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Japanese influence on 19th century western art **p-23**

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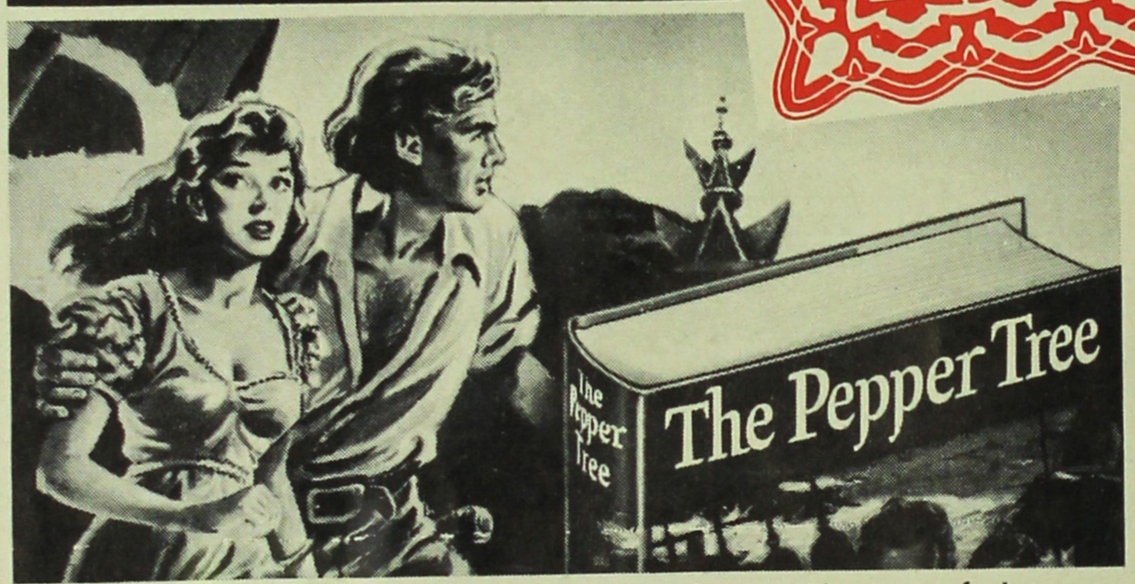

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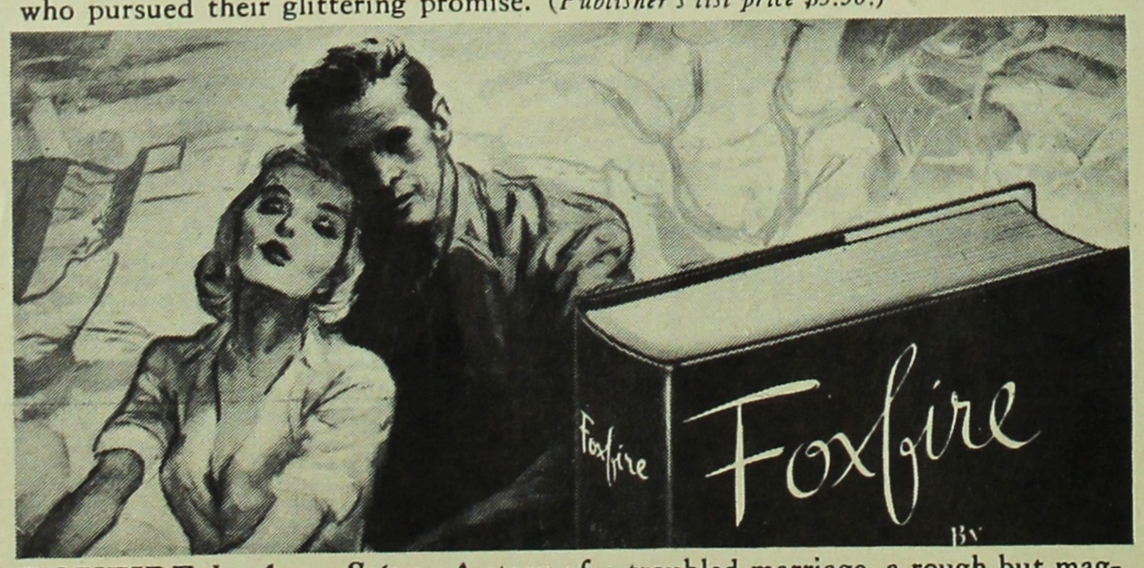

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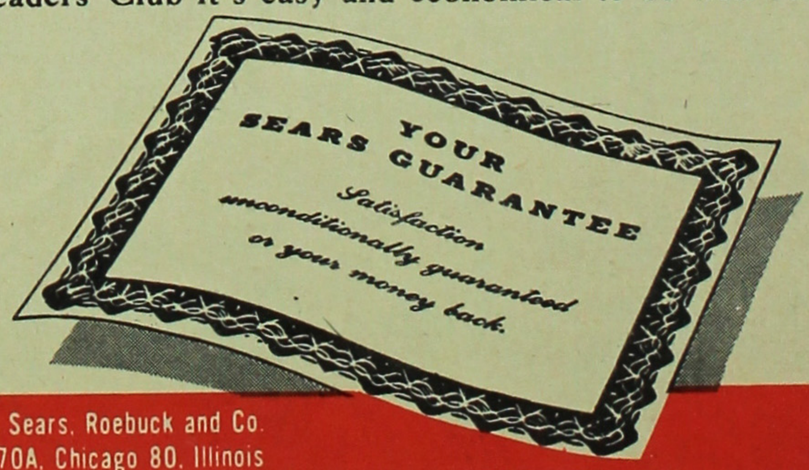

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Letters to the Editors

MY JAPANESE WIFE

Dear Sirs: Enclosed is my subscription for one year to SCENE. I have returned from four years' duty in Japan and while there married a Japanese girl, who will shortly arrive in the United States. While at home in Detroit, I met Mr. and Mrs. G. Okamoto, and they gave me a copy of SCENE (July) carrying the article "My Japanese Wife." I enjoyed the article very much. Do you know of any Japanese newspapers published here in the U.S. that I may subscribe to later on when my wife arrives here?—E. J. HOWARD, U.S.N., School of Aviation Medicine, N.A.S., Pensacola, Fla.

The following daily newspapers are published in the Japanese language in the U.S.: Rafu Shimpo, Kashu Mainichi and Shin Nichi-Bei, all three of Los Angeles; Colorado Times, Denver; Nichi-Bei Times, San Francisco. The Chicago Shimpo publishes twice a week; the Hokubei Shimpo of New York on a weekly basis.—ED.

THE CORRECTION IN NIHONGO

Dear Sirs: . . . The last two lines in the first item in Japonica (SCENE, October) reads: "Horsehair currently is selling at 40 yen ($1.10) a pound." Forty yen would come to about 11 cents. Shouldn't it have read "400 yen" instead? — AIDOKUSHA (letter signed in Japanese, meaning "reader"), Boston.

Yes.—ED.

WE INSPIRE INTEREST

Dear Sirs: I have received SCENE with immense interest . . . May God bless you . . . for your spiritual work. . .—YONOSUKE, Founder of the Ananai-Kyo, Shimizu City, Japan.

KOREAN BATTLEFIELD DELIVERY

Dear Sirs: My deepest gratitude for SCENE. I feel cheap for not paying you . . . but where I am, I am not in the position to pay you the money unless, of course, I could send you script money which is the only money we unfortunates have here in this charming country (Korea) where the people are so much like myself. Korea, I find, is an *ideal* country for soothing one's nerves and so forth. When I gaze at the wonderful Nisei girls in SCENE in the fading light of a Korean mudhole, I could almost cry. Misfortunes of war, I guess. So many thanks for the delivery of SCENE to me. GNR. T. TAKEUCHI, 2nd R.C.H.A., F Battery, c/o Postmaster, Vancouver, B.C., Canada.

SCENE IN TOKYO

Dear Sirs: I thought you might like to see this picture of Staff Sergeant Blanche D. Howard of Martinez, Calif., who is

S/Sgt. Blanche Howard and SCENE

stationed with headquarters, Far East Air Force . . .—EDITH L. MIDGETTE, Magazine and Book Branch, Department of Defense, Washington, D.C.

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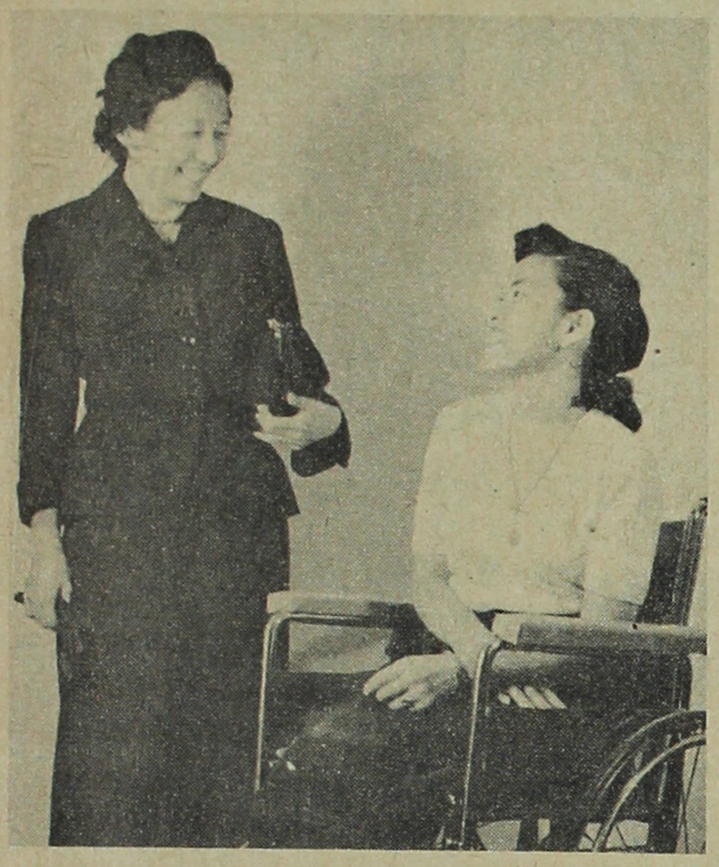
RE: JAPAN'S FIRST LADY

Dear Sirs: You will find enclosed a candid shot of Mrs. Kazuko Aso, daughter of Japan's Prime Minister Yoshida, when she visited a girl in a wheel chair at Menlo Park, Calif. This is one of several pictures my son took during the Japanese Peace



Mrs. Kazuko Aso (left) with friend.

conference in September. While living in Tokyo, I became a friend of Kazuko Aso. Every day while the Japanese delegation was in the United States for the treaty, I was either with her or talked to her. I have helped my daughter do a little story on Mrs. Aso. My daughter had a story published in *Seventeen* (March, 1951) entitled "Chii-sai-san." Would you care to see the story on the charming and tactful first lady of Japan?—RHODA M. FRANCK, Palo Alto, Calif.

We certainly would. Managing Editor Mazawa is in touch with Mrs. Franck. —ED.

HOT DOG, IT'S A BIG FISH!

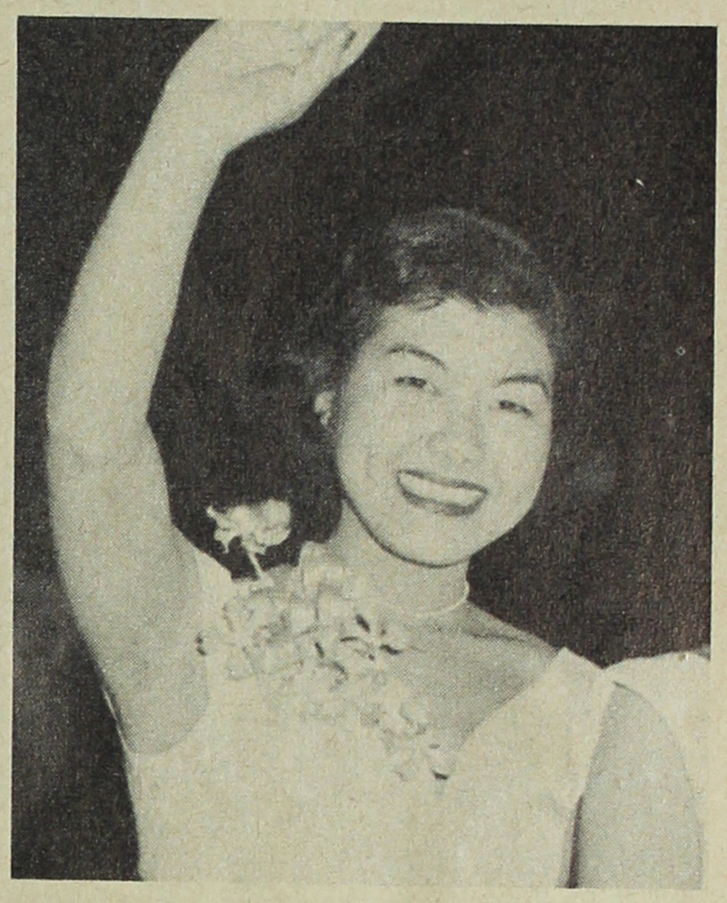
Dear Sirs: . . . enjoyed the fishing derby article (SCENE, September). I am enclosing some clippings from the *Seattle Times* which reported: "Hot dog, Mrs. Fumi Sakamoto reacted enthusiastically as Henry Allen, judge in the Seattle Times City Salmon Derby, tied a tag on her 11-pound 9-ounce blackmouth and told Mrs. Sakamoto that her catch stood a good chance of winning a car. Husband Joe Sakamoto couldn't take his eyes off the scales. P.S. she was one of five anglers to win a car." The car was a 1951 Plymouth.—JOE H. ASHBY, Seattle, Wash.

ATTENTION, PHILATELISTS

Dear Sirs: I enclose 25 cents for a copy of your August issue of SCENE, plus 10 cents for mailing and handling charges. I am especially interested in seeing Mr. Koyo Okada's pictures of Mount Fuji. I served one year in Japan in 1947 stationed with the U.S. Army near Tokyo. I took about 800 colored pictures myself, and I climbed Mount Fuji during my stay and thus also have a special interest. I am a philatelist and specialize in the stamps of Japan. I read of your magazine in the *Bulletin of the International Society for Japanese Philately*, and I believe that pictures of Mount Fuji would be very useful in writing up my collection.—JAMES K. MELLOW, St. Louis, Mo.

WANTS PEN PAL SERVICE

Dear Sirs: I would like to correspond with Florence Wada. She is in your Oc-



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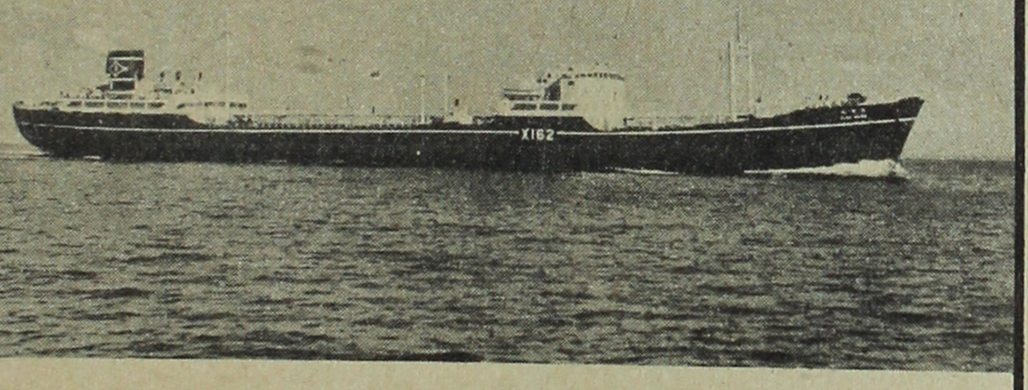

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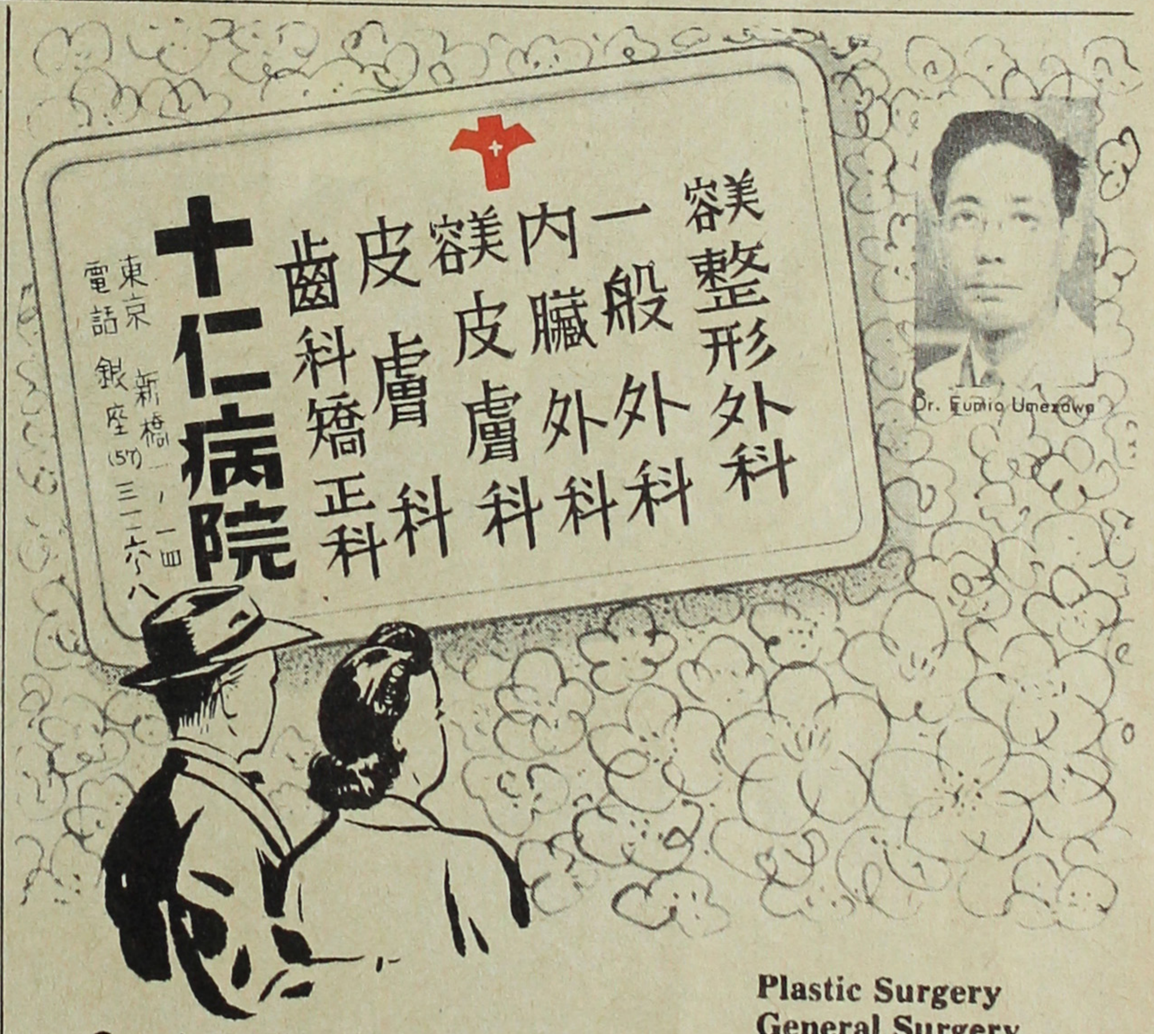

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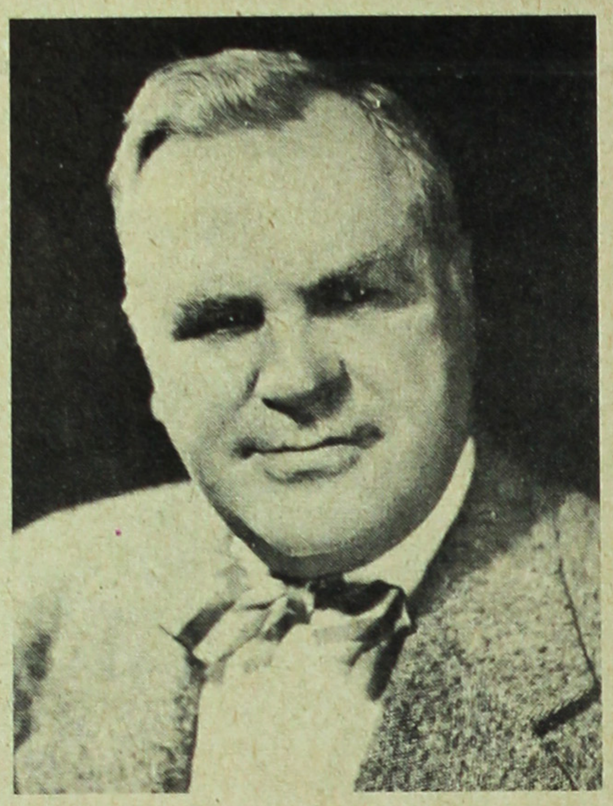
SCENE CONGRATULATES



PETER I. BUKOWSKI, 57, new deputy administrator of the Reconstruction Finance Corporation. Better known as "Pete" to his banking associates in Chicago, Bukowski has a warm spot in the hearts of Issei-Nisei resettlers in the Windy City. Reason: His bank, Cosmopolitan National of Chicago, early took the lead in helping evacuees from wartime relocation camps get back on their feet. As president of Cosmopolitan National, Bukowski worked closely with the Chicago Resettlers Committee. Many a Chicago Japanese-American business establishment owes its financial start to timely guidance and assistance from Cosmopolitan National. Bukowski is No. 2 man under W. Stuart Symington in the RFC.

tober issue. Since I always wanted to have a pen pal in the United States, would you kindly send me her address?—GEORGE N., Montreal, Canada.

