō Shinsui (1898-1972)*
Before the Mirror

July 1916, *shihitsu* (trial print)
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

Before the Mirror marks the first *shin hanga* work by Shinsui, as well as his first collaboration with Watanabe. The publisher discovers his work at one of the exhibitions organized by Shinsui's teacher, Kaburaki Kiyokata. He is charmed by one painting in particular: a composition of a woman glancing to the side. The collaboration between Watanabe and Shinsui proves to be a fruitful one: in the period between their first print and the 1923 earthquake alone, they publish forty-one designs.

26 *Itō Shinsui (1898-1972)*
After a Bath

January 1917
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

It is often noted that this print owes an artistic debt to Fritz Capelari's design *Woman Holding a Black Cat*, which can be seen in the previous gallery (No. 10). It is one of the most iconic images in the *shin hanga* tradition. It is also of the utmost rarity, published in an issue of no more than fifty impressions. Shinsui comments on this design: 'Personally I have no interest in it, but can say it has some value as showing my effort to express the quality of the face-powder around the neck without the

use of colour, simply using the original paper colour.'

27 *Itō Shinsui (1898–1972)*

**Woman Wearing a Datemaki
(a sash worn underneath
the obi)**

September 1921

Publisher: Watanabe Shōzaburō

Collection Scholten

28 ➡ 32

The series *Twelve Forms of New Beauties* is issued one by one to two hundred subscribers between 1921 and 1924. The monthly subscription is an attempt by Watanabe to appeal to foreign customers, who enjoy exclusivity and luxury. However, Watanabe later returns to the practice of all *ukiyo-e* publishers before him, namely casting numbering aside and continuing to print until the market is saturated.

28 *Itō Shinsui (1898–1972)*

Make-up

Series: *Twelve Forms of New Beauties*

Spring 1922

Publisher: Watanabe Shōzaburō

Collection Scholten

29 *Itō Shinsui (1898–1972)*

Cotton Kimono

Series: *Twelve Forms of New Beauties*

Early summer 1922

Publisher: Watanabe Shōzaburō

Collection Scholten

30 *Itō Shinsui (1898–1972)*

Evening Cool

Series: *Twelve Forms of New Beauties*

Summer 1922

Publisher: Watanabe Shōzaburō

Collection Scholten



Imagine yourself standing next to this woman. Out of the corner of your eye, you notice that she is wearing a thin summer kimono of black silk gauze, with a beautifully contrasting white under-kimono underneath. Etiquette dictated that this type of clothing should only be worn in July and August during the hot, humid summer months.

The woman is doing suzumi: she is enjoying a cool breeze. Breathe in and out and imagine a fresh summer wind brushing past. The sun has just set and dusk is setting in.

On a bridge she stops for a moment. In the distance, we can vaguely make out the next bridge. The lights are coming on in the houses along the lake. Is she on her way home, or is she expected somewhere?

31 *Itō Shinsui (1898–1972)*

[Ōshima] Island Woman

Series: *Twelve Forms of New Beauties*

October 1922

Publisher: Watanabe Shōzaburō

Collection Scholten

Anko-san (Ōshima dialect for 'big sis') are young unmarried Ōshima women who are recognizable by their traditional

indigo-coloured clothing and the water buckets, or stacks of kindling that they transport on their heads. On the woman's head rests a small cotton hand towel (*tenugui*) to ease the weight of her charge. She is set against a clear, starry night sky, far away from the light pollution of modernized downtown Tokyo.

32 *Itō Shinsui (1898–1972)*

Snowy night

Series: *Twelve Forms of New Beauties*

January 1923

Publisher: Watanabe Shōzaburō

Collection Scholten

33 *Kitano Tsunetomi (1880–1947)*

**Winter (Shinchi):
Before the Mirror**

Series: *Four Seasons of the Pleasure Quarters*

1918

Publisher: Nakajima Seikadō

Collection Scholten

This print portrays a woman from the northern Shinchi district of Osaka, today an area still known for its prostitution. It is the final design in a set of four prints which is released in a limited edition of five hundred. The series is announced in the prominent newspaper *Tōkyō asahi shinbun* and advertised as 'reflecting the manners and customs of contemporary pleasure quarters'.

LANDSCAPES BEFORE 1923

34 *Itō Shinsui (1898–1972)*

Evening at the Tama Riverbed

February 1917

Publisher: Watanabe Shōzaburō

Collection Scholten

35 A ➡ ➡ ➡ H

About a year after designing his first prints for Watanabe, Shinsui makes *Eight Views of Ōmi*. The 'eight views' are a traditional theme in Chinese poetry and painting. In Japanese art, the views are of eight locations around the Biwa lake in Kyoto. Shinsui however, departs from tradition by omitting several poetic elements. Instead, the artist visits the actual locations and sketches what he sees. Then, working closely with the craftsmen of Watanabe's studio, he translates his sketches into prints executed in his expressive painterly style.

35 *Itō Shinsui (1898–1972)*

Series: *Eight Views of Ōmi*

May 1917

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

A **Awazu**

B **Mount Hira**

c **Yabase**

D **Miidera**

E **Ishiyamadera**

F **Karahashi, Seta**

G **The Pine Tree at Karasaki**



Look closely. Maybe you do not immediately understand what you are seeing. You are standing at the foot of a giant ancient tree that grows at the edge of a lake. Imagine putting your hand on its trunk, what do you feel? Let your eyes glide along the branches and notice how they are carefully propped up by wooden struts. The tree is free to grow. When the branches become too heavy, they are supported rather than chopped off or redirected. Now look up and notice the blue sky peeking between the branches. Then gently guide your gaze downwards and see how the blue hues subtly change. First the sky turns pale yellow, then a soft red, a sign that the sun has either just risen or is about to set. The artist sketched what he saw 'en plein air'; was he an evening, or a morning person?

H **The Floating Pavilion
[Ukimidō], Katada**

36 *Itō Shinsui (1898–1972)*
Ferryman

May 1918

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

37 *Itō Shinsui (1898–1972)*

Rainy Season

November 1919

Publisher: Watanabe Shōzaburō

Collection Scholten

38 *Itō Shinsui (1898–1972)*

Dawn [at the Tachiai River]

November 1919

Publisher: Watanabe Shōzaburō

Collection Scholten

39 *Itō Shinsui (1898–1972)*

Before a Thunderstorm

March 1920

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

40 *Itō Shinsui (1898–1972)*

Ikenohata at Night

January 1921

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

The reverse of this print carries a note written by Watanabe in which he mentions that the *Edo-e kanshōkai* (Society for the Appreciation of Edo Pictures) commissions a print whenever they have yearly surplus. The previous year, they commissioned *Mount Ibuki in Snow* by Hashiguchi Goyō (No. 45 in this gallery). This year, they celebrate by publishing Shinsui's nightscape of Ikenohata, a neighbourhood in Ueno, Tokyo, right next to the Shinobazu Pond. According to Watanabe's

note, Shinsui is impressed by the view from the pond's edge, when the lights from inside the houses contrast with the dark silhouettes of the night.

41 *Itō Shinsui (1898–1972)*

After the Snow

May 1921

Publisher: Watanabe Shōzaburō

Collection Scholten

42 *Itō Shinsui (1898–1972)*

Setting Sun in Autumn

May 1921

Publisher: Watanabe Shōzaburō

Collection Scholten

43 *Itō Shinsui (1898–1972)*

Rainbow

September 1921

Publisher: Watanabe Shōzaburō

Collection Scholten



Look carefully: what is the first thing you notice?

Is it the seemingly endless blue sky, the shimmering sea in the distance, the roofs of the houses, or perhaps the rainbow, the actual subject of the print? Glide your eyes along the colours of this rainbow. Which colours can you distinguish: red, orange, yellow, blue and maybe green? In Japan, green is considered to be a nuance of blue, ao. The colours shift very gradually from yellow to blue to indigo and finally to violet.

Did it just rain, or is it the moist morning air that causes the rainbow?

◇ *Allow yourself a few moments to*
◇ *marvel at this scene before moving on.*

44 *Hashiguchi Goyō (1881–1921)*

[The valley of] Yabakei

1918

Publisher: self-published

Private collection, the Netherlands

Woman Applying Make-up (No. 16 in the previous gallery) and this rendition of the valley of Yabakei in an unusually large format, are Goyō's first self-published prints. His knowledge of traditional 19th-century landscape prints is evident in the vivid colour contrasts and clearly defined rocks with brush-like contours in the foreground. The background, however, with its subtle tints of grey, is much more in line with what would become characteristic of the *shin hanga* tradition, namely gradual colour transitions and painterly effects. The glimmering mica applied to the lines of rain, shows the quality of craftsmanship involved in the production of this print.