SCENE's numerous services to readers do not yet include this one. —ED.

WELCOMES U.S. CORRESPONDENCE

Dear Sirs: My name is Mamoru Nishidera. I am in the 10th grade, Kyushu Gakuin high school. Our dean of men, Mr. Miller, and his wife left Kumamoto on the 9th of July and Japan on the 24th of the same month. Dr. Miller had given more than half of his life to Japan as a missionary to help the Japanese people.

This year is our school's 40th aniversary. We are preparing for a big *undokai*. The principal encouraged us to correspond with American friends since Kyushu Gakuin has a Pen Pal Club, and I am one of the 12 members. We Japanese students look forward to reading and learning about American democracy through American books, magazines and newspapers. If you can send us any, we'd be very grateful. We want to correspond with interested Pen Pals of high school age.—MAMORU NISHIDERA, c/o Kyushu Gakuin Senior high school, Oe-machi, Kumamoto.

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COVER

Shunsen Katsukawa, whose painting "Snow" is reproduced on the cover of this issue, is one of the lesser known artists of the period which produced the great Japanese painters Hokusai and Hiroshige. His work is reproduced in the section (pages 23-38) on the influence of Japanese art upon the West.

Photo by Bob Golby

SIMPLY "YURIKO" and "Michiko" is how the playbill of "The King and I" identifies two Nisei dancers whose costume ballet in the Broadway musical has drawn the praise of critics. The girls are Michiko Iseri and Yuriko Amemiya. They do a Siamese dance interpretation on an American anti-slavery theme.

Two misses in a hit musical

By Dyke Miyagawa

WHAT'S A SONG from "South Pacific?" Two-to-one a fragment of "Some Enchanted Evening" comes to mind.

Now name a tune from "The King and I." Chances are you're stumped.

It brings up a question: How come a play, advertised as a musical but without a single hit song, is sold out so far in advance that thousands of New York playgoers won't see it until at least six months hence?

The reasons are various, but one is invariably mentioned.

It's a modern ballet sequence in the show called "The Small House of Uncle Tom," a Siamese dance interpretation of the American anti-slavery legend.

Harper's Bazaar, in its April issue, tagged this sequence "a wondrously inventive interlude . . . certainly the season's most stunning spectacle."

The two members of the cast (headed by Gertrude Lawrence and part-Oriental Yul Brynner) whose entrancing grace and perfectly executed movements are the heart of this ballet are known to the audience only by their first names.

When the play opened in March, critics from Brooks Atkinson of the Times to the man from the Women's Wear Daily, with few exceptions, singled out Yuriko (Amemiya) and Michiko (Iseri) for special accolades. The few reviewers who weren't that specific conferred their praise inferentially — by drooling over the ballet interlude "made" by the two Nisei dancers.

Late in September, Mrs. Clara C. Weinberg, a New York woman who had been on the staff of the War Relocation Authority during the evacuee resettlement days, got an idea.

She noted that there hadn't been any Nisei phosphorescence on Broadway since Sono Osato forsook glitter and glamor for motherhood—until Yuriko, Michiko and "The King and I."

Mrs. Weinberg's observation led to good usage, on an October Sunday, of a New York institution, a cocktail party and reception for Yuriko and Michiko under JACL chapter sponsorship. And when the State Department's Voice of America joined the party, the affair acquired an international twist.

At the peak of the conversational free-for-all in the Weinbergs' handsome Riverside Drive apartment, somebody climbed a chair to shush the martini-mellowed crowd. Then Yuriko and Michiko were steered into a corner by Yukio Akiyama, one of three radio announcers imported from Tokyo to handle "Voice" programs beamed to Japan.

"Mike" in hand, Akiyama proceeded to interview the two girls. More than half of the Niseis listening understood less than half of the three-way talk that followed. Every word in the interview, a few proper nouns excepted, were tape-recorded in Japanese — in the best Tokyo "ben"—for both dancers had studied several years in Japan.

How long did Michiko-san think "The King and I" would run?

At least two more years, guessed Miss Iseri. Michiko, long before reaching Broadway, was known among devotees as a gifted interpreter of dances native to East Asia. Yuriko laughingly broke in at the point and said—in her arresting, almost Tallulah Bankheadish voice — that she'd be willing to add another two years to Michiko's estimate.

The interview settled down to a lively discussion of Japanese dance forms and trends — largely for the edification of recent but growing groups in Japan which are adopting and popularizing the dances of the West.

Yuriko is a veteran of Martha Graham's famed and dedicated modern dance group (SCENE, March, 1950) who, besides being a superb performer, has the perception of an effective teacher. She offered a carefully phrased criticism. (Yuriko is dance captain for "The King and I," responsible for the training and perfecting of new and lesser dancers in the cast.)

Pictures she has seen in Japanese dance magazines, said Yuriko, seem to indicate a tendency toward excessive concern with technique. Areas of muscular development in the physique of Japanese ballerinas, she added, lead to the surmisal that they are taking to the ballet as they would to calisthenics —and that if this be so, desirable facility of movement would be hard to achieve.

Michiko, who had done an *odori* a couple of Sundays earlier on a TV show starring Ezio Pinza and Milton Berle, said it would be a shame if interest in Western forms is fostered at the expense of Japan's special contribution to dance art—her folk and classic *odoris*.

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Photo by Ken Asai

YURIKO (left) and Michiko discuss their dancing in "The King and I" and, incidentally, Japanese dance forms during a tape-recorded interview with Yukio Akiyama, Voice of America broadcaster who later beamed the session to listeners in Japan.

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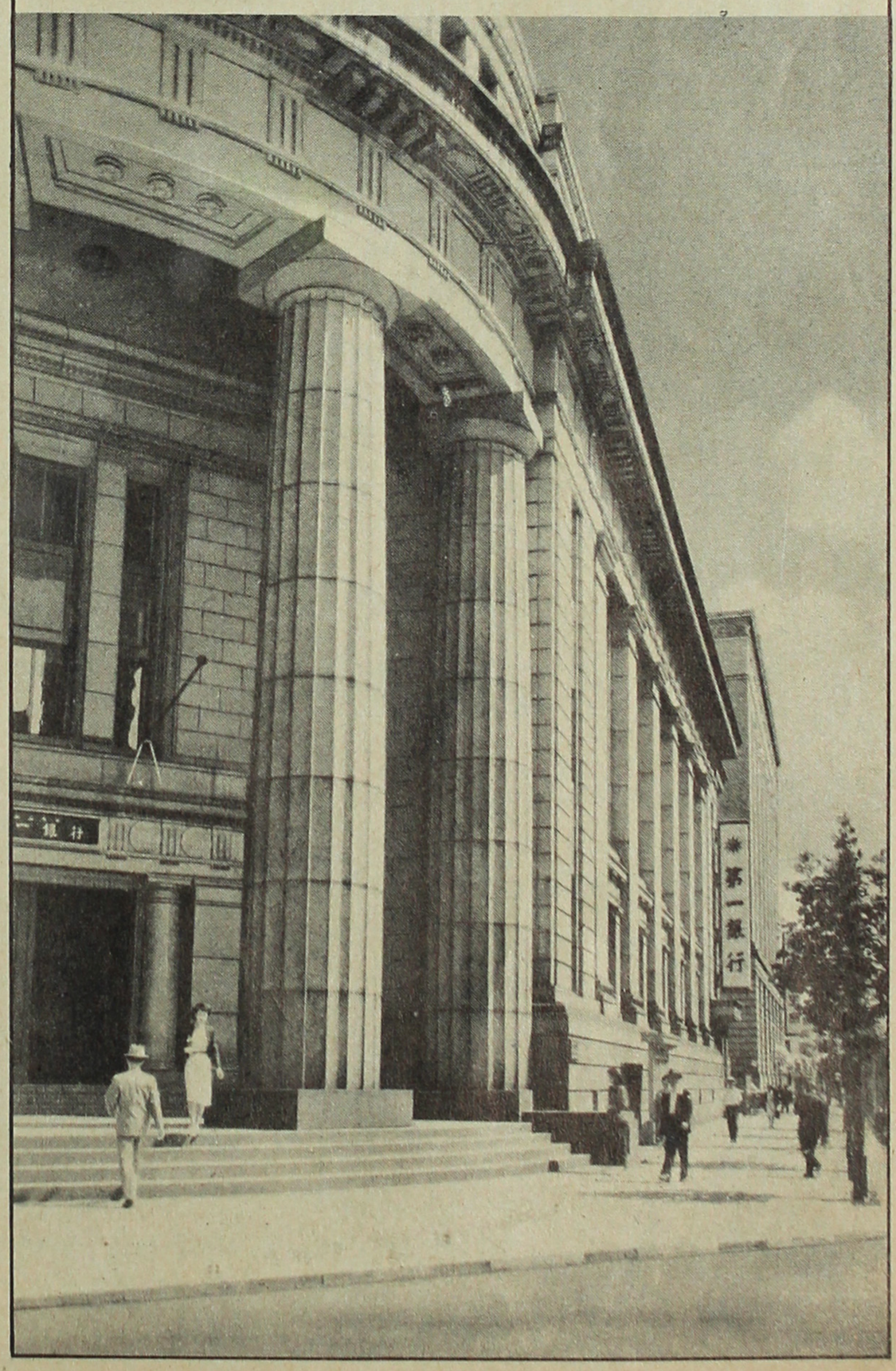

OAKLAND OBSERVES FESTIVAL

KIMONO-CLAD Nisei dancers were a colorful part of a Festival of Nations celebration in Oakland recently. Along with other girls in the native costumes of the many nationalities represented in the American population, 15 young girls, mostly from Berkeley, danced gracefully to Japanese record music on the platform of the Oakland auditorium. The girls were led by Michiko Odate (extreme left front row) and Mieko Oshhida (not in picture) of Berkeley.

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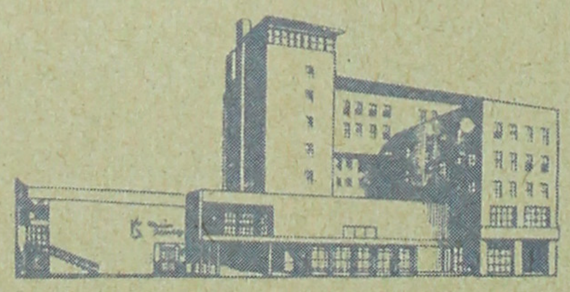
HOTEL  MARUEI

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Tuna fishermen sell their fresh fish direct to housewives at 25 cents a pound to dramatize their protest against low-priced foreign tuna.

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stalled in Congress

ing boats formed an aquatic picket line. They were protesting the government's tariff policies which allowed Japanese and Peruvian tuna duty free entry in competition with American fishermen.

The crux of the issue was this:

Foreign tuna catches were being bought by American canners for around $225 a ton. American fishermen were selling their catches at prices varying between $500 and $600 a ton. The Americans were protesting because they maintained foreign competition was depriving them of "an American standard of living."

They demanded that the State Department, the Interior Department or Congress do something about the situation. Their boats were tied up, they said, because the prices offered by the canneries would barely pay for the gas and oil used by the boats. To dramatize their plight, a group of them started selling fresh tuna at 25 cents a pound. Other fresh tuna stands sprang up in Oakland, Richmond and Los Angeles.

California congressmen, aided by Reps. Tollefsen and Mack of Washington, took up the issue in the House. Enough support was mustered to pass the bill which would place a 3-cent a pound duty on freshly caught imported tuna.

The bill, known as House Resolution 5693, was then sent to the Senate Finance Committee where it was pending at the time that Congress adjourned for its vacation. The bill probably will come up when Congress returns in January.

OAKLAND OBSERVES FESTIVAL

KIMONO-CLAD Nisei dancers were a colorful part of a Festival of Nations celebration in Oakland recently. Along with other girls in the native costumes of the many nationalities repr
young girls, mos
Japanese record n
torium. The girls
front row) and M

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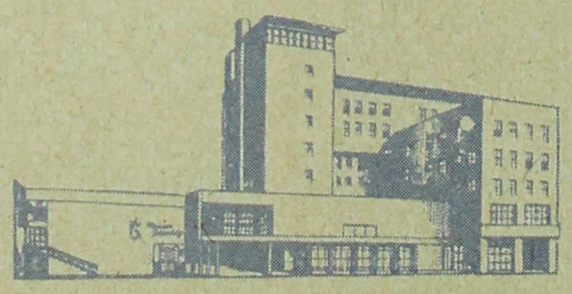
HOTEL  M

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Photo by Tom Okada

Tuna fishermen sell their fresh fish direct to housewives at 25 cents a pound to dramatize their protest against low-priced foreign tuna.

Tuna tariff stalled in Congress

SIGN-CARRYING pickets recently paraded in front of the San Francisco opera house when President Truman arrived at the opening of the Japanese treaty conference. Out in San Francisco Bay hundreds of small fishing boats formed an aquatic picket line. They were protesting the government's tariff policies which allowed Japanese and Peruvian tuna duty free entry in competition with American fishermen.

The crux of the issue was this:

Foreign tuna catches were being bought by American canners for around $225 a ton. American fishermen were selling their catches at prices varying between $500 and $600 a ton. The Americans were protesting because they maintained foreign competition was depriving them of "an American standard of living."

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MIYOKO OISHI WALLS and her husband, Warrant Officer Eugene Walls, of Lanett, Ala., are greeted in Seattle by her step-mother Mrs. Emory Talley. Miyoko was adopted by the Talleys in Tokyo.

Japanese bride lands in Seattle

Story and Photos by Elmer Ogawa

THE RAIN that had persisted throughout the day seemed to stop out of respect to the warmth of Seattle's welcome to the Gen. M. M. Patrick, 36th transport to dock at the port with Korean vets on rotation. So the dockside greeting and celebration for the veterans were uncorked with all their now famous enthusiasm.

No less than to hundreds of others, it was the day of days for a blonde, vivacious, smartly-attired colonel's wife from Washington, D.C., who crossed the country to greet her adopted Japanese daughter and the daughter's new husband. This port of de-barkation probably never has seen a happier family reunion.

Back in the early days of the occupation, Lt. Col. Emory L. Talley of the Air Force was instructed by daughterless Mrs. Talley to "find a daughter" for adoption. As he told Mrs. Talley when she subsequently arrived in Tokyo, he walked into a dimly-lit electrical appliance shop one day and immediately was impressed by the sparkling eyes and flashing white teeth of a young woman there. He remarked to his wife at that time, "It's as if Buddha made a mistake and dropped an Irisher in these Nipponese surroundings." Her name was Miyoko Oishi, but to the colonel, it became "Mike O'Shea"; "it's more fitting," he said.

The adoption got an unanimous OK when a son returned from Siberia to add his consent to that of the mother and another son. From that time, in

1946, 17-year-old "Mike" became readily acclimated to the colonel's happy household. Then one evening while Mrs. Talley and her daughter were bowling in Tokyo they met Warrant Officer Eugene Walls, a Lanett (Ala.) boy.

Walls and "Mike" immediately hit it off and began to see a lot of each other.

In 1949, Col. Talley was reassigned to the States but "Mike" had to stay in Tokyo; the Japanese adoption would not be recognized in the U.S. because an adoptee must be a legal U.S. resident.

But through passage of a special bill by Sen. Sparkman and Rep. Raines, both of Alabama, in Congress, "Mike" finally was made eligible for admission to the United States.

In July, 1950, Gene Walls and "Mike" were one of the first couples to be married in Tokyo's new General Headquarters chapel.

When, at long last, Walls was ordered to stateside for reassignment, and then given a post near Washington, there was rejoicing in the Talley household. Homecoming plans were quickly made. Col. Talley couldn't go but Mrs. Talley started for Seattle by herself in a brand new auto, a "coming home present" for the young couple. She arrived in Seattle day before the ship was to arrive.

Mrs. Miyoko Walls stepped off the ship in a chic, tailored ensemble, evidence of her mother's talent in shopping Washington specialty stores.

How did she like the United States?"

"It's a dream," said Mike, as the Talleys rode through downtown Seattle.

MRS. TALLEY makes certain that the young couple will see her on the dock. She traveled across the country to meet them.

ALSO ON THE Gen. M. M. Patrick were Sgt. John L. Morgan and his bride Yong Soon, nicknamed "Moon," the first Korean war bride to arrive in the United States.

戰爭は悲慘なものですが又その反面に戰爭によつて種々な變つた結果が生み出されます。就中國際結婚は其の最も著るしいもので日本進駐の米兵が澤山の日本娘さんと結婚して歸米しています去月沙港へ着いた船で多くの花嫁が來た中にユジン・ウオルス氏の妻として大石美代子さんが渡米しました。美代子さんは東京で電氣器具店に働いている時進駐軍のタリー中佐と知合いになつたのです。所が中佐は美代子さんが氣に入り夫人とも相談の上子供がないので美代子さんを養女に貰い受け同じく進駐して居つたユージン氏と結婚さしたのです。入港の日タリー中佐夫妻は新夫婦のために新らしい自動車を態々購入してお迎いに來て、「一時に娘と息子が出來ました」と大喜びでした。

EDITORIAL

Willie's dilemma

WILLIE LEFT a Relocation Camp in Arkansas to sign up with Uncle Sam. They made him a technical sergeant and sent him into the Pacific. He went ashore with the U.S. Marines at Tarawa and interrogated Japanese prisoners.

In Occupied Tokyo, his services as an interpreter were still in demand. The Japanese recognized him at once as a Nisei and called him by his given name, Wataru. By the time he earned his discharge, Willie decided he had seen enough of war.