45 *Hashiguchi Goyō (1881–1921)*

Mount Ibuki in Snow

January 1920

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

46 *Hashiguchi Goyō (1881–1921)*

Evening Moon at Kobe

January 1920

Publisher: self-published
Private collection, the Netherlands

47 *Kawase Hasui (1883–1957)*
Shiogama, Shiobara

Autumn 1918
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

After seeing Itō Shinsui's 1917 series of *Ōmi hakkei*, Hasui shows some of his sketches to Watanabe Shōzaburō. These were made in 1909 during one of his many visits to Shiobara where his aunt lives and where he had spent a large part of his childhood. The region is home to various hot springs, and in the lower left corner, just left of the woman washing clothes, a man is relaxing in one of the *onsen* baths. This print is one of the first three that Shinsui publishes with Watanabe.

48 ➡ 51

After creating his first three prints, Hasui continues to work with Watanabe and produces six more, based on sketches he made in various places in northern Japan during one of his annual tours. The next four prints are part of these designs.

48 *Kawase Hasui (1883–1957)*
An Overcast Day in Yaguchi

Early summer 1919
Publisher: Watanabe Shōzaburō
Collection Scholten

This scene shows the Tama River in south-west Tokyo. Three figures are handling a *jarifune*, a boat for hauling gravel, a typical sight for this area.

49 *Kawase Hasui (1883–1957)*
Summer in Ikaho

Summer 1919
Publisher: Watanabe Shōzaburō
Collection Scholten

When Hasui visits Ikaho in Gunma Prefecture, the sight of the misty mountains visible through the shadowy thicket leaves a strong impression on him. This composition is based on the memories of his stay there.

50 *Kawase Hasui (1883–1957)*
The Hyōjōgawara Riverbed in Sendai

Summer 1919
Publisher: Watanabe Shōzaburō
Collection Scholten

Dressed in traditional rainwear, the man confronting stormy weather in Sendai might as well be an Edo Period (1603–1868) traveller. This composition is a typical example of the romantic views of the countryside Hasui and other artists of his time hold.

51 *Kawase Hasui (1883–1957)*
Matsushima in Moonlight
1919

Publisher: Watanabe Shōzaburō
Collection Scholten

52 ➡ 56

Twelve Scenes of Tokyo is published between 1919 and 1921, and based on sketches Hasui made around the city. Here, the artist frames Tokyo as the quintessential Japanese village rather than the modern metropolis that it is becoming.

52 *Kawase Hasui (1883–1957)*
Shinkawa at Night

Series: *Twelve Scenes of Tokyo*
July 1919
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

53 *Kawase Hasui (1883–1957)*
Komagata Embankment

Series: *Twelve Scenes of Tokyo*
Early summer 1919
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

54 *Kawase Hasui (1883–1957)*
Toyama Plain

Series: *Twelve Scenes of Tokyo*
Winter 1920
Publisher: Watanabe Shōzaburō
Collection Scholten

55 *Kawase Hasui (1883–1957)*
Snow at Shirahige

Series: *Twelve Scenes of Tokyo*
Winter 1920
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

56 *Kawase Hasui (1883–1957)*
Kami(no) Bridge, Fukugawa

Series: *Twelve Scenes of Tokyo*
Summer 1920
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

Hasui notes that, in the area near this particular bridge, ‘incongruous Western-style buildings’ are absent, and that it reminds him of the *ukiyo-e* landscapes of the early 19th century.

57 *Kawase Hasui (1883–1957)*
Tsuta marsh, Mutsu

Series: *Souvenirs of Travel, first series*
Summer 1919
Publisher: Watanabe Shōzaburō
Collection Scholten

58 *Kawase Hasui (1883–1957)*
Mishima River, Mutsu

Series: *Souvenirs of Travel, first series*
Summer 1919
Publisher: Watanabe Shōzaburō
Collection Scholten

59 *Kawase Hasui (1883–1957)*
Autumn in Koshiji

Series: *Souvenirs of Travel, first series*
Autumn 1920
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

60 *Kawase Hasui (1883–1957)*
Evening Snow at Sanjūgen Canal

Series: *Twelve Months of Tokyo*
7 December 1920

Hasui mentions in his diaries that he is not satisfied with the traditional way of depicting snowfall in woodblock prints, using white dots. In an experimental attempt to convey the true intensity of a blizzard, he covers this scene with a dense layer of short thin lines. Hasui later notes that the design is partly successful, but he feels the technique needs further improvement. Although he often returns to the more traditional patterns of white dots, he continues to search for new ways to express heavy snowfall.

61 ➡ 63

In 1920 the Iwasaki family, founders of Mitsubishi, commission Hasui to create eight landscape prints of their Kiyosumi estate in eastern Tokyo. The villa and garden were established in the Edo Period (1603-1868) and in 1878 acquired by Iwasaki Yatarō. Following the disastrous earthquake of 1923, the estate serves as a shelter for refugees. In 1932, it opens to the public, and its scenery can still be enjoyed today. Three of the prints are executed in the long and narrow *nagaban* format.

- 61 *Kawase Hasui (1883-1957)*
Small Boat in a Spring Shower
1920. Publisher: Watanabe Shōzaburō
Collection Scholten

- 62 *Kawase Hasui (1883-1957)*
Panoramic View of the Daisensui Pond
1920
Publisher: Watanabe Shōzaburō
Collection Scholten

- 63 *Kawase Hasui (1883-1957)*
Guest House in the Pines on the Pond's Edge
1920
Publisher: Watanabe Shōzaburō
Collection Scholten

64 ➡ 73

In 1921 Hasui makes two more trips: a winter tour of western Honshū and a summer trip north. These journeys are the inspiration for the scenes depicted in *Souvenirs of Travel, second series*, which consists of twenty-eight prints, ten of which can be seen here.

- 64 *Kawase Hasui (1883-1957)*
Morning in Dōtonbori, Osaka
Series: *Souvenirs of Travel, second series*
14 February 1921
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

- 65 *Kawase Hasui (1883-1957)*
A fine winter's sky (Miyajima)
Series: *Souvenirs of Travel, second series*
17 February 1921
Publisher: Watanabe Shōzaburō
Collection Scholten

66 *Kawase Hasui (1883–1957)*
Winter at Arashiyama Gorge

Series: *Souvenirs of Travel*,
second series

22 February 1921

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

Depicted here is the Katsura River running through the gorge in Arashiyama in Kyoto. Through the red pines we can see one of the pleasure boats typical of the area. This composition reminds us of the vertical landscape prints by Utagawa Hiroshige (1797–1858), in which the background is often partly obscured by objects in the foreground.

67 *Kawase Hasui (1883–1957)*
Snow at Hashidate

Series: *Souvenirs of Travel*,
second series

February 1921

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

68 *Kawase Hasui (1883–1957)*
Urahama, Echigo

Series: *Souvenirs of Travel*,
second series

27 August 1921

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

69 *Kawase Hasui (1883–1957)*
Evening shower, Teradomari

Series: *Souvenirs of Travel*,
second series

27 August 1921

Publisher: Watanabe Shōzaburō

Collection Scholten

70 *Kawase Hasui (1883–1957)*
Yana River, Kōshū

Series: *Souvenirs of Travel*,
second series

11 September 1921

Publisher: Watanabe Shōzaburō

Collection Scholten

71 *Kawase Hasui (1883–1957)*
Seaside cottage (Himi, Etchū)

Series: *Souvenirs of Travel*,
second series

6 September 1921

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

72 *Kawase Hasui (1883–1957)*
Nishimikawazaka, Sado

Series: *Souvenirs of Travel*,
second series

December 1921

Publisher: Watanabe Shōzaburō

Collection Scholten

73 *Kawase Hasui (1883–1957)*
Snow at Dawn (Ogi Port, Sado)

Series: *Souvenirs of Travel*,
second series

December 1921

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

74 ➡ 76

In 1922 Hasui goes on one of his longest journeys, visiting various places in western Honshū and travelling around

Kyūshū. Thirty-six prints are issued from the sketches he makes along the way. As in his earlier works, the prints convey a sense of a timeless, ‘pure’ Japan even though sometimes traces of modernity, such as electricity wires, can be seen.