Willie came back to Southern California and got his old job back on a tuna clipper. Willie was an expert fisherman. Even before the war, he had earned good money.

For the past three years Willie has been earning around $8,000 a year as a tuna fisherman. This is just a little better—but not much better—than the average for a California tuna fisherman.

Willie is married and has two growing children. He owns a home with a shrinking mortgage and he also has a share in the tuna boat on which he makes his living. The postwar world looked pretty good to Willie until this summer when the U.S. tuna market became glutted. Reasons: **Overproduction and competition from Japan and Peru.**

Willie's $8,000 American standard of living can't meet Japanese or Peruvian competition. Willie wants to be sympathetic. After all, he is of Japanese parentage himself; he's been around; he's seen Japan. He has enough of an understanding of world affairs to know that the United States wants to encourage trade with the free world. And Willie is still young enough and idealistic enough to think that Americans can share some of their bounty with less fortunate people.

But when the California Fish Canners Association took the lead to get Congress to pass a protective tariff on tuna imports, Willie said, "Amen, it's about time."

With a duty on tuna from Japan and Peru, Willie figured that his boat, which had been tied up idle, would be able to put out to sea again.

When the tuna industry of the West Coast staged a demonstration against the Japanese Peace Treaty Conference, Willie said to himself: 'The joke must be on me. I risk my neck fighting a war to get peace. The peace is here, and I find it loaded with a threat to my livelihood." So Willie joined the demonstration and worked as zealously as anybody to get Congress to pass the protective tariff. Congress didn't.

Willie had hoped there would be less tuna from Japan and Peru, and more of Willie's on grocers' shelves. Willie doesn't want to bar Japanese or Peruvian competition—he just doesn't want it to be so cheap and "unfair" that he would have to take a cut in his $8,000 a year income in order to meet it.

Congress almost fixed that for him. The House passed a tariff but it died in the Senate. Willie figures that a tariff would help maintain the American standard of living. Willie says he is still a crusader for peace.

Willie's dilemma is the dilemma of all Americans who know that U.S. interests are served by promoting world trade among the free nations. But if Japan could not sell her tuna to the U.S., could we forbid her to try elsewhere—even in the slave world? Let's ask Willie.

CHILDREN dressed in ceremonial robes, each carrying a lotus—the Buddhist symbol—are an important part of Buddhist dedication ceremonies. Children still are used as temple pages in Japan.

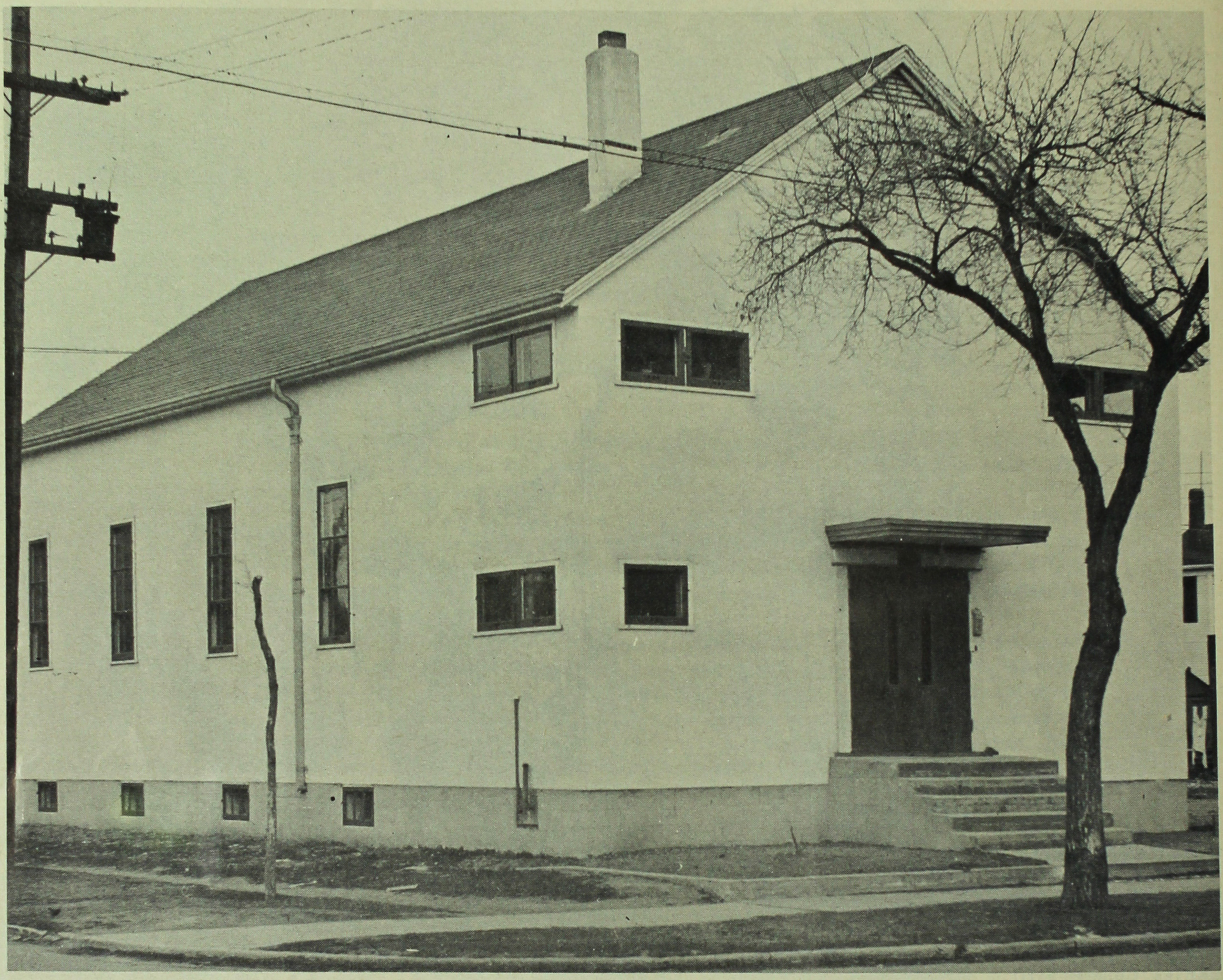
Winnipeg's Buddhists build church

By Yosh Tashiro

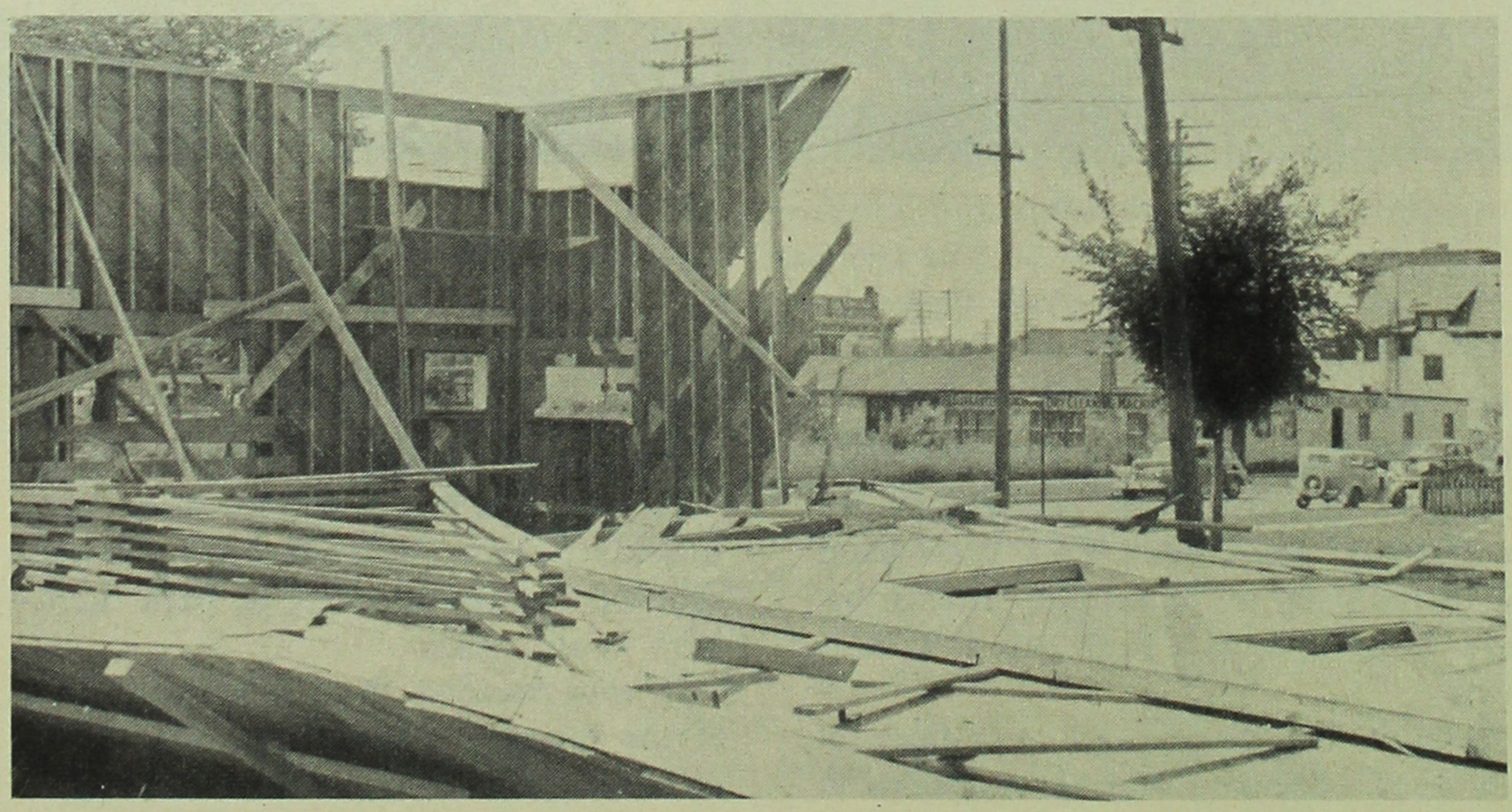
IT TOOK ALMOST a year and half, a lot of hard work, scrounging for money and heartbreak but a little band of Buddhists in Winnipeg, Manitoba, now have a church they can call their own.

About five years ago, members of the Jyodo Shinshu sect of Buddhists in the western Canadian province decided that the congregation should have a temple. Contracting labor to build the structure was out of the question, they quickly found. Costs were far too prohibitive for the amount of cash members could raise.

It was decided that volunteer labor of the members was the only alternative if they wanted a church. Diligent soliciting managed to raise enough funds to buy building materials. In



THE CHURCH that members of the Buddhist congregation built in Winnipeg, Canada, is a modest building as religious structures go but the 200-odd people who put in time and labor are proud of it. The building is 60 feet long, 30 feet wide and contains living quarters for the Rev. Ryokan Nishimura and his family. There is also a community kitchen and a movie projection room.

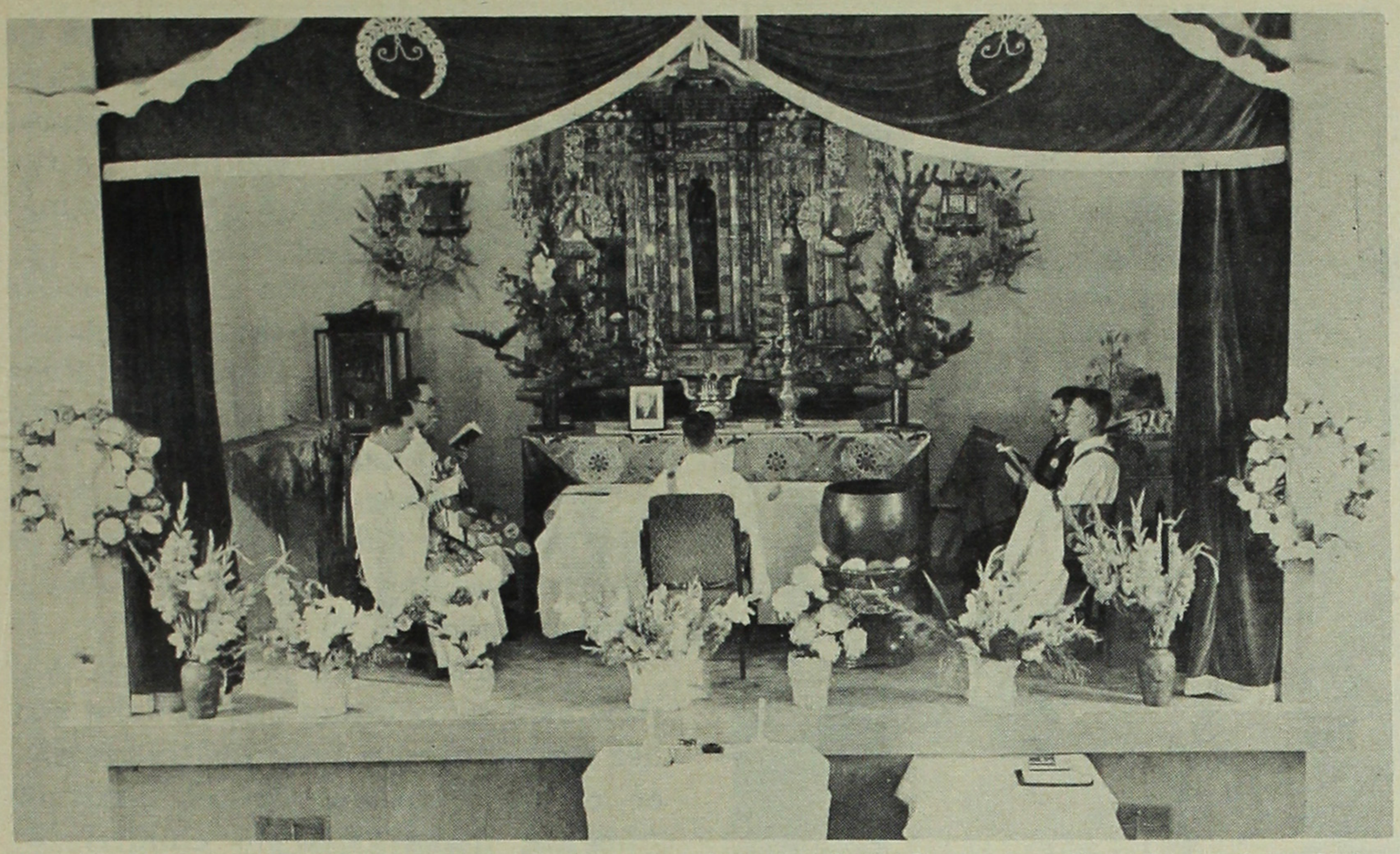


MONTHS OF HARD work was destroyed overnight when a tornado struck Winnipeg and ripped down the framework of what was to be Winnipeg's Buddhist church. Reconstruction started immediately and a year after that fateful day the church was dedicated.

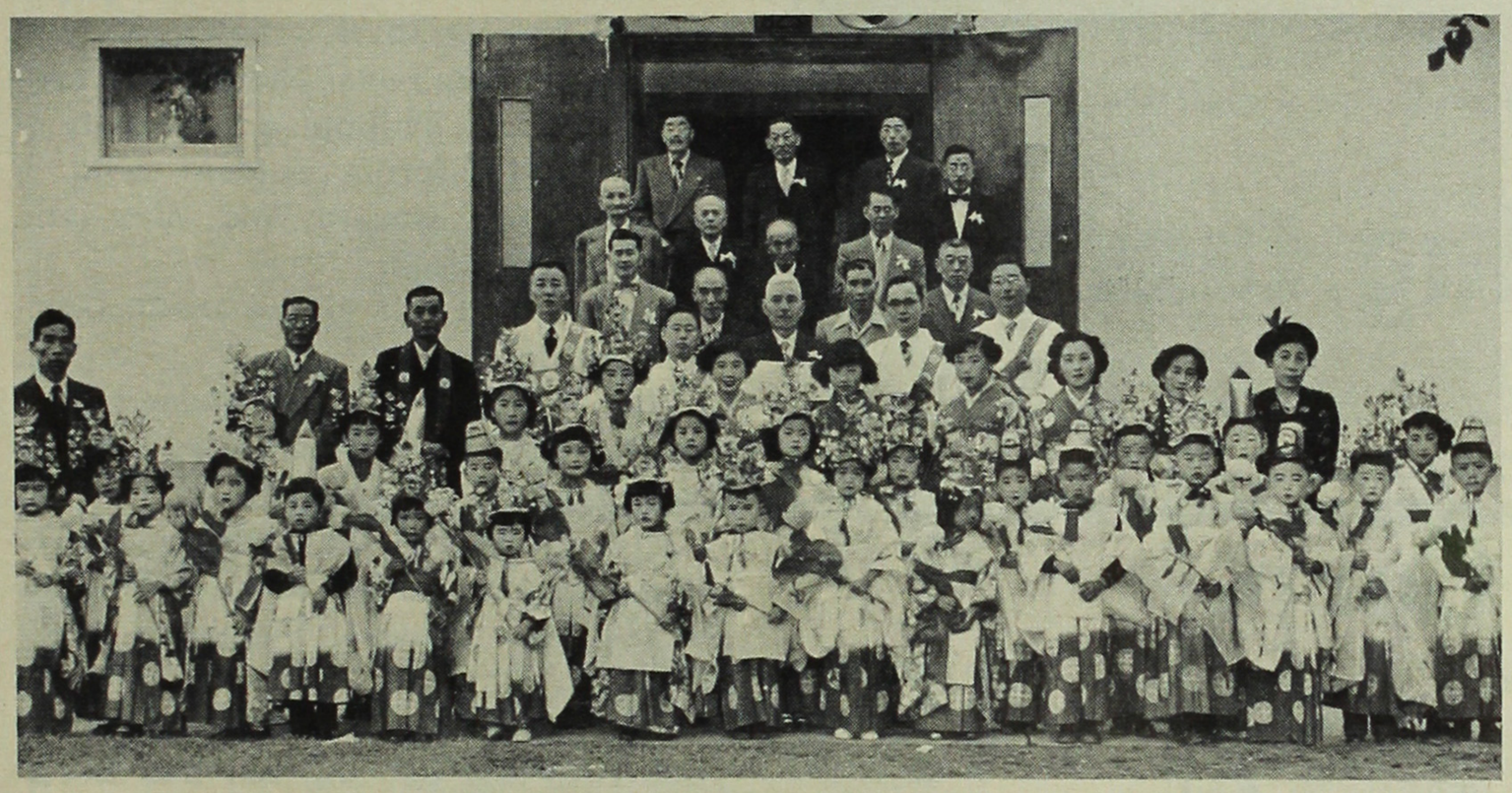
April, 1950 ground was broken and thereafter for months, any members who had spare time usually could be found sawing lumber, mixing cement, driving a nail or making the rounds buying materials at the cheapest possible price.

Little by little the church took form. By August all of the walls and part of the roof had been erected. The congregation felt certain that services would be held in the building by the end of the year.

They had not counted upon the whims of nature, however. On Aug. 8 a destructive tornado, the worst that ever hit Winnipeg, ripped into the building. The work of months lay in ruins. For a few days following the disaster it did not seem likely that the Buddhists of



BUDDHIST PRIESTS from throughout eastern and midwestern Canada gathered for the opening services and dedication ceremonies in the new church.



PRIESTS AND MEMBERS of the executive board of the church and colorfully dressed children who participated in the dedication ceremonies pose for the photographer.

Winnipeg ever would have a place of worship.

But within a month the congregation was on the job again. New materials had to be purchased. When the building fund reserve of $14,000 proved insufficient, young and old in the congregation pitched in to help top sugar beets and contributed the wages to the building of their church.

By December all exterior construction had been completed and work on the interior began as cold weather set in. By the following February the altar had been installed and finally in August, a year after the disastrous tornado, the job was finished.

It was recently dedicated and the congregation now has a place of worship as well as a place of recreation.

信仰の力ほど恐ろしいものはありません去る九月落成式を擧げました加奈陀マニトバ州ウニペック佛教會では五年前新會堂を建立し様と計畫し、着々敬虔な信徒により浄財が集まり、昨年四月起工式を行つて建築に着手し工事は信徒の勤勞と努力で堺と屋根が美事に出來上つた所へ豫期しない颱風の爲め一瞬にして滅茶滅茶に破壊されて了いました

併し聖堂を建て様というウニペックの同胞の熱意は之位の事で辟易するもではありません其の翌日から再び激しい勞働に從事して得たお金は建築費に寄附し一万四千弗となり遂に立派な聖堂は滿一年にして峻工し去る九月一日西村良寛開教使外關係者一同により盛大な落成式を擧行多數の稚兒行列が行われ佛恩の偉大さを天下に示したのであります

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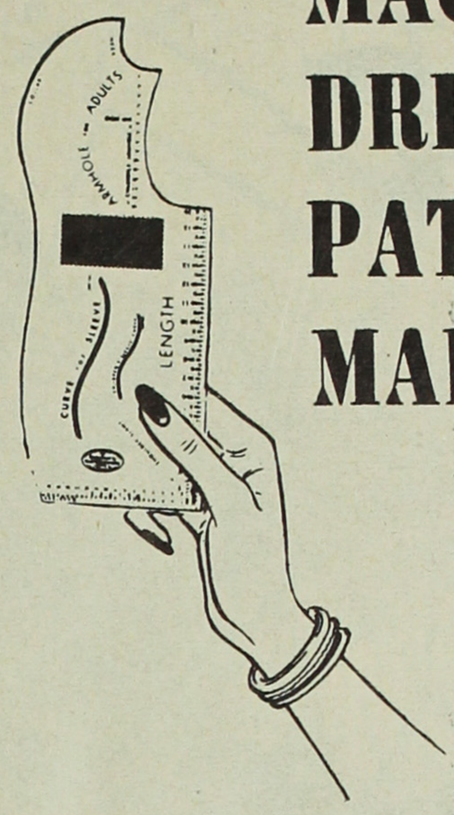

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YUKI SATO of Los Angeles teaches fundamentals of *odori* to young girls.

Young dancing teacher

YUKI SATO is a young girl with an attractive smile who is mighty happy to see that the Japanese cultural arts are undergoing something of a revival in West Coast Japanese communities—particularly Los Angeles.

She had been worried that the *odoris* and the playing of the Japanese classical instruments were becoming things of the past in the lives of the Japanese in the United States.

"It would have been a shame," she said, "but now public interest seems to have revived and, what's more, to have been extended."

She explained the last part of that statement by pointing out that she and her mother, who is a professional teacher of the Japanese dance, teach 50 students, many of them children of Los Angeles Niseis.

What is more, Miss Sato has pupils whose interest in this field does not stem from their racial background. One of them is Don Philippi, a University of Southern California student who is studying the *samisen* and *biwa* and learning *nagauta*.

Philippi had this to say about Japanese music:

"It is much simpler than western music, but because it is simpler, it has a sort of quiet, subdued charm."

Miss Sato, who was born in Portland, Ore., moved to Los Angeles with her mother, Kineya Yayeharu, after the war.

She had always studied Japanese dramatics and dancing but had never considered teaching it as a career until she and her mother went to Los Angeles. It took five years but they now are recognized by Los Angeles Japanese as a topflight mother-daughter instruction team in the art of the Japanese dance.

Photos by Jack Iwata

MISS SATO strikes the proper pose for playing on the Japanese drum.

○上圖
可愛らしい舞踊を教える佐藤雪子嬢とそのお弟子さん達。

○右圖
羅府杵屋彌惠春師匠の令嬢佐藤雪子嬢が皷のお稽古。

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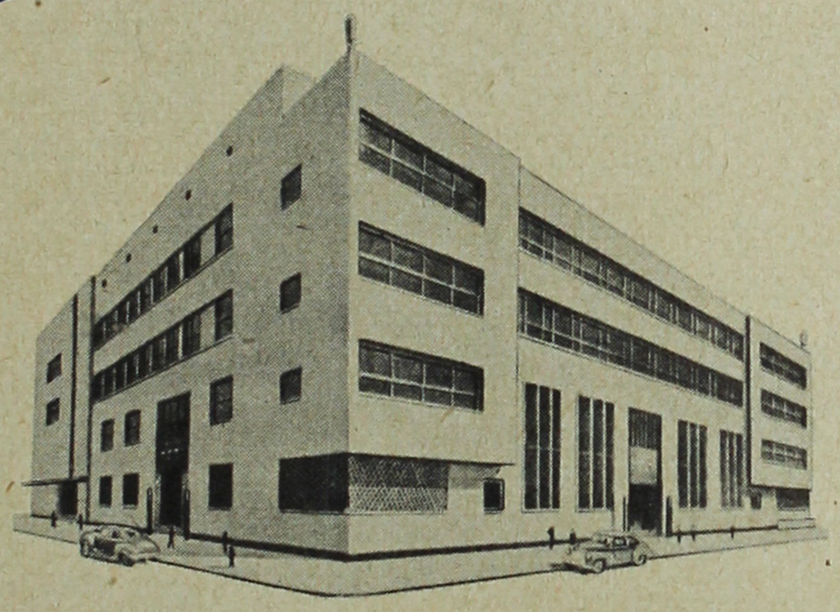

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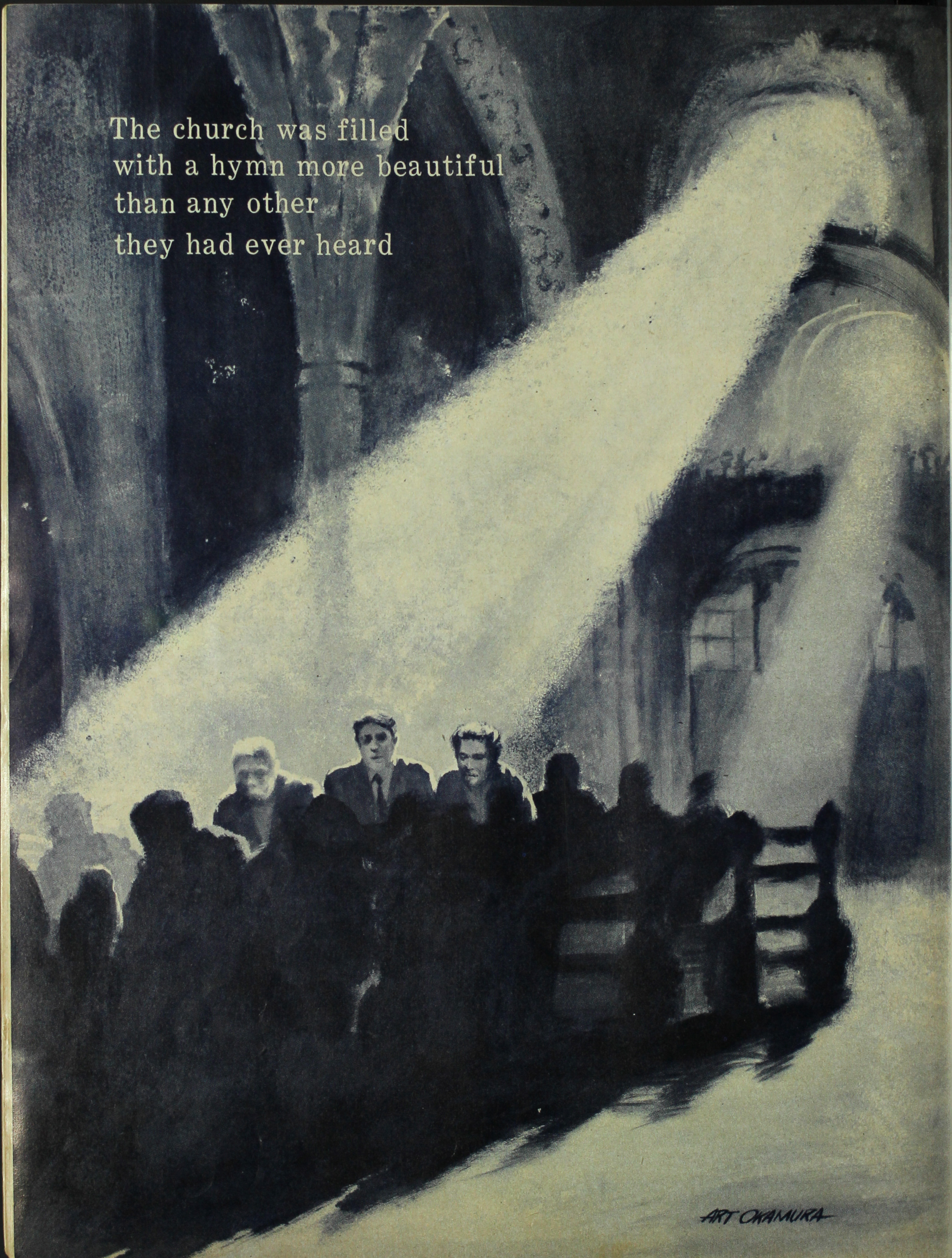
The church was filled
with a hymn more beautiful
than any other
they had ever heard
ART OKAMURA

Silver dollars

By Sachi Wada

IT WAS A WARM, September afternoon of two decades ago. The kind of day when a man is glad to have a home to return to. The sort of day when one has time to stop and count his unknown bounties. A day when a golden leaf will gently flutter from its resting place on the gaunt limb of a tall tree and slowly waft its way to its resting place on the soft, moist dirt. A leaf once green and young and tender; a leaf now old and golden . . . and more beautiful in its last hour than ever before.

It was on a day like this that a man bent over his infant son and tenderly counted the babe's toes and fingers—tiny fingers which curled around his big, hardened, rough ones. And the smooth, soft face smiled up at him. a smile of utter wantlessness; uncharred by irony or greed or lust. The big man smiled down with a heart which knows not twice the same singing joy.

And each Friday, come pay day, the man and his wife carefully put aside one silver dollar for the tiny heir. Some Fridays the dollar was not missed. But there were other Fridays when there was no work and the shadows of the depression loomed ominously. Or there were Fridays when the size of the shopping bag was not quite full. There was the missed movie, the forgotten fishing trip, the extra can of tobacco—but not one Friday passed when the silver dollar was forgotten.

And on some cold winter evenings, as the boy slept, the man and his wife would bring out the worn bank book and eagerly count the hoarded treasure—the money that could have bought that much needed gas furnace, or the washing machine or clothes like other folks owned.

Sometimes they would watch others and listen to them as they talked of the things they had acquired. Perhaps they sometimes felt a twinge of wistfulness . . . but neither said anything. They only waited and watched over their only son—watched him pass from the days of mud-pie production and bruised knees . . . to the days when there was a change in his voice . . . watched him as he came home worn from play. They hovered over him as they watched him stow away enormous quantities of meat and vegetables and together, the old man and his wife went to the large high school auditorium to watch him graduate. The man's hair had begun to gray and his wife was not as brisk and quick as she used to be. Their clothes, perhaps, were a bit shabby, but they were clean and mended neatly. They had felt an inner urge as they watched their son put on his first real serge suit, a suit better than they had ever owned.

As the orchestra played "Pomp and Circumstance," they felt a slight catch in their throats, and in their hearts a tight, warm feeling of gladness. And together they looked down upon the procession of students until they saw him. And he, being young and peculiarly rich, smiled back at them. It was a smile of pride, mixed with an expressionless gratitude.

Yes, how quickly the fingers of time fly, marking little nicks in the walls of one's memory. It was Christmas again. a white bright Christmas, the kind that one dreamed about and remembered for long years afterwards. The chimes of the churches were resounding the old familiar hymns. They were majestically and yet so human. There was a feeling of gladness and of good will among all men.

And the old man and his wife sat in their small living room, carefuly placing bright baubles on the limbs of the small pine. There were gifts, each painstakingly wrapped. Then, as it neared midnight, they brought a tall red candle to the window and lit it with unspoken ceremony.

The wife turned to the old man and said, "Perhaps he will return before the candle has melted away."

"Yes," answered the old man in a voice full of gentle compassion. "And if we are not here to see him, he will know that we have been expecting him, and that in our hearts and in our home, he is ever welcome."

For the child they had borne and coddled and made into a man was missing in some far-flung Asiatic battle ground, perhaps shivering and cold and hurt and miserable. Or had the good God, who sent His only begotten Son to earth on this anniversary, saved him; let him breathe once more; let him return to the castles and dreams that the old couple had eagerly and selflessly hoarded for him.

It was early that Christmas morning when the old man and his wife came down to the living room. And they saw him sleeping in his wrinkled uniform, his young, strong face nestled in the crook of his arm. And the woman bent down and tenderly stroked his hair. . .

The lad shook himself awake, and sleepily said, "Merry Christmas, Mom and Dad. Surprise. Even if I'd been away

About the author

Sachi Wada is a recent bride who hasn't let her housewife duties constrain her writing career. She is the author of the short story in this month's issue of SCENE. Born in Los Angeles she got started on the Gila relocation center newspaper and has written for the Pacific Citizen. Last June she became the wife of Ernest Seko of Salt Lake City.

for a hundred, maybe a thousand years, I could still find my home. That red candle guided me all the way home . . ."

They led their son into the warm kitchen and he sat down at the long table between the two of them. As they feasted their hungry eyes upon him, the old couple smiled into each other's eyes. And then, with suppressed excitement, they reached under the table and brought out the large heavy sack filled with the hoarded dollars—silver dollars—and the young man's eyes filled with tears as they related the ceremony of every Friday's silver dollars.

He ran his slim, long fingers over the pile of money and it was as if through his finger tips he could fully comprehend the love and depth of the two who had waited for him. But he could think of no gift which could justify that which was given him. No monument would ever be tall enough or great enough to acknowledge or retain a gift given so freely; no devotion could ever repay the long, hard years it had taken.

And so the years passed and the couple could work no longer. They were content to sit on their small porch and let the seasons filter through them. The warm sun of summer; the winds of autumn and the gentle breezes of spring —and yes, the soft snows of winter as well as all the other nameless seasons in between, known only to man.

Christmas, too, came again. Together, with their son they went to the great cathedral in the city. As they knelt in prayer, the church was filled with a hymn more beautiful than any other they had ever heard. It was still, although the church was filled with hundreds who had come to offer their Christmas thanksgivings. It was as if the tapering candles, themselves, had stopped to flicker. It was that still. The great hymn rose to its magnificent climax and in it there was every emotion known to man. The tears and the laughter, collective and yet individual. And there was pride and courage and a certain humility which paid tribute to things greater than oneself, like an old man and his wife. There was hope and love; honor and devotion and in its greatness, there was space for the biggest and the smallest of beings.

The robed priest came forward at its conclusion. With tears in his voice, he said, "You have just heard a son's tribute to his mother and father."

As they walked home with the stars shining down upon them, the man and his wife remembered another Christmas night. They remembered the night when he had returned to them and the morning after when he had sat at the table between them, fingering the silver dollars—fingering but not seeing, for he had returned without sight.

本月號本社募集短篇小說はユタ州ソートレーキの和田さち子さんの作品「銀貨」です。梗概は老夫婦はたつた一人の息子の爲めに生れ落ちると其の時から毎週銀貨一弗宛を丹念に貯蓄しました。雖て子供は成長して兵士となり出征したが遂に行方不明となつて以來毎年降誕祭が來る毎に老夫婦は子供を偲んで赤い蠟燭をつけて息子の歸る日を待つていた所、翌朝圖らずも息子が歸つて來たので驚喜した老夫婦は今迄貯えた銀貨を全部息子に與えた感激した息子は親子三人連れで教會に行き感謝の讃美歌を歌つたが息子は何と盲目になつて居たのでした

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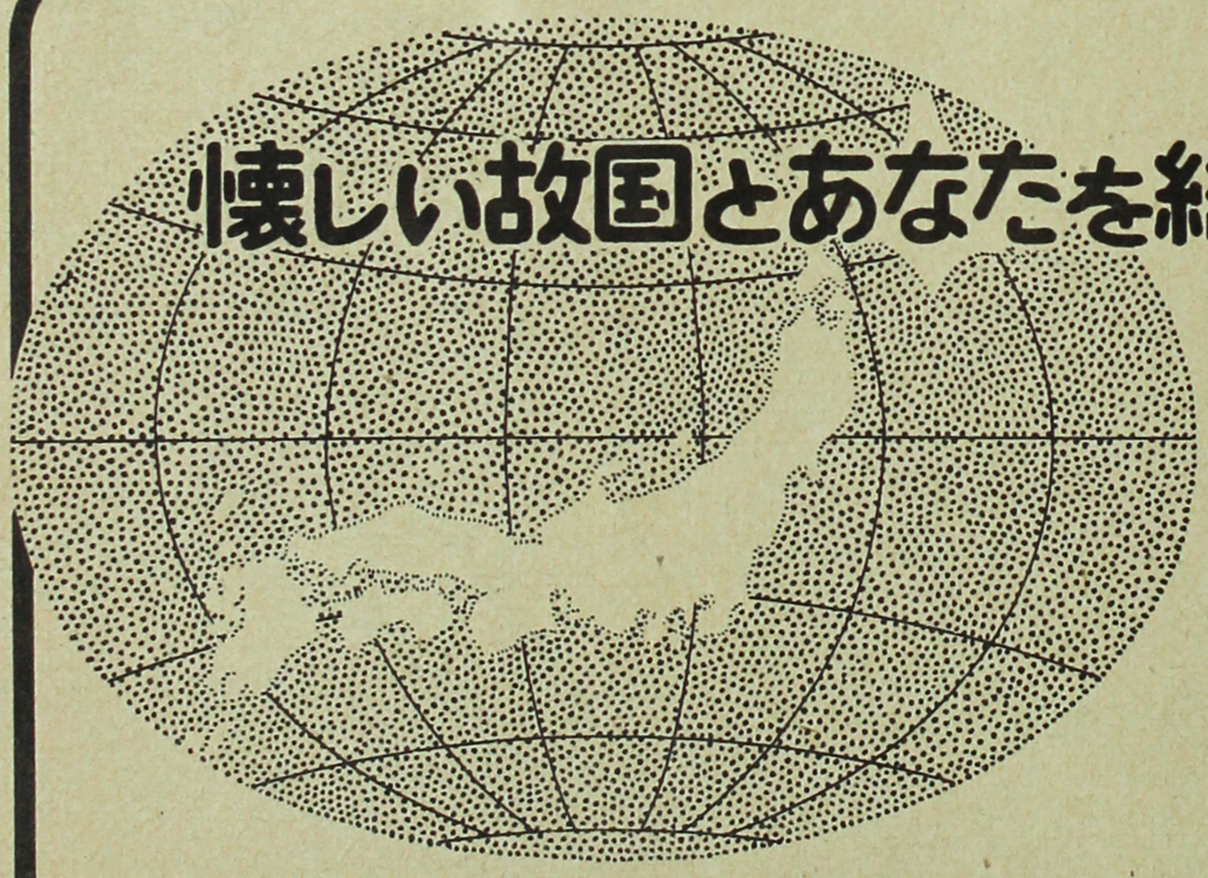