74 *Kawase Hasui (1883–1957)*
**Slope at Senkō Temple,
Onomichi**

Series: *Selection of Scenes of Japan*

1922

Publisher: Watanabe Shōzaburō

Collection Scholten

75 *Kawase Hasui (1883–1957)*
Kōtsuki River, Kagoshima

Series: *Selection of Scenes of Japan*

1922

Publisher: Watanabe Shōzaburō

Collection Scholten

76 *Kawase Hasui (1883–1957)*
Snow at Golden Pavilion

Series: *Selection of Scenes of Japan*

1922

Publisher: Watanabe Shōzaburō

Collection: Scholten

In this view of Kyoto’s Golden Pavilion, its gilt exterior – from which it takes its name – is obscured by heavy snowfall. Note, however, that during Hasui’s time the pavilion was not as shiny as it is today: in 1950 it was torched by a fanatic and has since been reconstructed with additional decorative golden layers.

77 *Yanagihara Fūkyo (dates unknown)*

Dusk at the Water’s Edge

December 1921

Publisher: Watanabe Shōzaburō

Collection Scholten

78 ➡ 80

The four prints that Taiken made with Watanabe all fit one theme: folk music and dance. Here you can see three designs.

78 *Furuya Taiken (1897–1941)*
Itinerant Musicians

December 1921

Publisher: Watanabe Shōzaburō

Collection Scholten

79 *Furuya Taiken (1897–1941)*
Echigo-jishi Performers

February 1922

Publisher: Watanabe Shōzaburō

Collection Scholten

This print shows a tradition that at the time was already a rare sight: two *Echigo-jishi* performers (‘Chinese lions of Echigo’) making their way through a snowy residential street at night. These itinerant child acrobats go door to door and perform in public areas such as temples or busy streets, receiving money or rice for their show. The tradition loses popularity as Japan modernises, especially with the strict enforcement of child labour laws.

- 80 *Furuya Taiken (1897–1941)*
Blind Shamisen Player
February 1922
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

- 81 *Takahashi Hiroaki (Shōtei)*
(1871–1945)
Kamata
Series: *Eight Views South of the Capital*
February 1922
Publisher: Watanabe Shōzaburō
Collection Scholten

- 82 *Itō Takashi (1894–1982)*
Late Autumn in Sumida Village
December 1922
Publisher: Watanabe Shōzaburō
Collection Scholten

- 83 *Itō Takashi (1894–1982)*
Odai Ferry
Designed in 1922, published after 1923
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

Although the original design of this print dates from 1922, the blocks are lost in the earthquake of 1923. This edition is printed from newly carved blocks, resulting in various differences in the details. Odai is an area on the northern outskirts of Tokyo where the Sumida River and Ara River converge. The only way to cross the rivers was by ferry, until a bridge was built in 1933.

PORTRAITS OF WOMEN AFTER 1923

84 A ➡ B

One of Tsunetomi's most famous designs is *Heron Maiden*, a folktale, later turned into a popular *kabuki* play, about a beautiful woman who transforms into a white heron. *The heron maiden* sees a surge in popularity around 1920, when she appears in several prints and paintings. Among the most successful is Tsunetomi's rendition, which he originally makes as a hanging scroll painting. Notable here is the exquisite use of *gofun*, a white pigment made from pulverised shells, for the snowflakes and of mica in the background.

- 84A *Kitano Tsunetomi (1880–1947)*
The Heron Maiden
Ca. 1925
Publisher: Nezu Seitarō
Collection Scholten



Have a closer look at this mysterious girl. Pay attention to the colours: how many shades of white and grey can you distinguish? Look at the print from different angles. Stand a little further away and then come closer. How does the image change?

A wintery scene. A silent figure in white kimono. Her robe with headscarf is the traditional attire for

a shinto wedding. A hairpin pokes out from under her hood. A faint smile plays around her pale lips. The bright red patches on the sleeves are a surprising, almost aggressive splash of colour. What if you know that under her white robe she wears a bright-red kimono? During the Heron Maiden's kabuki dance, the actor throws off the white robe - and with it the silence and modesty - and transforms into an elated, infatuated figure. Is she laughing at what is to come?

84B *Kitano Tsunetomi (1880–1947)*
The Heron Maiden
(painted scroll)

1922–23

Collection Scholten

85 *Kitano Tsunetomi (1880–1947)*
Maiko

1925

Publisher: Nezu Seitarō

Collection Scholten

86 *Itō Shinsui (1898–1972)*
Long Undergarment

1927

Publisher: Watanabe Shōzaburō

Collection Royal Museums of

Art and History, JP.06151

This print depicts a woman in long undergarments combing her hair. It is a common trope for Shinsui to depict his *bijin*, ‘beautiful women’, working on their appearance, such as applying make-up or doing their

hair. It is interesting to note that the woman in Hirano Hakuhō's *Before the Mirror* (No. 103) wears almost exactly the same type of undergarment as seen here, possibly as a nod to Shinsui. This print with its mica background is in excellent condition, and the usually vulnerable red and orange colours remain unfaded.

87 *Itō Shinsui (1898–1972)*
Blackening the Eyebrows

January 1928

Publisher: Watanabe Shōzaburō

Collection Scholten

This design depicting an actress applying make-up quickly sells out. The model is said to be the movie and theatre star Mizutani Yaeko (1905–1979). The deep-red colour in the background is the result of reprinting the same colour block multiple times, thereby creating a stark contrast with the woman's pale skin. Trial prints have been discovered with much lighter backgrounds, from a mild pink to a colour almost similar to the figure's pale skin. These tests are quite common, and illustrate the experimentation involved in the printing process before final publication.

88 *Itō Shinsui (1898–1972)*
New Cotton Kimono

Series: *The First Collection of*

Modern Beauties
Early summer 1929
Publisher: Watanabe Shōzaburō
Collection Scholten

89 *Itō Shinsui (1898–1972)*

Footwarmer

Series: *The Second Collection*

of Modern Beauties

December 1931

Publisher: Watanabe Shōzaburō

Collection Scholten

Still found in many Japanese households, a *kotatsu* is a low table placed over a heat source and covered by a thick quilt. While nowadays *kotatsu* generally come with electric heating and can be placed anywhere in the house, in the past people warmed their feet around the *irori*, a traditional sunken hearth usually located in the middle of a tatami floor. The *kotatsu* provides an inexpensive and cosy way to stay warm in the midst of winter, especially in traditional homes with poor insulation.

90 *Itō Shinsui (1898–1972)*

Snowstorm

Series: *The Second Collection*

of Modern Beauties

December 1932

Publisher: Watanabe Shōzaburō

Collection Scholten

91 *Itō Shinsui (1898–1972)*

Washing the Hair

September 1952

Publisher: Bunkazai Hogo linkai

(Committee for the Protection
of Cultural Assets of Japan)

Collection Scholten

Shinsui bases this design on a two-panel screen he painted four years earlier. This exquisite print is made up of thirty-nine superimposed printings and enlivened by a mica background. It is commissioned on the occasion of the designation of the traditional craft of woodblock printing as an Intangible Cultural Property. Because of this, the print comes with a label on the reverse with information in Japanese and English.

92 *Yamakawa Shūhō (1898–1944)*

Red Collar

Series: *Four Images of Women*

February 1928

Publisher: Bijutsu-sha

Private collection, the Netherlands

93 *Torii Kotondo (1900–1976)*

Make-up

June 1929

Publisher: Sakai-Kawaguchi

Collection Scholten

This is a striking design of a woman elegantly raising her little finger as she powders her neck and shoulder. The gritty texture of the background is created by the printer pressing his *baren*

against the paper in such a way that its pressure marks become visible. In the lower left corner, in blind-printing, we find the names of the joint publishing team of Sakai Shōkichi and Kawaguchi Jirō. Two hundred copies were printed of the first edition, this print is numbered 81/200. Later, Kawaguchi released a second edition of three hundred as well as unnumbered prints.

94 *Torii Kotondo (1900–1976)*
Long Undergarment

July 1929

Publisher: Sakai-Kawaguchi

Collection Scholten

95 A ➡ B

This print is a fine example of how far woodblock printing technology has come under the *shin hanga* movement. Note the glittering layer of mica in the background, printed over a layer of ink. The edition is printed in multiple colour combinations, resulting in dazzling scenes in various shades. Besides the two examples here, a third state that bears no publisher's information is known, possibly a trial print, in which both dress and sash (*obi*) are red.