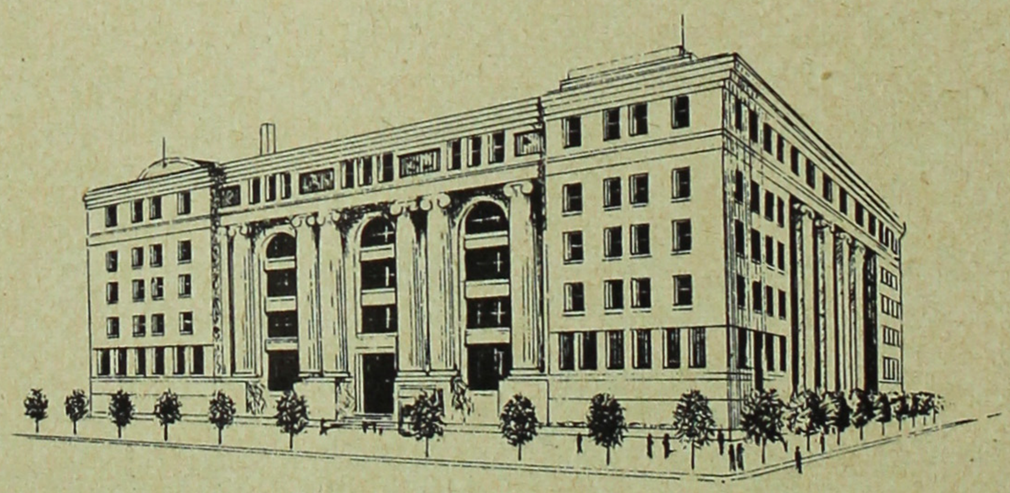

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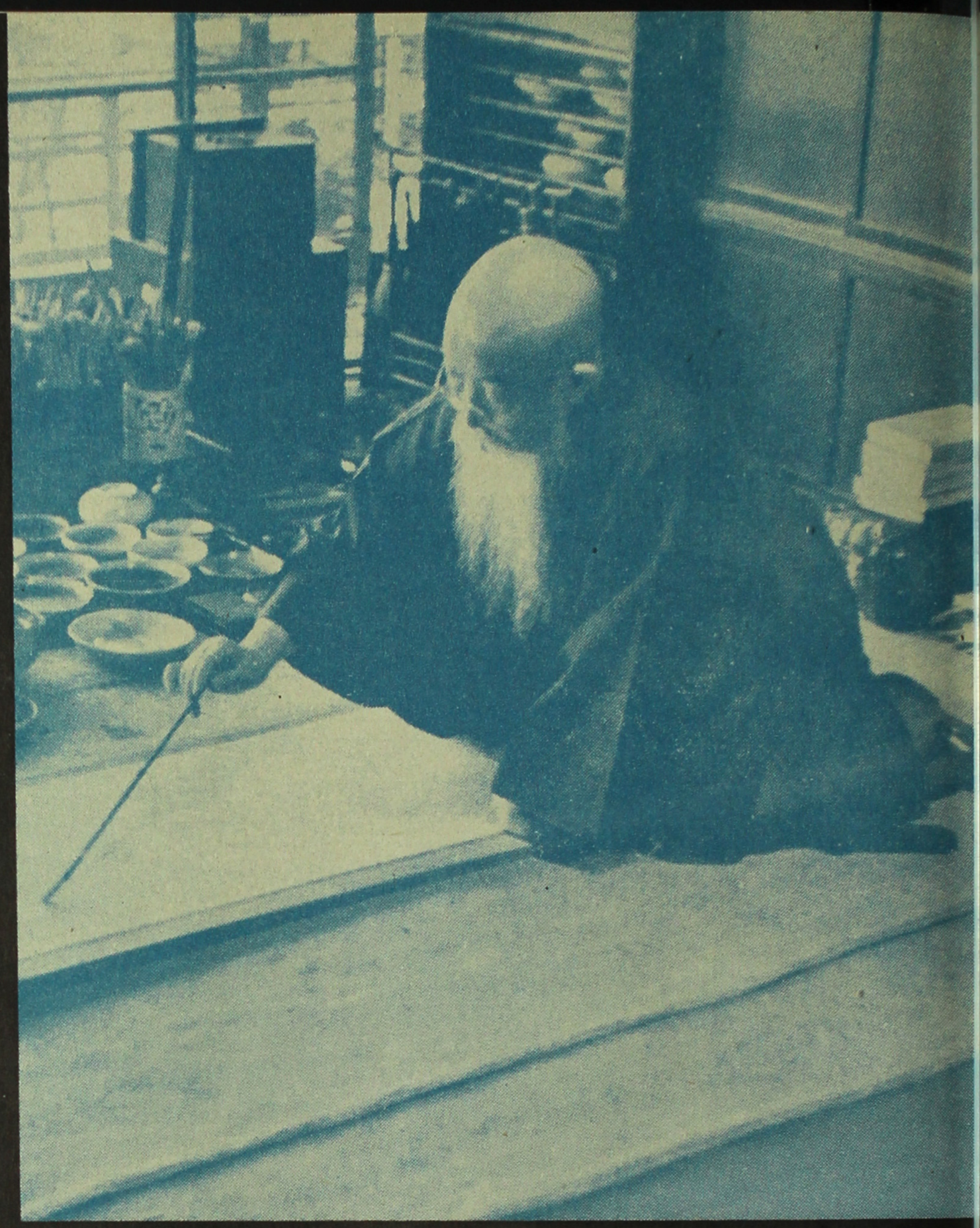
japanese influence on 19th century western art

by gloria lozano

"In a picture, every separate part will be visible and will take up that position, principle or secondary, which suits it best. Everything which has no utility in the picture is for that reason harmful. A work of art must be harmonious in its entirety: every superfluous detail will occupy, in the mind of the spectator, the place of some other detail which is essential."—HENRI MATISSE, 1909



japanese

influence on 19th century western art

THIS TYPE of Japanese print, which sold for a few cents about a century ago in Japan, was used as wrapping paper for the ceramics and porcelain which Japan sent to the West as her first exports after Japan was opened up by Perry.

IT HAS BEEN only since about 1860, a few years after Perry opened Japan to the West, that the Japanese visual arts became known to the rest of the world. And it was only after Japan signed a trade treaty agreeing to export her merchandise that Japanese art—ceramics and curios at first—began to be available to the West.

It is, however, the remarkable effect that Japanese art had upon French aesthetes of that period, and not the curiosity value of her exports, which gave the whole accident significance. So impressive was the impact of Japanese art upon the European mind that it is not difficult today to trace its permeations in every department of modern western visual expression.

The European reception of the new and exciting art forms was a renaissance—a birth of new, visual precepts in western art deriving principally from oriental — and specifically Japanese—origins.

Japanese cultural sources are principally Chinese, nevertheless, Japan has impregnated those sources with her own cultural precepts and has produced an art form which is distinctly Japanese in essential character, in the nature of her genius for decorative refinement and in the subtle intellectualization of expression.

The European reception of Japanese art was all the more remarkable when it is remembered that there was, at the time, no genuine appreciation of oriental culture. A few porcelain pieces and idiosyncracies of costume brought delighted comment, but for the most part the European mentality of this time regarded things oriental as mainly curiosities.

What was it that a century ago could have justified such an enormous and sudden response to Japanese art as a form completely unrelated philosophically to any traditional western mode?

When Perry set out for Japan in the early 1850's Theophile Gautier and Leconte de Lisle, French poets, already had founded the famous "art for art's sake" movement, a demand that poetry be purged of all sentimental, emotional, didactic and utilitarian aims.

It sought pure art and beauty for the sake of its aesthetic effectiveness alone. It aimed—through its passive, objective, precise and meticulous methods—for an ideal of purity and perfection. The movement sought relief from the overworked sentimentality of romanticism. Broadly speaking, this movement was a negation of content and a search for form. In short, it was the beginning of a tendency in modern art to abandon the literal.

It was against this background that the intellectuals of Europe discovered the novelty of Japanese prints. To the literati of the day, especially to Edmond de Goncourt and his brother, Jules, the novelists and painters, to Gautier and the poet, Baudelaire, the Japanese print was a striking actualization of their aesthetic quest.

It was almost as if by accident that Europeans "discovered" Japanese art. It happened this way: Ornaments, curios and China ware were Japan's only articles of export immediately after she agreed to trade with the West. Those items were sent abroad wrapped in newspapers of the time. Wood block cuts were common illustrations in them. Also used as wrappings were the common *Ukiyoe* (people's art) prints which at that time were sold almost as cheaply as newspapers.

In 1856 Felix Bracquement, a French painter and etcher, discovered a "print of queer design wrapped around some imported, oriental china." It was a print by Hokusai, a contemporary just dead a few years. Other prints soon were uncovered in the same manner and by 1862 Japanese art had found its place in Europe.

At the London Exhibition of that year European painters generally began to notice Japanese art. Also that year in Paris a shop was opened for the sale of oriental objets d 'art and painters such as Edouard Manet, Charles Whistler, Fantin-Latour and others soon made it a gathering place. It was the first known center for the distribution of Japanese art. Philippe Burty was one of the first Frenchmen to make a collection of Japanese art and a portion of it was exhibited at the Paris Exhibition of 1867. By 1870 Japanese paintings and wood block prints had found such an appreciation that Whistler, Rosetti and other painters gathered together a priceless collection of screens, paintings, prints and porcelain ware.

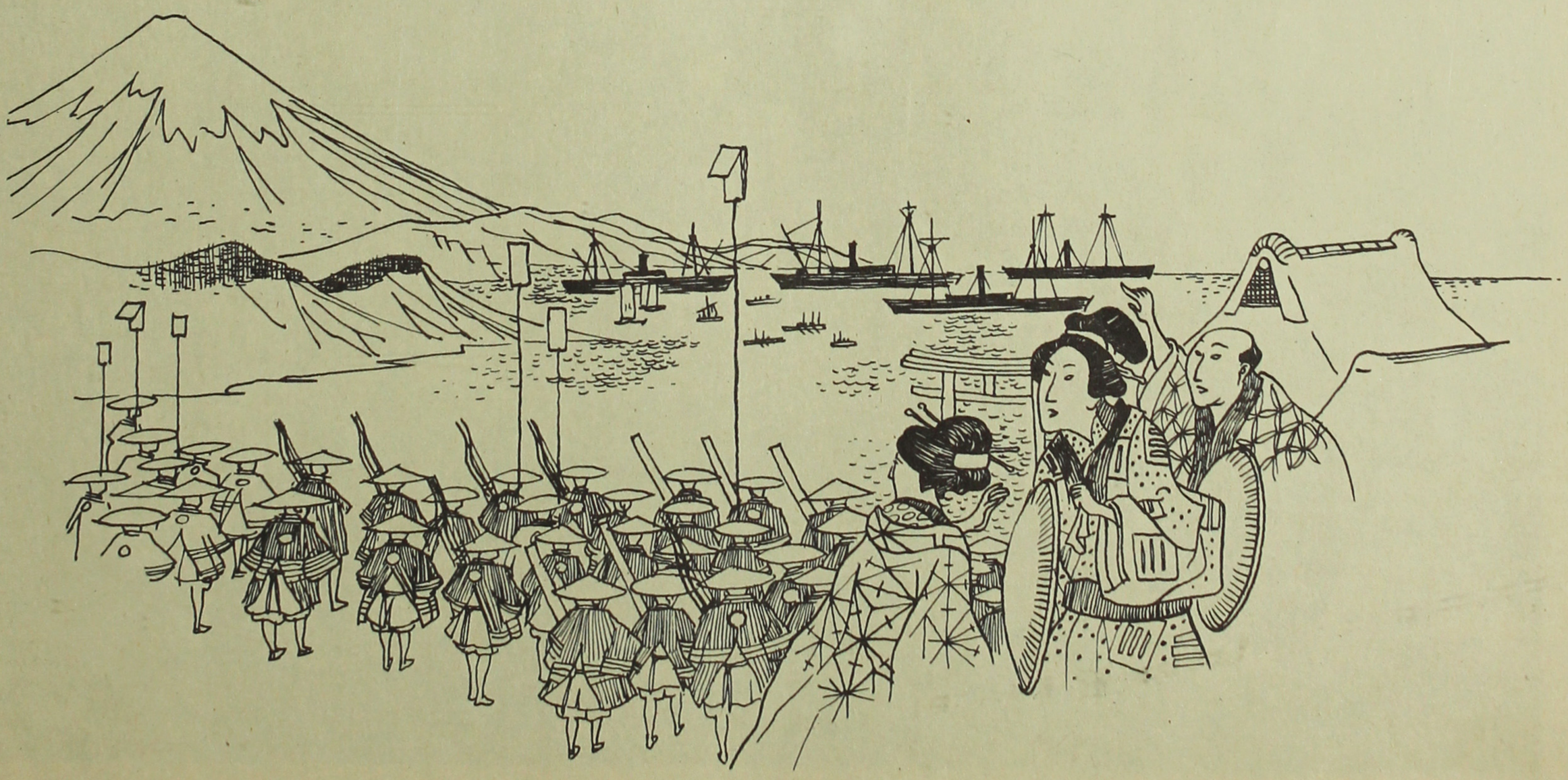
Whistler was so impressed by the plastic perfection of the paintings and prints that he considered them a realizatior of himself and consciously began to emulate Japanese ideals.

It is noticeable in his work, examples of which accompany this article.

From the painter's viewpoint Japanese art was characterized by "the flatness of composition" . . . little modelling of figures with a depth suggested rather than emphasized. Space was made a living part of the design to an extent unknown in the western world. The disregard of shadows, concentration of attention upon single figures or landscape bits, with suppression of environmental and incidental detail were other characteristics. They were the peak of fastidiousness in their "deliberate selection of line. shape and color made beyond question with the purpose of giving pure, aesthetic satisfaction."

For Baudelaire they were the realization of that ultimate refinement and aristocratic perfection in art for which he strived. Similarly, Gautier found an exact parallel in Japanese art with his Emaux et Camees. Here was art for the sake of art, unbothered by natural necessity, unconcerned with the literal aspect of nature. This is what Japanese art meant to the literati of the day. It played no small part in the intellectual genesis of modern art.

Also by 1870, almost every possible avenue of realistic interpretation had been investigated by artists and in subject matter and technique naturalism had come to its inevitable



IMPRESSIONISM attempted to paint with pure colors on canvas instead of applying premixed colors. This technique differed from foregoing practices in that the eye blended the pure pigments, the theory being that this resulted in a brighter, richer canvas.

impasse. The only thing remaining to be considered was the scientific approximation of the phenomena of nature, particularly the effect of light and color.

Impressionism was, abstractly speaking, a hangover from naturalism except that it strove to depict the immediate sense impression of the artist apart from any element of inference or study of detail. It was no true deviation from the style of the traditional painter whose preoccupation was mainly with what the eye saw.

Impressionism was the acme of naturalism but, nevertheless, was fundamentally different from any European traditional mode in painting.

Although Japanese influences were credited partly for attempts to get back to an ultra-primitiveness of vision, in the classical impressionism of Claude Monet and Camille Pissarro at least there is no immediate evidence of Japanese influence. There is, however, evidence of Japanistic tone in the work of Edgar Degas, Toulouse-Lautrec and Manet.

From Japanese prints Degas, according to Clive Bell, "acquired that surprising method of composition, that habit of looking at the motif from an odd angle—from right above or below, for instance; and Japanese is that frankness of vision which accepts oddities as a matter of course which

"LA GRANDE JATTE," Seurat's pointillistic masterpiece, was the high point of impressionistic technique. It utilized Japanese notions of space and form as well as the scientific notion of color.

allows one to make the muzzle of a bassoon or an opera hat, jutting up in front of the proscenium, the foreground of a picture."

The nature of Degas' flattened compositions, particularly in the ballet paintings, and his architectonic sense for pattern arrangement, demonstrate his considerable familiarity with the Japanese print.

In Toulouse-Lautrec, there are certain deviations which mark him apart from the Impressionists. With Lautrec there is a decided technique which reveals his sensitive grasp of the intrinsic Japanese genius for shaping sensory impressions into unified, organic wholes.

Manet is another who, although he made no significant contribution to Impressionism, is mentioned here because he reproduces in his work evidence of his interest in Japanese art. His portrait of Zola shows his preoccupation with the organization of the plane and the decorative inclusion of the Japanese curios. The influence of Japanese art upon Degas. Lautrec and Manet helped establish precepts entirely unorthodox in standard and decidedly modern in potential.

However, Impressionism, too, came to its ultimate impasse. A return to naturalism was unthinkable. The only "system" immediately available was that expressed in Japanese paintings and prints.

Georges Seurat and Paul Signac restated the aims of the painter. To Seurat, structure was the prime interest—the structure of the picture as a whole. Impressionism's effort to preserve the most primitive moment of vision, and only that, was abandoned. Space, and the interplay of space intervals, were the keystones of Seurat's conception.

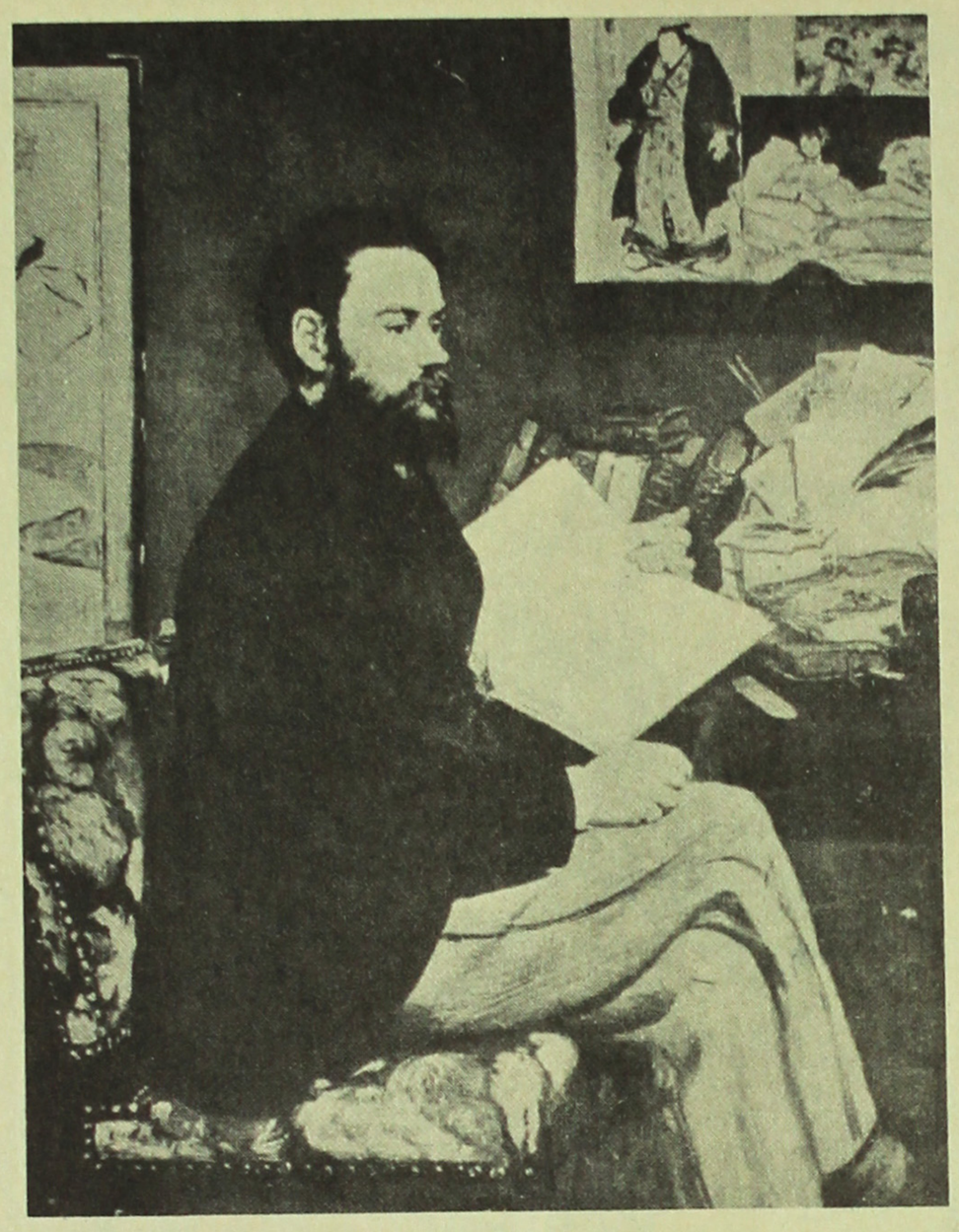
So began post-Impressionism, from which was to derive the systems of 20th century art.

What, for example, were the aims, the techniques of Japanese art that so impressed these 19th century Frenchmen?

First, in aim, Japanese art worked toward fulfillment of the "Six Canons of Painting" laid down by the Chinese Hsieh Ho, in the 5th century. They were (1) life-motion engendered by spiritual harmony; (2) use of the brush in rendering bone structure; (3) delineation of forms in conformity with the objects; (4) application of colors appropriate to the kinds; (5) spacing based on proper planning and (6) copying of classic pictures, thereby preserving tradition.

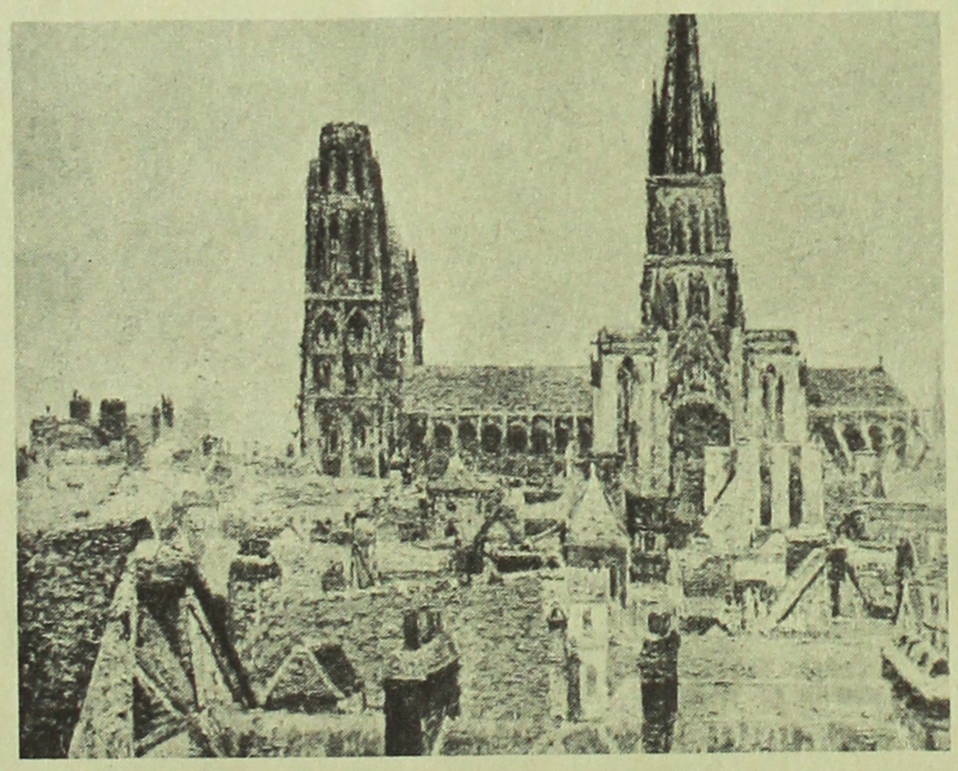
"It is to be noted," Ho wrote, "that spiritual expression in art is the prime requisite of the canons. If the painter is noble-minded the spiritual expression is abundant, otherwise mere dexterity in brush manipulation is but the skill

TORII KIYONOBU, who founded his own style of painting (the Torii school) lived from 1664 to 1729. His lines were characterized by power, his subjects were not ephemeral and the women in his paintings were more terrestrial and sensuous in form and color than Harunobu's, for instance.

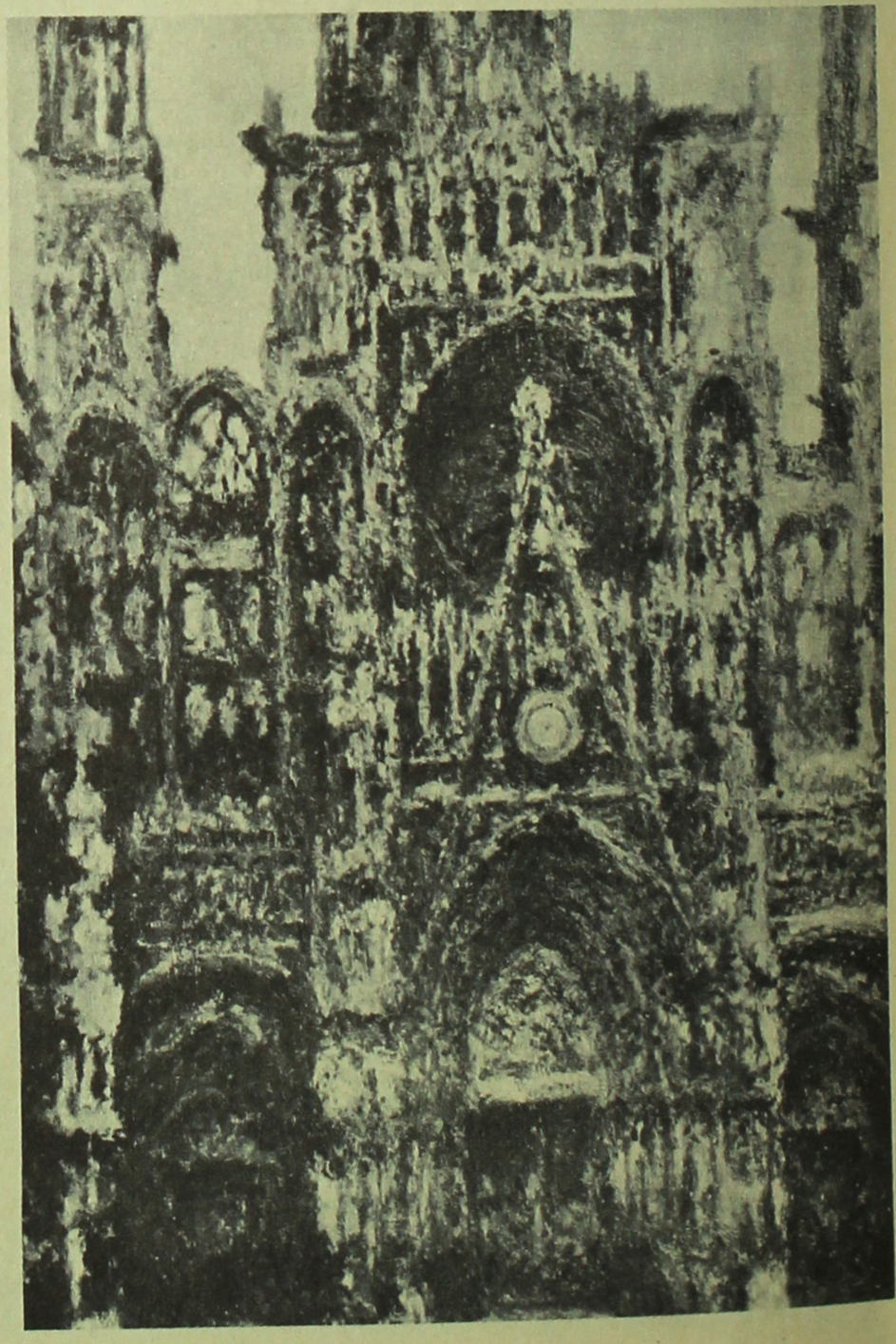


MANET'S PORTRAIT of Emile Zola shows his preoccupation with the organization of the plane and his decorative inclusion of the Japanese curios. The influence of Japanese art upon men such as Manet, Lautrec and Degas established precepts entirely unorthodox in precept and decidedly modern in potential.

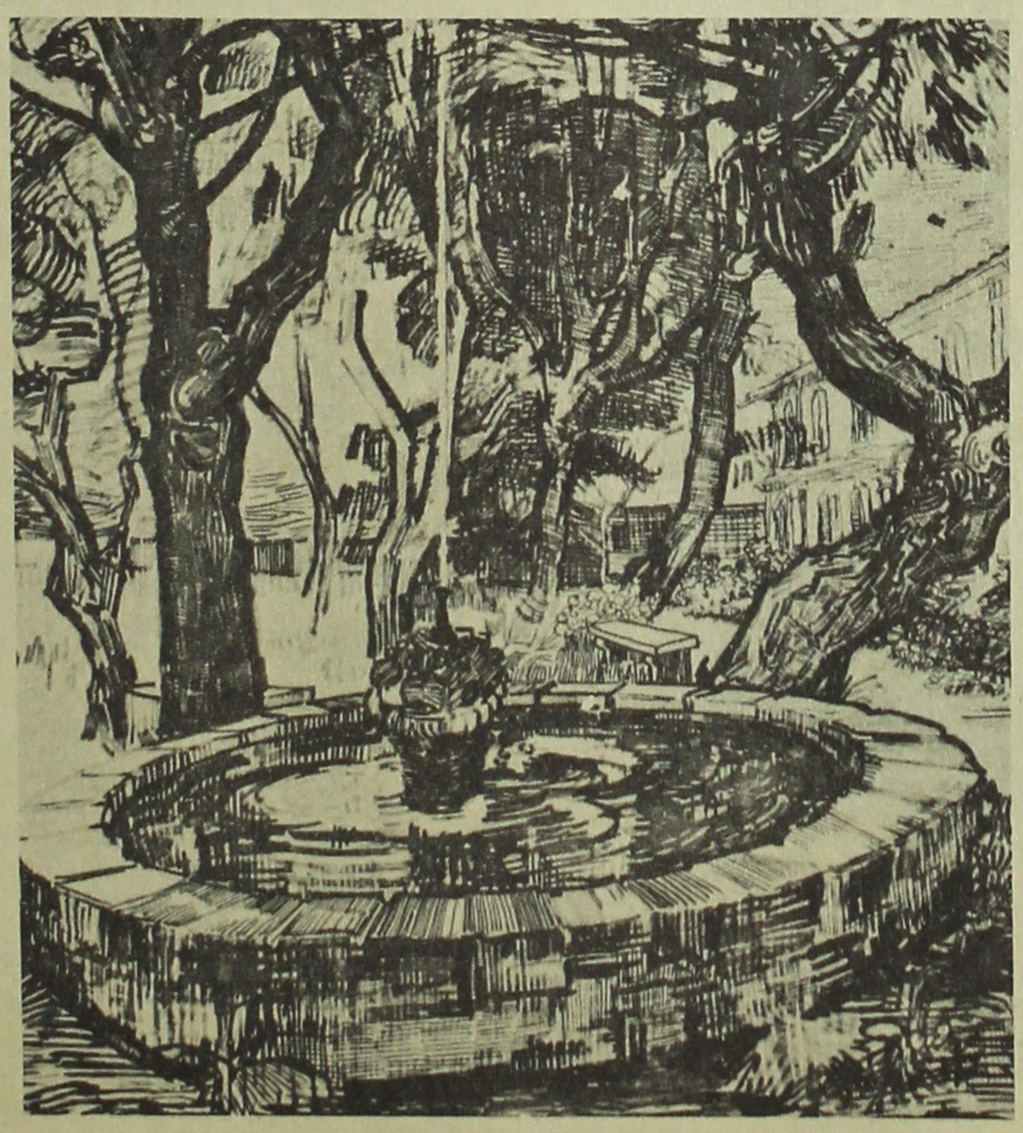
CLAUDE MONET, the most consistent representative of Impressionism, gave the technique its name. In 1874, he offered for exhibit a canvas which was rejected by the gallery. He had titled it "An Impression." He and sympathizers held their own exhibition and Impressionism was born. Monet's eye was perhaps the best of his century. It was keen, curious, intelligent and educated to the discipline of the disintegration of colors into an incredible number of nuances. He opened a new road to landscape painting by application of scientific principles deduced from the laws of light. His work, a verification of the optical discoveries made by Helmholtz and Chevreul, forms the basis of the Impressionist movement with all its chromatic demonstrations of light and color. Light is the real subject of Monet's pictures. He has treated one and the same site in a series of pictures painted from nature at all hours of the day. The most famous of this series are the hayricks, poplars and cathedrals, of which the painting of Rouen Cathedral is one of 17 studies.



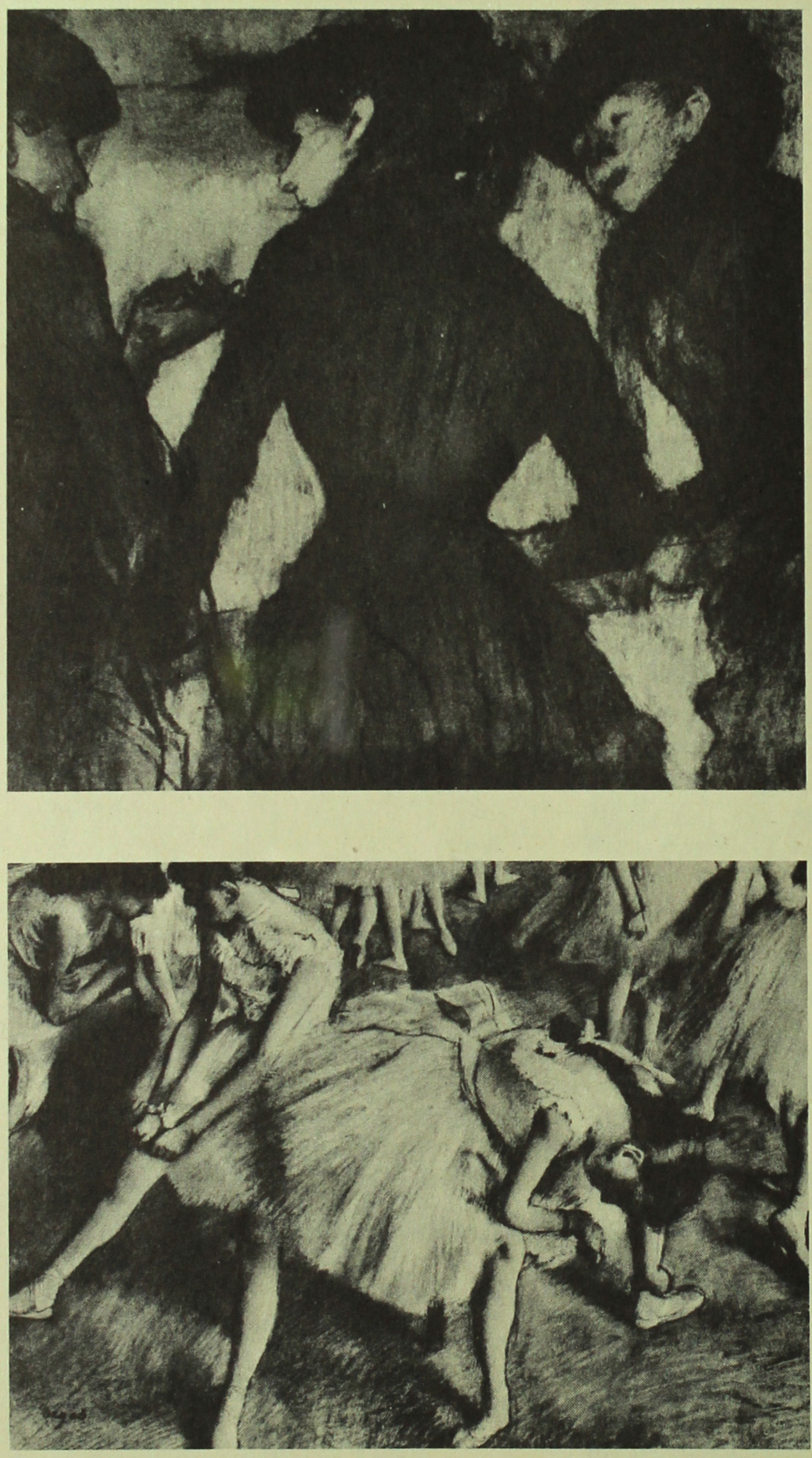
PISSARRO, whose "Rouen Sunset" is shown here, was a pioneer who pursued the impressionistic experiment to its ultimate consequences—the full realization of light and air in his paintings.

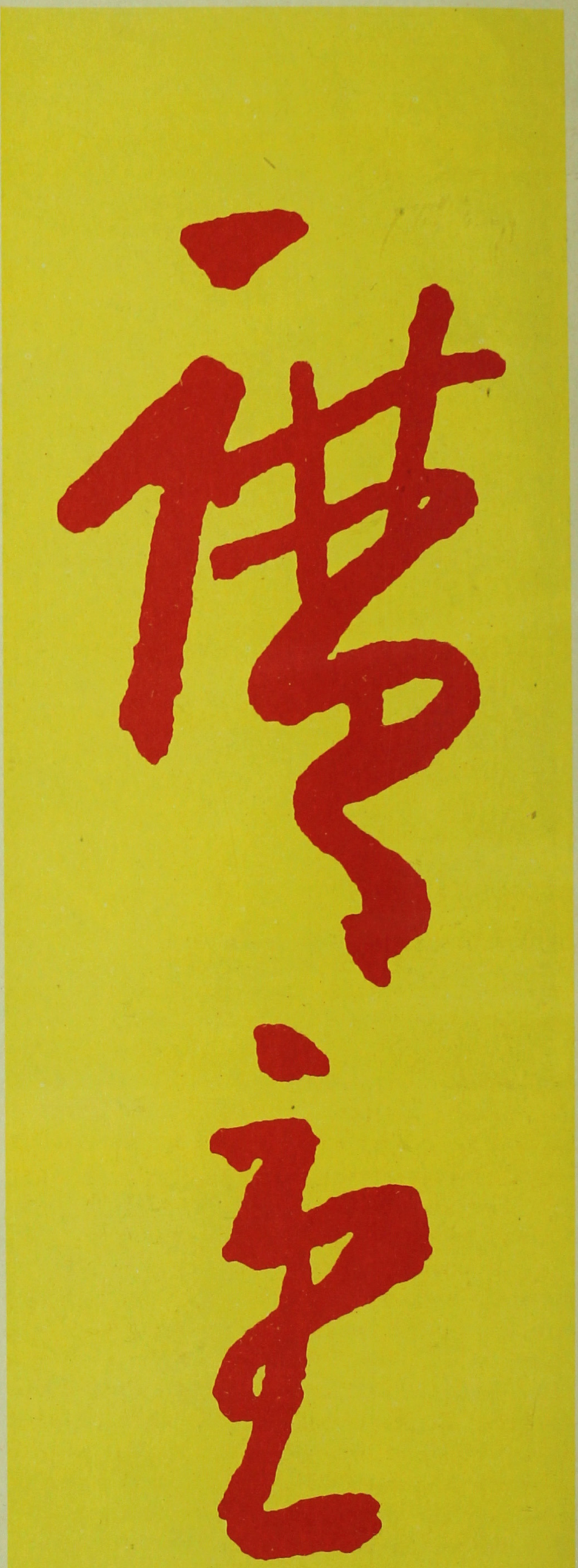


VAN GOGH'S TECHNIQUE derives classically from Impressionism although he was a post-Impressionist. In his work are the most remarkable examples of Japanese brush technique in all modern art. It is apparent when his work is compared with the painting done in the Japanese *koppo* style. Note the details of the trees in the lower painting. His painting of Father Tanguy (left) shows his preoccupation with Japanese painting.