95 *Torii Kotondo (1900–1976)*

November 1929

Publisher: Kawaguchi

Private collection, the Netherlands

A **Obi (Black kimono)**

B **Obi (Blue kimono)**

96 *Torii Kotondo (1900–1976)*

Make-up

Summer 1930

Publisher: Kawaguchi

Collection Scholten

97 *Torii Kotondo (1900–1976)*

Combing Her Hair

October 1930

Publisher: Kawaguchi

Collection Scholten

98 A ➡ B

Asanegami, or 'morning hair', is a poetic word used since at least the 8th century. It evokes the image of a woman lying in her bed and thinking of her lover. Prints published by Ikeda are of the highest quality. To guarantee that his prints are truly from a limited edition, Ikeda orders his carvers to damage the key block after the hundredth impression whereupon his clientele receive a monochrome print of the gouged block as proof. Apparently, because the authorities deem this design too salacious, Ikeda is forced to halt the printing after seventy impressions. Unsold prints are confiscated, making this one of the rarest *shin hanga* prints.

98 *Torii Kotondo (1900–1976)*

November 1931

Publisher: Ikeda shoten

(Ikeda publishing company)

A **Morning Hair**

B **Morning Hair**
(print of the destroyed
key block)

99 *Torii Kotondo (1900–1976)*
Combing Her Hair

1933

Publisher: Ikeda shoten

(Ikeda publishing company)

Private collection, the Netherlands

Kotondo's beauties typically all wear traditional Japanese clothing at a time when Western fashion was becoming increasingly popular. They aim to embody the more traditional image of Japanese women, which appealed to both Japanese and Western collectors. The images call to mind the aesthetic of *iki*: a refined, subdued sense of style and elegance.

100 *Torii Kotondo (1900–1976)*
Coming out of the Bathhouse

1933

Publisher: Ikeda shoten

(Ikeda publishing company)

Collection Scholten

A young woman, as photographs show the spitting image of Kotondo's wife, is seen exiting a bathhouse, walking through the *noren* curtain hanging over its

entrance. On her arm she carries a small basket, towel on top. Her face is still flushed from the hot water of the bath.

101 *Torii Kotondo (1900–1976)*
Autumn leaves

1933

Publisher: Ikeda shoten

(Ikeda publishing company)

Private collection, the Netherlands

102 *Torii Kotondo (1900–1976)*
Geisha in Summer Style

1934

Publisher: Ikeda shoten

(Ikeda publishing company)

Private collection, the Netherlands

103 *Hirano Hakuho (1879–1957)*
Before the Mirror

January 1932

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

104 *Hirano Hakuho (1879–1957)*
Summer Kimono (Beppu)

Summer 1936

Publisher: Watanabe Shōzaburō

Collection Scholten

Hakuho is a self-taught painter, who only produces six *bijin* ('beautiful women') prints in collaboration with Watanabe Shōzaburō between 1932 and 1936. In four of these, the woman's face is obscured from view, its features left to the viewer's imagination.

- 105 Yamamura Kōka (Toyonari)
(1885–1942)

**A Typical Daughter
of Downtown Edo**

Before 1935

Publisher: unknown

Collection Scholten

The pillar print (*hashira-e*) is an extremely popular type of print in the 18th and early 19th century, but in the 20th century only this one design is known to exist in this format.

ACTOR PRINTS

- 106 Yamamura Kōka (Toyonari)
(1885–1942)

**Kataoka Nizaemon XI as
Ōboshi Yuranosuke [in the play
Kanadehon Chūshingura]**

1916

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

This print is Kōka's first *shin hanga* work. He bases all his actor prints on photographs that are sold at performances in the *kabuki* theatres. The actor in this portrait is often mistaken for Nakamura Ganjirō I (1860–1935, No. 110, 113 and 119 in this gallery). However, this is undoubtedly Nizaemon XI,

judging by the large hooked nose which characterizes his profile in other works as well (No. 111 and 115). Ironically, at the time this print is published there is an ongoing feud between the two performers.



Look at this figure's pose. Try it yourself: slight slant forward, eyes towards the heavens and the corners of your mouth pulled down. Notice how this makes you feel. Look at the surrounding portraits: do you notice any differences? This man has barely any make-up on, although specific face markings allow the audience to recognise the roles played. Only the narrow, high eyebrows and the dogged pull around the mouth have been accentuated. His beard and tonsure are growing in, notice the shadow? Why would the artist have chosen to portray this samurai without a master, this *rōnin* sworn to avenge his master, in this manner?

- 107 Yamamura Kōka (Toyonari)
(1885–1942)

**Onoe Matsusuke IV as Kōmori
Yasu [in the play *Kirare Yosa*]**

1917

Publisher: Watanabe Shōzaburō

Collection Scholten

Kōka's second print, also published by Watanabe, depicts Onoe Matsusuke IV (1843–1928). Here, he is shown as Kōmori Yasu (Yasu 'the Bat'), a blackmailer

who takes his nickname from the bat tattoo on his face.

108 *Yamamura Kōka (Toyonari)*

(1885–1942)

Ichikawa Danshirō II as Henmi Tesshinsai [in the play *Kyōkaku harusame gasa*]

1919

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

Kyōkaku harusame gasa

(A Chivalrous Commoner, A Spring Rain Umbrella) is a play written by noted journalist and critic Fukuchi Gen'ichirō (1841–1906), who was active in the reformation movements of *kabuki*, a genre referred to as *shin kabuki*, 'new kabuki'. *Shin kabuki* distinguishes itself by its playwrights often being modern novelists rather than members of the *kabuki* establishment.

109 *Yamamura Kōka (Toyonari)*

(1885–1942)

Matsumoto Kōshirō VII as the Gatekeeper Sekibei [in the play *Tsumoru koi yuki seki no to*]

1919

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

110 *Yamamura Kōka (Toyonari)*

(1885–1942)

Nakamura Ganjirō I as Akaneya Hanshichi [in the play *Sakaya*]

Series: (Untitled series known as)

Flowers of the Theatrical World

1920

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

111 *Yamamura Kōka (Toyonari)*

(1885–1942)

Kataoka Nizaemon XI as Kakiemon [in the play *Meikō Kakiemon*]

Series: (Untitled series known as)

Flowers of the Theatrical World

1921

Publisher: Watanabe Shōzaburō

Collection Scholten

112 *Yamamura Kōka (Toyonari)*

(1885–1942)

Morita Kan'ya XIII as Jean Valjean [in the play *Les Misérables*]

Series: (Untitled series known as)

Flowers of the Theatrical World

1921

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

This is one of Kōka's most striking designs and distinguishes itself by its unusual subject matter. Morita Kan'ya XIII (1885–1932) is one of the leading figures in bringing *shin kabuki* and Western plays onto the Japanese stage. In 1920 he performs in Tokyo as Jean Valjean, the lead role in *Les Misérables*. Also the style of the print stands out: Kōka aims to evoke a more Western style with the

strong swirls of the *baren* in the background and the heavy use of shadow and fine lines in Valjean's face and hands.

113 *Natori Shunsen (1886–1960)*
Nakamura Ganjirō I as Kamiya Jihei [in the play *Shinjū ten no amijima*]

1916

Publisher: Watanabe Shōzaburō

Collection Scholten

This print marks the beginning of the long and enduring collaboration between Shunsen and Watanabe. Nakamura Ganjirō I (1860–1935) is depicted as Kamiya Jihei, one of his most memorable roles. In *Shinjū ten no Amijima* (The Love Suicides at Amijima), Jihei is caught in a love triangle, torn between his sense of duty towards his family and his love for his mistress. As the title suggests, he and his lover ultimately seek a way out by committing suicide together.

114 *Natori Shunsen (1886–1960)*
Ichimura Uzaemon XV as Naozamura in Iriya

Series: *A Collection of Shunsen's Creative Print Likeness Portraits*

1925

Publisher: Watanabe Shōzaburō

Collection Scholten

115 *Natori Shunsen (1886–1960)*
Kataoka Nizaemon XI as Honzō

in Act IX [of the play *Kanadehon chūshingura*]

Series: *A Collection of Shunsen's Creative Print Likeness Portraits*
1926

Publisher: Watanabe Shōzaburō
Collection Scholten

The stern-looking profile shown in this print is that of the *kabuki* actor Kataoka Nizaemon XI (1857–1934) in the role of Kakogawa Honzō in *The Treasury of the Loyal Retainers*. The play is about forty-seven *rōnin* (masterless samurai) who have sworn to avenge their lord and is loosely based on historical events. Like Yamamura Kōka, Shunsen bases his portraits on photographs.