"THREE WOMEN Chatting at the Racetrack" and "Dancers in the Foyer" by Degas illustrate the values of movement, space and composition. These factors, under the domination of line, became the formula which determined the essential character of his art. He exhibited a great reverance for the Japanese artists Utamaro and Hokusai from whom he learned the importance of distributing subject matter according to mass.





Hiroshige's signature

HIROSHIGE WAS one of the artists whose work exerted great influence upon the Impressionists. This print is of Lake Biwa.

of an artisan."

In Japanese art there is not the interest in literal depiction that has dominated the art of the West since the 13th century. Oriental art depicts the spirit rather than the semblance of an object or a scene; it is not a faithful reproduction of life but a faithful capturing of life's essence.

To the Japanese, art is the fulfillment of life, the process whereby man projects symbolically his relationship with the world; it is some thing beyond nature. not a depiction of nature.

To a Japanese or Chinese painter a cluttered picture is wearisome. Empty space, on the other hand, permits the viewer freedom of imagination and space, to an oriental, is considered the most difficult thing to work with. The art of China, and still more of Japan, approaches that perceptual purity of vision more nearly than that of any other civilized people.

Van Gogh and Cezanne never fully integrated the essence of Japanese art sense. Van Gogh, for instance, modified his post-Impressionism and his idealization of Japanese painting with his curious temperament, and Cezanne never departed from realism.

Van Gogh did not struggle after that so-called "inherent form" of Seurat and Cezanne. In sentiment he derives from Millet whom he emulated avowedly. He described types of landscapes which bear close resemblance to Millet paintings. But in technique he derives classically from Impressionism in a way that Cezanne does not, nor even Seurat, whose pointillist system is Impressionistic. But he is more than Impressionistic in this level; in his work are the most remarkable examples of the Japanese brush technique in all modern art. He had learned a little of the technique at the Goupils Gallery in Paris.

In some way he must have sensed that there was a link between the Impressionism of Degas and that of the Japanese brush stroke. That he found in Japanese technique something new and wonderful is apparent when his work is compared with a "painting" done in the Japanese *koppo* style, a brush method whose foremost exponent was Sesshu.

The details of the trees in a *koppo* and Van Gogh's linear characteristics of his works reflect his immediate borrowings from Japanese art.

In Van Gogh, more than any other post-Impressionist, is most dramatically illustrated that "ultra primitive directness of vision" deriving principally from Japanese influence.

"If one studies Japanese art," he once said, "one sees how a wise, philosophic and intelligent man can spend his time studying a single blade of grass. Is it not a true religion that is taught us by the Japanese, who live in nature as if they themselves were flowers?"

GAUGUIN WAS the most radical of the Impressionists. He rejected his middle class existence, forsook his family and friends and created for his personal use his own reality. The trees in his paintings are purple, the roads are green, the prairies pink. To him, as to the Japanese artist, the essence of art was not to imitate the colors and forms of nature but rather to build form for its own satisfaction, to invent color harmonies in a new rhythm and create a plastic world more authentic than if he had been content to copy.

Van Gogh's earlier work in Holland from 1884 to 1887, and his impressionistic paintings of the period from 1886-1887 are of little importance compared with his production of 30 months following his discovery of Japanese art. As much as the splendor of the color it was the diversity, the life and the precision of the Japanese brush strokes which filled him with enthusiasm.

However, Van Gogh, as well as Cezanne, though struggling against the limitations of Impressionism and striving for achievement akin to Seurat's, never really understood the implications of the Japanese ideal. Their paintings, for all of the technical borrowing from the Japanese, still were expressed through naturalistic methods. Neither Van Gogh nor Seurat realized a complete emancipation.

It remained for Paul Gauguin to really understand the essence of Japanese painting, and to begin to search after true two dimensional organization in his work. On these pages are given examples of the two dimensional austerity of his canvas, the linear character and simple, flat color patterns. Compared to the gnarled *impasto* (the thick application of pigment to canvas) of Van Gogh, that indecisive "form-formlessness" of Cezanne, the impressionistic tyranny in Seurat's pointillism, Gauguin's work shows a real emancipation from naturalism. His paintings evince a real mastery of the two dimensional ideal, the principal essence of the plastic system of the Orient.

Gauguin, by reasons of his psychology, does not struggle after expression through the traditional definition of Impressionism. Hence he is closer to the influence of Japanese art. In Gauguin, the compulsion to seek out primitive forms is highly marked, forcing him to lean heavily on his borrowings from Japanese painting.

Taking the art of post-Impressionism as a whole, Cezanne, Van Gogh, Seurat and Gauguin tend to form two groups: Cezanne and Seurat in their analytic considerations, and in their search for an inherent geometry of form; and Gauguin and Van Gogh in their lyrical character and in their heavy borrowings from Japanese art. It is principally from these two groups that the work of 20th century artists derives. They separately form the origins of two distinct systems in 20th century art—the analytical systems of Picasso and Braque, Mondrian and Van Doesburg, and the expressionistic systems of Matisse and the Fauves and their offshoots.

Post-Impressionism brought to 20th century art the results of its experimentation with form and its search after freedom from naturalism. It represented a period of transition from which the genesis of 20th century research derives. But more important, it began to manipulate the many latent qualities in Japanese art and by working for an integration of the principles of Japanese art, came close to a real comprehension of its significance.

But the saga of the influence of Japanese art does not end there. It goes on into 20th century schools (its influence being perpetuated by Matisse) causing to be born a whole vogue of interest in other than western art forms, particularly those of a primitive nature. The most notable of these was Negro art which constituted the principal source of influence in Picasso's early work. Certainly Picasso, if not immediately indebted to Japanese art, owes a debt to the 19th century Japanese interest and aesthetic considerations which preceded him, and which made possible the interest in all primitive forms which later developed.

Had it not been for the intellectual genius of the 19th century, Negro art would have remained in its former repute

HENRI MATISSE, the contemporary French painter, like Gauguin recognized the essential virtues of line, form and color and developed a remarkable orientalistic technique based on broad, simple masses and highly sophisticated treatment of line. This can be seen in his crayon drawing of Princess H.

CHARLES WHISTLER was one of the first to take a direct interest in Japanese painting. He was so impressed by the plastic perfection of the paintings and prints that he considered them a realization of himself and consciously began to emulate Japanese ideals.

THE SIMPLE MASSES and quality of line which always have been characteristic of Japanese art are shown best in the painting of Kanzan, a Taoist deity, by Kao, a 15th century priest-painter. Note the similarity between Kao's technique and the crayon drawing by Matisse.

THE DECORATIVE (and distorted because it is not an attempt to be realistic) "Decorative Painting" by Matisse demonstrates the kinship of his technique with the Japanese notion of emphasis on decorative design rather than realistic delineation.

Shunsen's signature

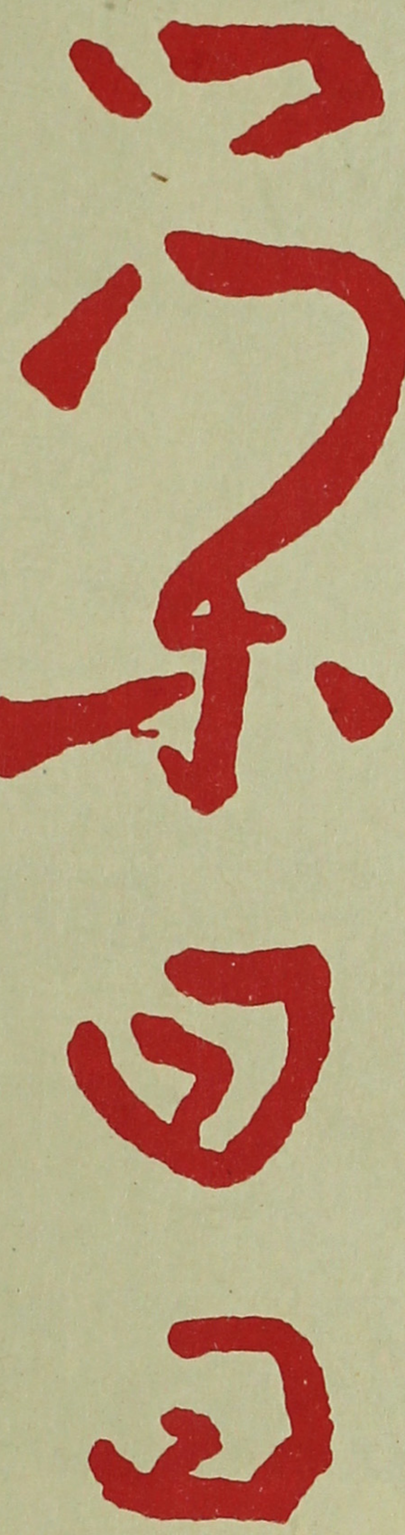
of primitive vulgarity, and similarly all primitive art. Cercertainly also, Picasso and all artists who derived from his research could have never realized even a beginning of their work were it not for the influence of Japanese art upon the 19th century western culture which struggled so vehemently against the tyranny of naturalism.

It remained for 20th century artists to fully comprehend the Japanese ideal: the virtue of planar, or two dimensional, purity in exploitation of form and the virtue of beauty through pure formal design and aesthetic perfection in control of line, shape and color as an ultimate art possibility in itself without any need for reproductive considerations.

Credit for the plastic ideals of the 20th century goes to the 19th century mentality which discovered and perpetuated the influence of Japanese art, and to painters such as

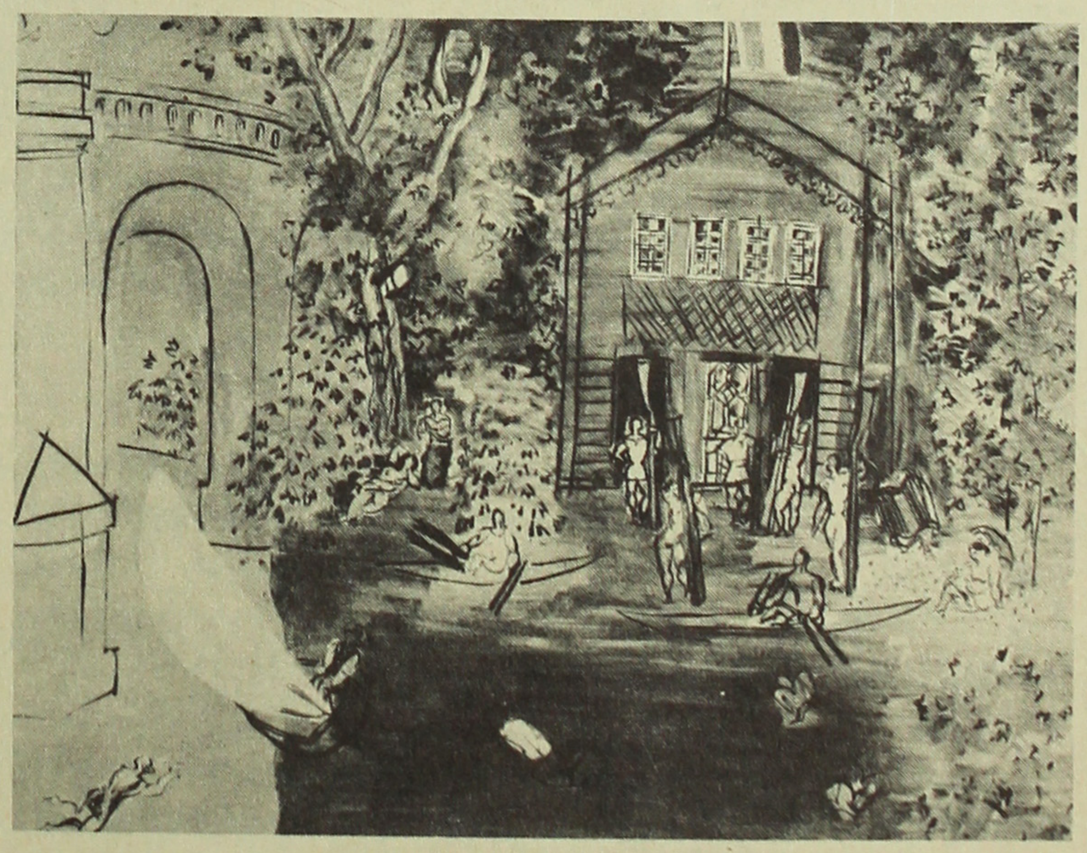
SHUNSEN KATSUKAWA was born in 1802. Most Japanese painters at that time preferred painting landscapes rather than beautiful women. Famous painters of this period were Hokusai and Hiroshige. Shunsen, a pupil of Shunso Katsukawa, was one of the last artists to draw beautiful women.

YEISHO was a book illustrator, one of the Japanese artists whose style of painting influenced the Impressionists.



Yeisho's signature

CEZANNE held that all painting could be reduced to the three basic components of form—the cube, the sphere and the cone, a concept inherent in all Japanese painting.



RAOUL DUFY, like Henri Matisse, shows in his "Nogent-sur-Marne" the similar qualities of simple, broad massing and emphasis on composition with line.

SPIRITUALLY, Lautrec had nothing to do with the Impressionists. His work owes to the Japanese those spirited compositional values which have nothing to do with the western classical ideals of balance, rhythm and surface. The painter Sharaku is credited with influencing Lautrec to redesign his "Au Molin Rouge" for a more oriental perspective. Lautrec collected Japanese *kakemonos* and prints.

"TORSO OF WOMAN IN RED" by Pablo Picasso is an example of his work which owes a debt to the 19th century western interest in Japanese art. He and all of the other abstractionists could never have realized even a beginning of their work were it not for the influence of Japanese art upon a 19th century western culture which struggled so vehemently against the tyranny of naturalism.

Matisse who carries deep into 20th century western thought a completely conscious and deliberate idealization of Japanese tenets in painting.

In 1909 Matisse wrote:

"Expression for me is not to be found in the passion which blazes from a face or is made evident by some violent gesture. It is in the whole disposition of my picture —the place occupied by the figures, the empty space around them, the proportions—everything plays its part. Composition is the art of arranging, in a decorative manner, the various elements at the painter's disposal for the expression of his feelings. In a picture, every separate part will be visible and will take up that position, principle or secondary, which suits it best. Everything which has no utility in the picture is for that reason harmful. A work of art must be harmonious in its entirety; every superfluous detail will occupy, in the mind of the spectator, the place of some other detail which is essential."

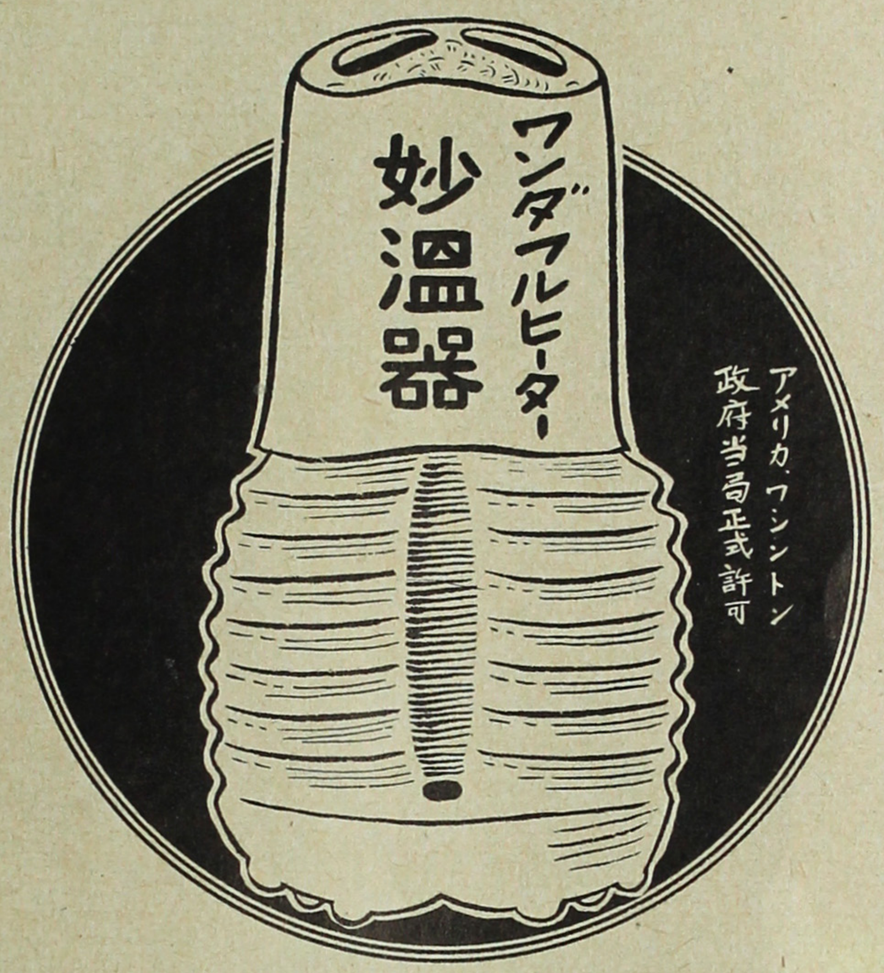
Evaluate this against the six canons of 5th century China which constitute the basis of Japanese as well as Chinese art. It is almost a paraphrase of them. Matisse actually revived these standards. How thoroughly oriental is Matisse's art in its lack of perspective, planar purity, and essentially decorative tone is evident in his paintings. And Matisse derives directly from Gauguin whose art, in the fashion of Matisse, clearly emulates the Japanese ideal.

Finally, it is principally because of Gauguin and Matisse that a direct permeation of the Japanese aesthetic standard becomes available to the whole course of 20th century artistic expression. In short, there is little in 20th century art which does not derive, if not in likeness at least in concept, from the 19th century influences of Japanese art.