116 *Natori Shunsen (1886–1960)*
Ichikawa Sadanji II as the Priest in [the play] *Narukami*

Series: *A Collection of Shunsen's Creative Print Likeness Portraits*
1926

Publisher: Watanabe Shōzaburō
Collection Scholten

117 *Natori Shunsen (1886–1960)*
Sawada Shōjirō as the Swordsman Hayashi Buhei

Series: *A Collection of Shunsen's Creative Print Likeness Portraits*
1927

Publisher: Watanabe Shōzaburō
Collection Scholten

- 118 *Natori Shunsen (1886–1960)*
**Sawamura Sōjūrō VII as
Narihira Reiza in *Koisogahara*
[Act III of the play *Fubuki no
hana, Oshizu Reiza*]**

Series: *A Collection of Shunsen's
Creative Print Likeness Portraits*
1927

Publisher: Watanabe Shōzaburō
Collection Scholten

- 119 *Yoshikawa Kanpō (1894–1979)*
**Nakamura Ganjirō I as Kamiya
Jihei [in the play *Shinjū ten no
amijima*]**

1922

Publisher: Satō Shōtarō
Collection Scholten

120 ➡ 121

In 1922 Yoshikawa Kanpō is
commissioned by the Kyoto publisher
Satō Shōtarō to design a series of
actor portraits in *shin hanga* style.
The unusual titles come from the
accompanying folders that do not
mention the actors themselves, but
rather their actors' guild, followed by
their role.

- 120 *Yoshikawa Kanpō (1894–1979)*
**Yoshikawa Kanpō (1894–1979)
[Ichikawa Sadanji II in the play
Imayō Satsuma uta as] Gengobei
of the Takashimaya Guild**

Series: *Creative Prints by Kanpō,
First Series*

Autumn 1923

Publisher: Satō Shōtarō
Collection Scholten

- 121 *Yoshikawa Kanpō (1894–1979)*
**[Jitsukawa Enjaku II in the play
Yoshitsune senbon zakura as]
Gonta of the Kawachiya Guild**

Series: *Creative Prints by Kanpō,
First Series*

1923

Publisher: Satō Shōtarō
Collection Scholten

FLOWERS AND BIRDS

- 122 *Takahashi Hiroaki (Shōtei)*
(1871–1945)
A Muster of Crows in Snow

Before 1923

Publisher: Watanabe Shōzaburō
Collection Scholten

A group of crows in the snow,
one of the early prints Hiroaki
creates for Watanabe, which
he seals under the name *Kakei*.
Previously considered a separate,
individual artist, Kakei has only
recently been established as one
of the (early) names used by
Hiroaki.

- 123 *Itō Sōzan (active ca. 1910–1930)*
Wild Geese and Autumn Moon

After 1923

Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

- 124 *Hashiguchi Goyō (1881–1921)*
Pair of Ducks

August 1920
Publisher: self-published
Private collection, the Netherlands

125 *Ohara Koson (Shōson) (1877-1945)*

White hawk

Ca. 1912
Publisher: Daikokuya
Private collection, the Netherlands

This is an example from Koson's early career working for the publisher Daikokuya for whom he designs several hundred prints in the *tanzaku* (as here) and the *shikishiban* formats.

Here, the woodgrain of the block is clearly visible in the background, made possible by a technique known as *itamezuri* ('printing of the plank'). This rubbing technique requires the printer to put more pressure on *baren* and is frequently used in early prints by Koson to give texture but also to create a sense of depth.

126 *Ohara Koson (Shōson) (1877-1945)*
Scops Owl, Cherry Blossoms and Full Moon

Ca. 1926
Publisher: Watanabe Shōzaburō
Collection S. Watanabe Color Print Co.

In 1926 Watanabe Shōzaburō recruits Koson to fill in the void that the publisher feels exists in his portfolio of nature prints. For the first time Koson works in the

ōban format and he starts using a brighter colour palette. His designs are now executed less in a painterly fashion but rather with more contrast and sharper lines. At this point Koson's signature changes to Shōson.



Stay a moment, caught in the owl's gaze. Notice how the moon washes away all colours except the bright red rim around the eyes of the bird. Glide your eyes along the figure's outlines and notice that bird itself is detailed in the key block, while some parts of the branch, leaves and the moon are rendered with colour only. Note how the owl seems to have been 'pasted' into the background, as an addition in a non-realistic setting. The aim of flowers-and-birds prints was not to represent reality, but rather, by reflecting the birds' distinctive nature, to evoke a certain emotion in the viewer. In your opinion, did the artist succeed in this?

127 *Ohara Koson (Shōson) (1877-1945)*
Cockatoo and Pomegranate

Ca. 1926
Publisher: Watanabe Shōzaburō
Collection S. Watanabe Color Print Co.

128 *Ohara Koson (Shōson) (1877-1945)*
Two Crows in Flight against a Full Moon

Ca. 1926
Publisher: Watanabe Shōzaburō
Collection S. Watanabe Color Print Co.

129 *Ohara Koson (1877-1945)*

A Group of Egrets

Ca. 1926

Publisher: Watanabe Shōzaburō

Collection S. Watanabe Color Print Co.

130 *Ohara Koson (Shōson) (1877-1945)*

**Egret on a
Snow-Covered Branch**

Ca. 1926

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

This is one of Koson's most striking designs. It is worth pointing out the subtleties of the printing: part of the plumage is in blind-printing made more visible through the application of an additional pink block. The beak has an overprinting of a greenish pigment.

131 *Ohara Koson (Shōson) (1877-1945)*

Crows in Moonlight

1927

Publisher: Watanabe Shōzaburō

Collection S. Watanabe Color Print Co.

Although not often found in Edo Period (1603-1868) paintings and prints, crows later became a popular subject. Koson creates over thirty designs featuring the large-billed crow (*Corvus macrorhynchos*). These carrion crows are native to Japan, their far-reaching cries a familiar sound. They are believed to be messengers of the gods, and to

this day rice cakes are offered to crows at Shinto shrines.

132 *Ohara Koson (Shōson) (1877-1945)*

Egret in Rain

1928

Publisher: Watanabe Shōzaburō

Collection Royal Museums of

Art and History, JP.07298

This is one of Koson's most sought-after prints, depicting a little egret (*Egretta garzetta*) standing still and hunched over against the rain pelting down, pictured against a pitch-black background. The egret's feathers and body are rendered in blind-printing. In general, Koson's work has quite a naturalistic feel, but this design is one of his more stylized pieces.

133 *Ohara Koson (Shōson) (1877-1945)*

Two Macaws

Ca. 1932

Publisher: Watanabe Shōzaburō

Collection S. Watanabe Color Print Co.

MODERN LIFE

134 *Yamamura Kōka (Toyonari) (1885-1942)*

**Dancing at the New
Carlton Hotel, Shanghai**

1924

Publisher: Watanabe Shōzaburō

Collection Scholten

This print radiates modernity, depicting a ballroom with four dancing couples and two fashionable women enjoying a cocktail. Everyone in the ballroom is wearing Western dress, and the women are all sporting a short bobbed hairstyle. Shanghai in the 1920s is a metropolis with a thriving night life, promising fun, novelty and excitement.

The print has a fine dusting of mother-of-pearl, adding to its luxurious appearance. It is considered to be the first woodblock print to depict modern women.

135 *Takahashi Hiroaki (Shōtei)*
(1871-1945)

Nude Playing with a Cat

1927-30

Publisher: Fusui gabō (Fusui workshop)

Collection Scholten

Deviating from his standard subject of the Japanese landscape, Hiroaki produces three nudes between 1927 and 1931 with the publisher Fusui. They are beautifully printed, provocative, and now rare: the Fusui headquarters were destroyed during the Second World War, causing the total destruction of print stocks and blocks. Blind-printing (*karazuri*) accentuates the outer lines of the nude's body. The deep-red background and

the black in the cat's fur and the woman's hair form a beautiful contrast.

136 *Kobayakawa Kiyoshi (1899-1948)*

Tipsy (No. 1)

Series: *Figures in*

Contemporary Fashions

February 1930

Publisher: self-published

Collection Scholten

This is an iconic image that embodies the modern woman of the 1920s in Japan. These 'modern girls' (*modan gāru*, or *moga* in short) can be seen as the Japanese equivalent of American *flappers*, Germany's *neue Frauen*, France's *garçonnes* or China's *modeng xiaojie*. They are symbol of Westernization and modernity: independent both financially and emotionally, and sexually liberated. *Moga* form a striking contrast to the 19th-century ideal of the 'good wife, wise mother' (*ryōsai kenbo*).

137 *Kobayakawa Kiyoshi (1899-1948)*

Pupils of the Eyes (No. 4)

Series: *Figures in*

Contemporary Fashions

January 1931

Publisher: self-published

Private collection, the Netherlands

138 *Kobayakawa Kiyoshi (1899-1948)*

Black hair (No. 5)

Series: *Figures in*

Contemporary Fashions

February 1931

Publisher: self-published

Collection Scholten

139 *Kobayakawa Kiyoshi (1899–1948)*
Rouge (No. 6)

Series: *Figures in*

Contemporary Fashions

March 1931

Publisher: self-published

Collection Scholten

140 *Kobayakawa Kiyoshi (1899–1948)*
Dance

Spring 1932

Publisher: Hasegawa

Collection Scholten



Looking at this figure, which lines draw your attention? Follow the direction of her gaze; notice how the colour transition in the background enhances the diagonal composition. If it feels alright for you, imitate the dancer's pose. Is she in the middle of her dance routine, or rather at the beginning or the end? Experience a moment of stillness. Odori dances, like this one, often have a lively rhythm. They originate in folk culture and are performed in kabuki theatre, or during festivals. Note the kimono, the red festival colour and the subtle sakura decoration. Note that the sheerness of the fabric accentuates the elegant positioning of the arms and left leg. Finally, look at the dancer's fashionable hairstyle, in keeping with

the latest Western fashion of the time. Tradition and modernisation in one graceful movement.

141 *Kobayakawa Kiyoshi (1899–1948)*
**Modern Dance
(Western-Style Dancing)**

Summer 1934

Publisher: Watanabe Shōzaburō

Collection Scholten

From the early 1920s onwards, dancing is popular pastime and more and more dance halls pop up in Tokyo. Two years before this print came out, Kiyoshi designed two other ones of a woman dancing against a minimalistic backdrop, published by Hasegawa, including the previous print (No. 140). In March and April 1934, a few months before this print was issued, several European dance companies performed in Japan. It is not unlikely Kiyoshi was partly inspired by such visits.

142 *Uehara Konen (1878–1940)*
Dōtonbori

1928

Publisher: Watanabe Shōzaburō

Collection Scholten

Dōtonbori is the main entertainment district of Osaka since it was designated as such by the Tokugawa shogunate in 1621. A wide variety of restaurants and teahouses offer specialties

from Osaka, a city also known as 'the Kitchen of the Country'. A common saying associated with Dōtonbori is *kuidaore*, or 'eat until you drop'. Its broad canal is a much-loved attraction and here Konen chooses to render it in a romantic but modernized way, with bright lights shining through the branches of the willow in the foreground.

143 *Tsuchiya Kōitsu (1870–1949)*
Ginza in the Rain

Series: *Views of Tokyo*

November 1933 (second printing
after 1938, possibly post-war)

Publisher: Doi hangaten

(Doi publishing firm)

Collection Scholten

Ginza is named after the silver mint office that was established in the area in the 17th century. When the district is completely destroyed by fire in 1872, it is rebuilt as a model modern city, with gaslight lanterns and fireproof brick houses. The area is destroyed twice more: once in the 1923 earthquake and again by the bombings of WWII. Despite this history of destruction, Ginza is still one of the most luxurious commercial districts in the world. In this design Kōitsu plays with the brightness of the countless neon lights of the modern city, reflected in the wet pavement of the street.

144 *Kasamatsu Shirō (1898–1991)*
Spring Night, Ginza

April 1934

Publisher: Watanabe Shōzaburō

Collection Royal Museums of

Art and History, JP.07295

Although the street is filled with people, the viewer is placed outside the action, watching the crowd from afar. This, together with the restricted colour scheme, creates a sense of serenity. The tiny sushi stall in the foreground contrasts with the huge neon-lit blocks in the background. The feet of a sole customer peek from under the stall's *noren*, the cloth divider that is hung at the entrances of shops and restaurants. The red letters in the illuminated sign read *Azuma odori*, a type of dance typically performed in spring.

145 *Kasamatsu Shirō (1898–1991)*
The Great Lantern of the Kannon-dō, Asakusa

Spring 1934

Publisher: Watanabe Shōzaburō

Collection Royal Museum of

Art and History, JP.07294

146 A ➡ D

These four designs by Settai, printed in an exceptional format, clearly deviate in style from other *shin hanga* works. Settai was inspired by the fine delineated style of the 18th-century *ukiyo-e* master Suzuki Harunobu

(1724?–1770). *Oden jigoku* (A Legend from Hell) is originally a serialized story written by Kunieda Kanji (1892–1956) with illustrations by Settai, which runs in the newspaper *Yomiuri shinbun* from 1934 to 1935. Kunieda is so impressed with Settai's illustrations that he asks him to create large luxurious prints of a few selected images. Each design is accompanied by a passage from the story.

146 *Komura Settai (1887–1940)*

Series: *A Legend from Hell*

1938

Publisher: privately published

Collection Scholten

A **Folding Screen**

B **Tattoo**

C **Umbrella**

D **Rickshaw**

147 *Komura Settai (1887–1940)*

Willow

Series: *A Collection of*

Prints by Komura Settai

1942 (posthumously published)

Publisher: Adachi hanga kenkyūjo

(Adachi Institute of Woodblock Prints)

Collection Scholten

148 *Komura Settai (1887–1940)*

Fallen Leaves

Series: *A Collection of*

Prints by Komura Settai

1942 (posthumously published)

Publisher: Adachi hanga kenkyūjo

(Adachi Institute of Woodblock Prints)

Collection Scholten

149 *Yoshida Hiroshi (1876–1950)*

Night in the Harbour

1938

Publisher: self-published

Collection Scholten

An ocean liner lies in the port of Shanghai, the largest harbour in Asia and a booming metropolis. It is no surprise that the first large-scale battle of the Second Sino-Japanese War (1937–1945) is fought for control of Shanghai. By the time Yoshida produces this print, Japan has taken most of the city. The Shanghai International Settlement, however, will not be annexed until 1941. The settlement is an enclave within the city where citizens of American and European countries enjoy privileges such as exemption from Chinese jurisdiction. When the war breaks out, Western governments use ocean liners to evacuate their citizens.

150 *Itō Shinsui (1898–1972)*

Hand Mirror

1954

Publisher: Watanabe Shōzaburō

Collection Scholten

151 *Itō Shinsui (1898–1972)*

Backstage

May 1955

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

An actress prepares for her show by applying make-up backstage; a recurring theme in Shinsui's work. This example features a modern, heavily stylized design in large format. Around the same time, the artist publishes ten similar prints with mostly modern themes. Similar to *Hand Mirror* (No. 150), the design is characterized by brightly coloured and contrasting areas. This composition is particularly striking due to the bright yellow, which is nicely complemented by grey and black, resulting in a dynamic colour scheme.

LANDSCAPES AFTER 1923

152 ➡ 154

San'in, mentioned in the series title, is an old regional name that encompasses the northern coast of the three prefectures at Honshū's western tip: Yamaguchi, Shimane and Tottori. Oda is generally known as a lithographer and *sōsaku hanga* artist who carves, prints and publishes his own designs. This series, however, is issued by Watanabe Shōzaburō in the year after the 1923 earthquake.

152 *Oda Kazuma (1882-1956)*
Matsue Ōhashi Bridge

Series: *Scenes of San'in*

1924

Publisher: Watanabe Shōzaburō

Collection Scholten

Oda spends three years in Matsue, Shimane Prefecture, and the city is a recurring theme in his works.

153 *Oda Kazuma (1882-1956)*
Catching Whitebait at Nakaumi, Izumo

Series: *Scenes of San'in*

1924

Publisher: Watanabe Shōzaburō

Collection Scholten

154 *Oda Kazuma (1882-1956)*
Arifuku Hot Springs, Iwami

Series: *Scenes of San'in*

1925

Publisher: Watanabe Shōzaburō

Collection Royal Museums of Art and History, JP.07274

155 *Yamamura Kōka (Toyonari)*
(1885-1942)
Festival Night Fireworks

1924

Publisher: self-published

Collection Scholten

156 *Ohara Koson (Shōson) (1877-1945)*
Snow at Yanagibashi

1927

Publisher: Watanabe Shōzaburō

Collection Scholten

Two women cross the Yanagibashi ('Willow Bridge') over the Kanda River. To protect themselves against the heavy snowfall, they are walking hunched over, holding their umbrellas tightly over their heads. Extra snowflakes were added with the use of *gofun*, a white pigment made of pulverized shells.

157 *Itō Takashi (1894–1982)*

**After a Snowfall,
Yasaka Shrine, Kyoto**

December 1929

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

158 *Takahashi Hiroaki (Shōtei)*
(1871–1945)

Night Shower at Izumi Bridge

After 1923

Publisher: Watanabe Shōzaburō

Collection Scholten

159 *Takahashi Hiroaki (Shōtei)*
(1871–1945)

The Pine Grove of Miho

1929–32

Publisher: Fusui gabō (Fusui workshop)

Collection Scholten

Although the largest part of Hiroaki's impressive oeuvre is published by Watanabe, he also collaborates with other publishers during the post-earthquake years. One of these is Fusui gabō where he works as an

editor of *ukiyo-e* reproductions as well.

160 *Takahashi Hiroaki (Shōtei)*
(1871–1945)

**Saruhashi ('Monkey Bridge')
in Kōshū**

December 1931

Publisher: Fusui gabō (Fusui workshop)

Collection Scholten

High above the Katsura River, in present-day Yamanashi Prefecture, is the Saruhashi or 'Monkey Bridge', one of the most famous bridges in Japan. This wintry rendition of the Saruhashi can be considered one of Hiroaki's masterworks. The print shows excellent craftsmanship, evident in the snow on the trees and roofs and the weather effects in the background. The mottled layers of white and light blue add texture to this snowy scene.

161 A ➡ B

Hiroaki mostly designs prints of women and landscapes for the Fusui workshop, including these two versions in extra-large format of Mount Fuji seen from the nearby Ashitaka mountain range. The complete destruction of the Fusui studio during the Second World War increases the rarity of these prints. The print exists in two versions, one with summery green colours and the other showing the yellow and orange tints of autumn. In the summer version, the rocks in the

background are omitted and a layer of rain is added. The clouds above and the lines of rain are created by the motion of the printer's baren.

161 *Takahashi Hiroaki (Shōtei)*
(1871-1945)

January 1932

Publisher: Fusui gabō (Fusui workshop)

Private collection, the Netherlands

A Foothills of the Mountains at Ashitakayama – Summer

B Foothills of the Mountains at Ashitakayama – Autumn



First take a cursory glance at these two prints. What do you notice? Then, go deeper and first take a good long look at one, then the other. See how summer is represented by the green foliage and the summer shower that hides the lower rocks from view. See how autumn is shaped by the brown foliage and icy blue sky. Mount Fuji in the distance will not have long to wait for its winter blanket of snow. Now, look again and consider the printing technique. In the summer version, the printer rendered the clouds and rain by making different movements with his baren. In this way, each print is unique, as is everyone's emotional response when confronted with an unspoiled landscape. Does this print remind you of someplace you have visited? Or maybe you long to visit a similar landscape?

162 *Kawase Hasui (1883-1957)*

Suhara, Kiso

Series: *Selection of Scenes of Japan*

1925

Publisher: Watanabe Shōzaburō

Collection Scholten

163 ➡ 164

Souvenirs of Travel, third series is a set of twenty-nine prints based on sketches Hasui makes on his first trip shortly after the 1923 earthquake which destroyed all his previous sketchbooks and many of his blocks. It was Watanabe who encouraged him to set out again, and Hasui undertakes a trip of 102 days visiting many places in central and western Honshū.

163 *Kawase Hasui (1883-1957)*

Kinosaki, Tajima

Series: *Souvenirs of Travel, third series*

1924

Publisher: Watanabe Shōzaburō

Collection Scholten

164 *Kawase Hasui (1883-1957)*

Tennō-ji temple in Osaka

Series: *Souvenirs of Travel, third series*

1927

Publisher: Watanabe Shōzaburō

Collection Royal Museums of

Art and History, JP.07286

One of Japan's oldest temple sites, the (Shi)Tennō-ji ('Temple of the Four Heavenly Kings') is founded at the end of the 6th century, with the institutionalisation of Buddhism

in Japan. Since then, the temple is destroyed and rebuilt many times, with its current downsized form constructed in the post-war Shōwa Period (1960s–1970s).

165 *Kawase Hasui (1883–1957)*

Ioridani Pass, Etchū

Designed in 1923, published in 1928

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

166 *Kawase Hasui (1883–1957)*

Zōjō Temple, Shiba

Series: *Twenty Views of Tokyo*

1925

Publisher: Watanabe Shōzaburō

Collection Scholten

This scene is one of Hasui's most popular designs and is printed many times over. The red structure in the background is the main gate of Zōjō temple, a family temple of the Tokugawa shoguns of the Edo Period. Built in 1622, the brightly coloured gate has survived Tokyo's history of destruction and demolition. Today it is the temple's only original element and one of the city's oldest wooden structures.

167 *Kawase Hasui (1883–1957)*

Series: *Twenty Views of Tokyo*

1926

Publisher: Watanabe Shōzaburō

Collection Scholten

Hasui seldom designs prints of

modernising Tokyo, yet here, some pedestrians and a rickshaw driver cross the Shin-Ōhashi during a downpour, a Western-style bridge built in 1912. The effect of thick rain comes from the *baren*, the tool used by the printer to press the paper on the printing blocks. Since the lines of rain are the result of the printer's hand motions rather than the printing blocks, each print has a unique pattern of rainfall.

168 *Kawase Hasui (1883–1957)*

Ochanomizu

Series: *Twenty Views of Tokyo*

1926

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

169 *Kawase Hasui (1883–1957)*

Moon at Magome

Series: *Twenty Views of Tokyo*

1930

Publisher: Watanabe Shōzaburō

Collection Royal Museums of Art and History, JP.07290

170 *Kawase Hasui (1883–1957)*

Snow at Kiyomizu Hall, Ueno

July 1929

Publisher: Sakai-Kawaguchi

Collection Scholten

171 *Kawase Hasui (1883–1957)*

Rain at Ushibori

November 1929

Publisher: Sakai-Kawaguchi

Collection Scholten

172 *Kawase Hasui (1883–1957)*

Snow at Tōshō shrine, Ueno

1929

Publisher: Sakai-Kawaguchi

Collection Scholten

This is one of fifteen designs issued by Sakai-Kawaguchi, with whom Hasui collaborates between 1929 and 1931. The first prints are published in issues of 100, with a second edition of 300 prints and after 1931, when Sakai and Kawaguchi cease their partnership, prints without indication of edition size appear. This particular print is numbered 62/100.

A Tōshō-gū is a shrine dedicated to the first *shōgun*, Tokugawa Ieyasu (1543–1616). Both this shrine and the Kan'ei pagoda in the background miraculously survive the fires of the 1923 earthquake and the wartime bombings.

173 *Kawase Hasui (1883–1957)*

Ushibori

1930

Publisher: Watanabe Shōzaburō

Private collection, the Netherlands

174 *Kawase Hasui (1883–1957)*

Snow on the Sacred Bridge at Nikkō

1930

Publisher: Kawaguchi

Collection Scholten

The Shinkyō, or 'Sacred Bridge', in Nikkō, crosses the Daiya River and leads to the grounds of Nikkō Tōshō-gū, a large complex of temples and shrines dedicated to Tokugawa Ieyasu. The current bridge dates back to 1636, but was destroyed and rebuilt many times since then. During the Edo Period (1603–1868), the shrine is accessible only to members of the imperial court and high-ranking officials who come to pay their respects to the *shōgun*.

175 *Kawase Hasui (1883–1957)*

Snow at Mukōjima

December 1931

Publisher: Watanabe Shōzaburō

Collection Scholten

Contrary to, for example, Hiroshige (1797–1858), Hasui does not select the traditional famous places of Japan for his designs, instead he prefers remote and serene spots in which people play a marginal role. This print is a good example of that. Set in Mukōjima – today part of Tokyo's Sumida ward – two figures make their way over the water through heavy snowfall. In the distance a second boat is seen on the water. Lit windows hint at more human presence, and the lights reflecting on the water add a sense of warmth and comfort to this otherwise wintry evening scene.

176 *Kawase Hasui (1883-1957)*
**Evening at Sôemon-chô
in Osaka**

Series: *Collected Views of Japan II,
Kansai Edition*

April 1933

Publisher: Watanabe Shôzaburô

Collection Royal Museums of
Art and History, JP.07287

177 *Kawase Hasui (1883-1957)*
Snow at Kiba

March 1934

Publisher: Watanabe Shôzaburô

Collection Scholten

178 *Kawase Hasui (1883-1957)*
The Red Setting Sun

September 1937

Publisher: Watanabe Shôzaburô

Private collection, the Netherlands

War is an uncommon theme in Hasui's oeuvre, but when Japan goes to war with China in July of 1937, nationalist sentiment is on the rise. In that same year, Hasui makes four designs featuring soldiers at the front in China. According to Watanabe's grandson Shôichirô, Hasui takes these prints with him on his sketching journeys to prove to local authorities that he is not a spy but a patriot instead. Here in this print, soldiers on horseback advance into Chinese territory, set against an evening sky. The block cutter is Watanabe Shôzaburô's son, Tadasu.

179 ➡ 180

[see below after 184](#)

181 ➡ 182

These prints are part of a series of eight designs by Hasui depicting scenes of Korea. He made them following a trip to that country together with four other artists. In Korea, Japanese colonial rule had been established since 1910. Many Japanese artists visited the country for longer or shorter periods, either to work or to teach Japanese arts.

181 *Kawase Hasui (1883-1957)*
**Hwahong Gate [Buksumun],
Suwon**

Series: *Eight Views of Korea*

August 1939

Publisher: Watanabe Shôzaburô

Collection S. Watanabe Color Print Co.

182 *Kawase Hasui (1883-1957)*
Mount Kûmgang, Samson

Series: *Eight Views of Korea*

August 1939

Publisher: Watanabe Shôzaburô

Collection S. Watanabe Color Print Co.

183 *Kawase Hasui (1883-1957)*
Shikishima Riverbed, Maebashi

1942

Publisher: Watanabe Shôzaburô

Collection Scholten

184 *Kawase Hasui (1883-1957)*
Hataori, Shiobara

1946

Publisher: Watanabe Shôzaburô

Private collection, the Netherlands

In the 1930s, publisher Watanabe Shōzaburō feels that his *shin hanga* prints are becoming too stylized and clichéd, especially those by his main landscape designer, Kawase Hasui. He tries to push his artists to give their designs a slightly rougher touch. In his search for a new style, Watanabe personally leads the production of two prints based on photographs. He signs them under the artist name Kakō, composed of characters derived from the area where he was born.

- 179 *Watanabe Shōzaburō (Kakō)*
(1885-1962)
Sunset at Nishi Park, Fukuoka
24 March 1936
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

- 180 *Watanabe Shōzaburō (Kakō)*
(1885-1962)
Lake Kawaguchi
Spring 1937
Publisher: Watanabe Shōzaburō
Private collection, the Netherlands

Hiroshi Yoshida is a multitalented artist. During the economic crisis following the Kantō earthquake, he realises that his prints exceed the commercial success of his watercolours and oil paintings so he decides to put all his focus on woodblock prints. He creates his own studio and workshop, and from 1925 onwards he publishes his

prints himself, employing block cutters and printers of the highest level, while remaining closely involved with every step of the production process. While many of his prints are posthumously reprinted, those made during his lifetime carry the characters *jizuri* ('self-printed') in the margin. *Sailing Boats*, a masterful set of six prints, is a good example of his experimentation with the woodblock print medium and his skillful use of colour. Using the same woodblocks for all six variants, Yoshida varies the colours to suggest changes in time and weather conditions.

- 185 *Yoshida Hiroshi (1876-1950)*
Series: *The Inland Sea Series*
1926
Publisher: self-published
Collection Scholten

- A **Sailing Boats – Morning**
- B **Sailing Boats – Forenoon**
- C **Sailing Boats – Afternoon**
- D **Sailing Boats – Mist**
- E **Sailing Boats – Evening**
- F **Sailing Boats – Night**

- 186 *Yoshida Hiroshi (1876-1950)*
Nakabusa River Rapids
1926
Publisher: self-published
Private collection, the Netherlands

In this excellent quality print, the motion of the water is pictured so vividly that we can almost hear its sound. This is achieved by cutting two key blocks: one for the stream and a separate one for the background. Blind-printing is used to visualize the rushing water.

187 *Yoshida Hiroshi (1876–1950)*

Tone River

1926

Publisher: self-published

Collection Scholten

188 *Yoshida Hiroshi (1876–1950)*

Hirakawa Bridge

Series: *Twelve Scenes of Tokyo*

1929

Publisher: self-published

Collection Scholten

189 *Yoshida Hiroshi (1876–1950)*

Three Little Islands

Series: *The Inland Sea Series*

1930

Publisher: self-published

Collection Scholten

190 *Yoshida Hiroshi (1876–1950)*

Waiting for the Tide

Series: *The Inland Sea Series*

1930

Publisher: self-published

Collection Scholten

191 *Yoshida Hiroshi (1876–1950)*

Shakujii

1937

Publisher: self-published

Collection Scholten

192 *Yoshida Hiroshi (1876–1950)*

Calm Wind

1937

Publisher: self-published

Collection Scholten

193 *Kasamatsu Shirō (1898–1991)*

**Morning at the Hot Spring,
Nozawa, Shinshū Province**

Summer 1933

Publisher: Watanabe Shōzaburō

Collection Scholten



This is the last stop on our journey focused on slow looking. Here we see not an ending, but a beginning: a morning. Notice how the dawn is rendered in red-orange hues suggesting that the sun has just risen. Note that the architecture of the bathhouse takes up most of the print. It almost seems as if the artist did not want to disturb the two women chatting and enjoying their morning bath. Nozawa-onsen is a well-known spa and ski resort, but today there is no snow. Not that the women would be bothered by the cold, even though the upper part of the bathhouse is open to the outside air. After all, the water is red-hot. Can you see the hot steam curling from the water, skilfully and patiently rendered by the printer's baren? We too leave the women to their morning toilet and conclude here

◇ *taking with us the pleasure of looking*
◇ *and the experience of beauty.*

194 *Kasamatsu Shirō (1898–1991)*

**Morning Calm – Ajiro
Promontory, Izu**

Spring 1933

Publisher: Watanabe Shōzaburō

Collection Royal Museums of

Art and History, JP.07455

195 *Kasamatsu Shirō (1898–1991)*

Shimoda Town

Summer 1937

Publisher: Watanabe Shōzaburō

Collection Royal Museums of

Art and History, JP.07296

..... Kasamatsu Shirō designs many
..... scenes in or around cities. Instead
..... of romanticizing the past, his
..... prints tend to highlight the
..... modernization and urbanization
..... of 20th-century Japan. Shimoda
..... town plays a central role in the
..... opening up of Japan when in 1854
..... the Kanagawa Treaty opens up the
..... ports of Shimoda and Hakodate
..... to US vessels and trade, ending
..... Japan's 220-year-old policy of
..... national seclusion (*sakoku*).

196 *Kasamatsu Shirō (1898–1991)*
**The Bridge, Imaibashi, Gyōtoku,
in Late Autumn**

Series: *Eight Views of the*

Environs of Tokyo

November 1939

Publisher: Watanabe Shōzaburō

Collection Scholten

197 *Kasamatsu Shirō (1898–1991)*
Sea of Shizuura, Numazu

Summer 1938

Publisher: Watanabe Shōzaburō

Collection Scholten

198 *Kasamatsu Shirō (1898–1991)*
**Kinokunizaka in
the Rainy Season**

Summer 1938

Publisher: Watanabe Shōzaburō

Collection Scholten

199 *Tsuchiya Kōitsu (1870–1949)*
Snow at Ukimidō, Katada

Spring 1934

Publisher: Watanabe Shōzaburō

Collection Scholten

200 *Tsuchiya Kōitsu (1870–1949)*
Nikkō Futarasan Shrine

1930s

Publisher: Kawaguchi

Collection Scholten

201 *Itō Shinsui (1898–1972)*
Night Rain at Tago

Series: *Eight Views of Izu*

1939

Publisher: Watanabe Shōzaburō

Collection Scholten

202 *Itō Shinsui (1898–1972)*
Evening Snowfall, Komoro

Series: *Ten views of Shinano*

January 1948

Publisher: Watanabe Shōzaburō

Collection Scholten

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