MYO-ONKI

WONDERFUL HEATER

家庭の至宝



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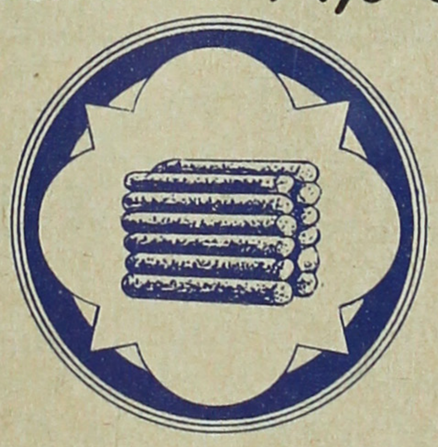

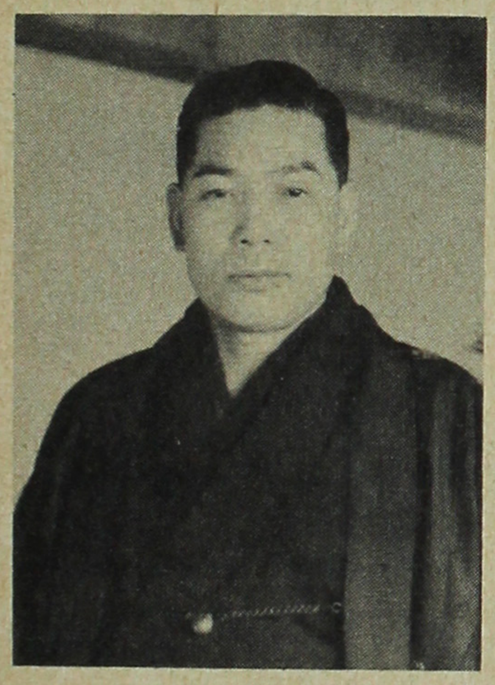

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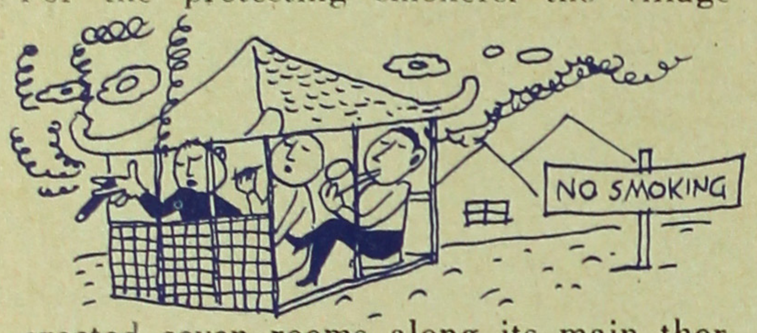
JAPONICA

STITCH IN TIME

The townspeople of Iride, a village of 3,200 which hasn't had a fire in 30 years, are so proud of that fact that they have taken stern measures to maintain their record. Authorities recently passed an ordinance banning smoking on the streets. For the protesting smokers, the village

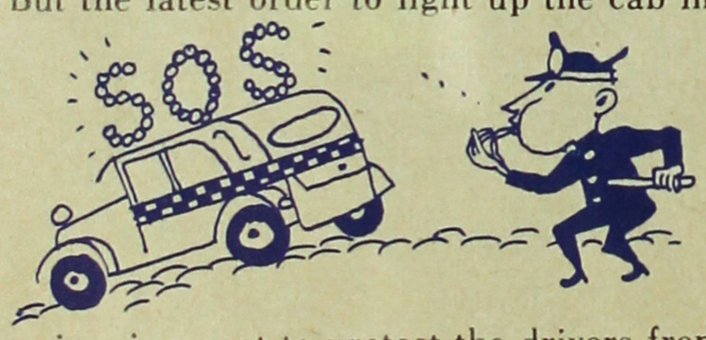


erected seven rooms along its main thoroughfare where, presumably, smokers may congregate and puff away safely to their heart's content.

ILLUMINATING MOVE

Taxicabs on Tokyo streets again have been ordered to keep their interiors lighted up at night.

There was a time before the war when a law made it mandatory for cabs to keep their interiors lighted up at night. That was to discourage smooching—"to protect the public morals," the prewar edict read. But the latest order to light up the cab in-



teriors is meant to protect the drivers from robbers who apparently specialize in holding up cabbies. So far this year there have been 56 cab robberies by passengers who victimize the drivers after being driven to an isolated spot. Drivers also have been ordered to install SOS lights atop their vehicles which they can flash on if held up. Wire netting between the driver and the rear compartment also was suggested as a way to foil robbery.

DRIVERS TAKE PLEDGE

Accidents resulting from driving while drunk became such a serious problem that one public transportation company in Tokyo decided to do something about it. As a result, its employes made a formal, public pledge not to duck out for a quick one during working hours. An employe, acting in behalf of the others, shattered a symbolic jug of rice wine on an altar at an open-air religious ceremony as the workers made their vow. Japanese Minister of Transportation Takeshi Yamazaki gave the pledge his official blessing. The employes who took the pledge were motormen and bus and truck drivers of the Tobu Electric Co., public carriers of suburban Tokyo.

Photo by George Waki

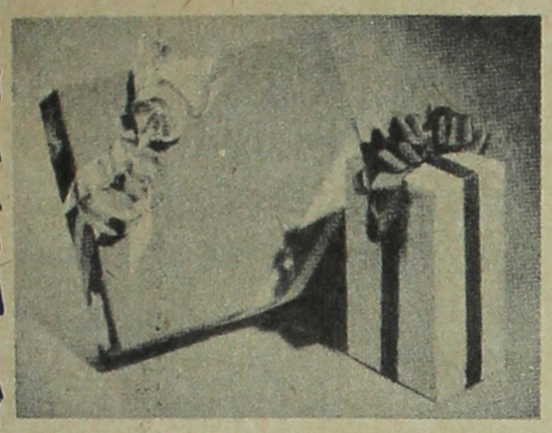
Chick sexor wins California tournament

MIN YOSHIZAKI, 37-year-old chick sexor who has been playing golf only four years, is the Nisei golf champ of California. In October Yoshizaki stroked his way to an easy victory (10 strokes better than that of second place winner) in the first annual California Nisei golf tournament which drew 61 of California's top-ranking Nisei golfers.

Competing on the difficult, windswept Pebble Beach course (par 72), the lanky member of Los Angeles' Top Notch club carded a 162 gross and 156 net. Yoshizaki, a 3-handicap man, probably is the lowest handicap Nisei golfer in the country.

The winners in the first all-California tournament are (l. to r.) Linc Tokunaga, San Jose, 3rd place low gross (89-84—173); Min Yoshizaki, first place low gross; Frank Yoshioka, San Jose, 2nd place low gross (83-89—172). Kneeling—Eddie Yoshioka, San Jose, first place low net (94-83 (24 handicap)—153; Tom Mine, Watsonville, 3rd place low net (88-90 (24)—154); Joe Kishi, Los Angeles, 1st place low net (91-86 (24)—153).

Yoshizaki, who took up the sport in 1947, was the 1950 and 1951 champion of the Nisei Week golf tournament. In 1949, he took second. He was also 1950 champion of a tournament in St. Cloud, Minn., where he lived for nine years. He hits a consistent 70-75—except at Pebble Beach where he carded 81-81.



CHRISTMAS
RIBBON MAGIC

FORMAL BOW

Formal Bow is simple to make, but requires care. Lay ribbon flat against middle, third and little fingers, use forefinger and thumb to hold loops in place. Gradually decrease size of loops, ending with short ones. Tie firmly at center, pinching tight, with knot under largest loops. Bow is effective just as tied (see above cut, small box), but for most formal effect (see cut, larger box) insert thumb and forefinger into largest loop first, square off end farthest from center and press it flat against package. Repeat for all loops.

4-LOOP BOW

This bow may be made with single or double ribbon, but is more effective with two different colors as shown. Holding ribbon by edges, form four equal length loops. Cut with ends longer than loops. Twist at center so that both ends are at same side of loops. Tie separate piece of ribbon tight around twisted center, with double knot on under side. Turn loops inside out. When two colors are used equally in bow, as shown here, both colors should be used for box-tie.

Wrapping hints

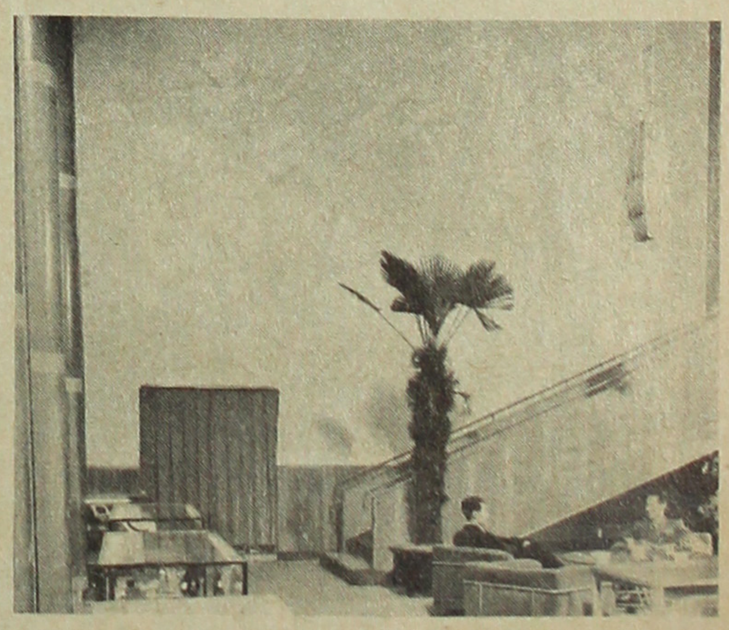
- Select paper design to suit size and type of gift, so that whole package, inside and out, is a perfect unit.
- Suit bows to size of package, to paper design, to type of gift. Use the Ribbonette and the colors which accent paper design. For dark backgrounds, use lightest color in design for box-tie and bows, with accents of darker colors. Dark bow will make package heavy-looking. Bows using several colors may be more effective than one color, depending on paper design.
- The only rules are: Wrap paper snugly, without bulges—no elegant bow can save a sloppily wrapped package. Tie box-tie firmly. Tie loops with tight knot. Bow will look limp, lose its shape, if loops slip in knot.

COMFORTS OF HOME

PROUD claim of Nagoya's Hotel Maruei (pronounced Mar-oo-aye) is that visiting Americans find all the comforts of home within its plush interior. In a bustling industrial and port city of a million people, the Maruei looks out from its eight-story steel and concrete building to announce:

"This is the only Western-style hotel in Nagoya City." In the past five years, thousands of visitors from abroad have come to know of the up-to-date appointments and service of the Maruei hostelry.

The street-level floor of the building is occupied by the Maruei Department Store and a motion picture theater, the Picadilly. The building also houses the Nagoya offices of Pan American Airways, the Japan Travel Bureau, the Kintetsu and Meitetsu Lines. Located only five minutes from the Nagoya railroad station, the Maruei is in the heart of the business and amusement center.



The Maruei's lobby. Mural is work of artist Seiji Togo.

Best film of 1951

PICTURES ACCOMPANYING this article are stills from the Japanese movie "Rasho Mon," a dark-horse entry which recently gained international fame when it won the grand prize at the Twelfth International Film Festival in Venice, Italy. It was judged the best 1951 film of 29 films from 14 countries.

Produced by the Daiei Studios it is based on a story by Ryunosuke Akutagawa (1892-1927), a brilliant writer popularly classified as belonging to the school of "neo-intellectualism."

The awards came as a surprise to Japanese movie critics. Of the four different best-10 selections made annually in Japan, the highest award "Rasho Mon" could get was a third in one poll.

"Rasho Mon" (In the Forest) describes the moral depravity in medieval Kyoto. At the same time it attempts to show the ugliness of the moral weaknesses inherent in man. Most of the story takes place in a forest near Kyoto. A samurai and his young bride are walking through the forest when they are beset by a rapacious bandit who assaults the bride. Subsequently the dead body of the samurai is discovered.

The story unfolds through the narratives of four persons—the bandit, the bride, a woodcutter who was an eye-witness and the dead samurai (through a clairvoyant who "converses" with the spirit). Each version is different. Author Akutagawa is believed to have gotten the idea for the narratives from Anatole France.

The award has proved an unexpected windfall to Daiei. Through releases in foreign countries, the movie is expected to bring in $250,000 from Europe and South America and another $300,000 from the U.S. RKO is handling distribution in the United States.

ヴエニスの國際映畵祭に日本映畵大映作品「羅生門」がグラン・グリ（最高大賞）を獲得して全世界の映畵界をアッと言わせているが同賞は別名サンマルコの獅子（ヴエニスの守り本尊）とも呼ばれ聖林のオスカー賞と同樣世界映畵界の最高作品に授與されるものである。鬼才芥川龍之介の有名な小說「籔の中」に材を取り黒澤明監督の演出したもので日本の映畵批評家は之を凡作扱いしたのに一躍世界的名映畵となり一億圓以上の外貨が轉がり込むと言うので日本では大騒ぎである。主演は三船敏郎、京マチ子、森雅之

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The two main roles in "Rasho Mon" are played by Toshiro Mifune as the bandit and Machiko Kyo as Masago, the young bride.

Masago pleads with the bandit after she and her husband are overtaken by him in a forest outside Kyoto.

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Hair styling comes of age

THE FRONT, rear and side views of the coiffure in the photographs accompanying this article show why the hairdo recently was awarded first prize in an all-Japan hairdressing contest. It was styled by Hisako Okuno of Osaka.

It is particularly adapted to career-minded young girls. Loosely-waved, it is neat, attractive and easy to maintain. The ends are slightly curled at the back and turned under at the neck. Soft bangs lower the forehead and cover the right ear; the other ear is exposed with a novel wave brushed back and blended into the short crop.

The contest was sponsored by the All Japan Beauticians Association during its third annual convention in Osaka. The association membership includes 25,000 beauty operators throughout Japan.

Beauty parlors and western style hair dressing were introduced in Japan in the late 1930's. At first, permanent waves were applied indiscriminately with little thought to individual style or coiffure. The results often horrified westerners.

Today the emphasis is on individual styling and adaptation of the western hairdos to match the personality and facial features of the Japanese.

女性美はその髪の形如何で決定すると言われる程婦人の髪に對する關心は深刻なものがあります。寫眞は最近大阪で開催された日本美容連盟主催の美髪コンテストで一等となつた大阪奥野久子さんの考案による近代日本流行の髪です

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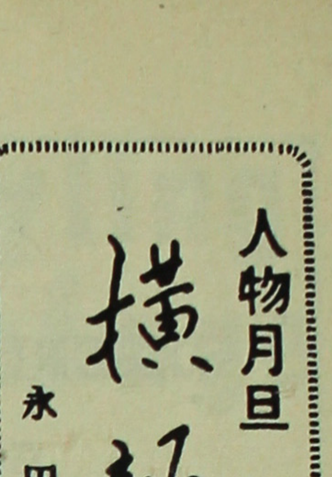


Rev. G. Kubose

（シカゴ佛教會開教使）

シカゴ佛教會では去月創立滿七周年の慶讃大法要と祝賀演藝會を盛大に開催した。席上この佛教會をつくりあげた久保瀬曉明開教使は頗る謙遜な言葉で「今日此處に第七周年を迎えることは之偏に皆樣の御力によつて出來上つたもので、何んと御禮申し上げてよいやら」との挨拶があつた。併し堂に滿ち溢れた來會者は誰一人として洩れなく「此の教會こそは久保瀬先生御一人の力で出來上つたものである」との感を抱かないものは無かつたであろう。然り、その通りである。シカゴ佛教會が今日の隆盛を見るに至つたのは一つに久保瀬開教使自身の獻身的努力の結晶なのである。道を說くことは易く行うは難し、この至難な大業を未だ若くしかも俗人から發心した久保瀬師があらゆる艱難を突破し美事完遂されたのであつて、徒らに物質万能に眩惑され社會教化の重大性が兎角忘れられようとするシカゴ同胞社會に取つて師の存在は一道の光明を與えるものであり、誠に心强いものがあるのである。

久保瀬師は一九〇五年桑港市で孤々の聲をあげた二世である。三才の時廣島縣出身の兩親に伴われて日本に赴き廣島農業學校を卒業後渡米し高校を經て加州大學に入り一九三五年哲學科を卒業、折柄北米で新佛教を說く現東本願寺宗務總長の曉烏敏先生の通譯となつて全米を巡錫中佛教の眞諦を會得し、此の法悦此の歡びは僧侶となつて廣く多くの人々に頒つべきであると發心するに至り、一九二六年再び日本に行き石川縣の大日本文化研究院、京都大谷大學等に學び日本大學の國文科から東京帝國大學へ轉校の準備中、日米關係が險惡となつたので急遽歸米、羅府別院に滯在中日米開戰となり、倭州ハートマウンテン轉住所に立退き後一九四四年單身出所、中西部各地を巡視後、シカゴこそは我が同胞の轉住すべき好適の地として當時誰一人顧みるものもなかつたが、現在の教會をリースし明けを機として購入手續きを取り今日の基礎を築いたものである。

當初は日本人も少く、米人基督教會の補助を受けて發足したほどでそれからの六星霜その經緯は實に師の堅い信念と涙ぐましい努力によつて終始されたのである。

大乘佛教の眞諦は「極樂往生ではない、南無阿彌陀佛は一切を拜むということである。恭儉己を持し博愛衆に及ぼす、これを實踐躬行することが佛の心であり眞髓である」と師は說く、說くだけではない自らこれを實踐する。こゝに師の面目躍如たるものあり、師の人格が遺憾なく表現されている。毎年シカゴ大學を通して行われる國際花祭りの如き師の發案であり、東西文化の交流に優れた日本文化を米人間に紹介宣傳の傍ら英文パンフレッドを刊行して佛教の普及に努め、同胞社會の發展に東奔西走日も猶お足らざる活動を續けている。名僧智識も結構、されど今の同胞社會には一身を犧牲とする師の如き眞の開拓精神に燃ゆる開教使こそを必要とするのである。

▲本年の終刊

◎本年もとう〳〵終りになりました。講和條約も調印され全般的に見て我が日本に取つては有利に展開いたして居りますが、眞個の問題は愈々一九五二年にかけられて居ります。私共の一大奮起は此の年であります。緊褌一番の重大期であります。◎シーン・グラフ世界一九五一年は文字通り發展の年でありました。發行部數は鰻上りに增加し北米各地は勿論のこと、布哇、加奈陀、日本それに南米ブラジルへ多數の讀者を得た上、印度を始め南アジア方面へ進出したことです◎發刊三ヶ年餘にして此の發展は出版界の驚異として米人方面からも絶讃されています◎これは偏に愛讀者諸氏の御後援によるものであり、社同人は衷心より感謝の意を表するものであります◎特に編集局と致しましては皆樣の御期待に添うべくます〳〵努力して年と共にその內容を整えたいと念願いたしております◎本號の十六頁に亘る浮世繪の西洋美術に與えた影響の記事などは四色刷りを試みて見ました。今後各部門に亘つてこうした新機軸を出して行きたいと思います。御期待下さい。

▲實業視察團と本社

◎東京支社の安曇支社長から今度實業視察團一行卅二名が渡米されるから本誌の廣告主も多數あり、シカゴ訪問の際は宜しくとの依頼があつたので幹部會を開いて一行來着された、當地の米人、邦人有力者と一行との交歡を願うことして本社樓上でカクテルパーテーを催すことになり日程を問合せたところ十一月五日（日）ならば時間があるとの事で早速各方面にも案內狀を出して招待の準備を整えたところ二日になつて一行は五日の朝零時四十分シカゴ發桑港へ向う五日は五日でも四日の眞夜中に出發である。これでは招待會は出來ずやむを得ず各方面へは斷りの電話をかけて中止した◎連絡の不備とは言え絶好の機會を逸したのは殘念であつた。併し忙がしい中を「味の素」の符坂繁雄取締役が柳田修治郎營業第一課長と同道で態々本社を來訪されたが、これも土曜休日中とて何等の御歡待も出來ず、唯社內を御觀覽願つたゞけで誠に恐縮したことであつた。

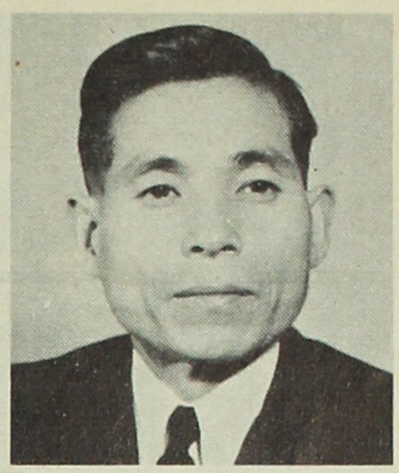
▲京都より

拜啓昨今秋色濃く京の山々は紅一色に變わりつゝ國際文化觀光都市の面目を遺憾なく發揮して居ります。私共土地不案內の者が御地旅行中は一方ならぬ後配慮を賜わり、其の上格別の御歡待に預かり厚く御禮申し上げます。此度は全く目まぐるしい視察の旅でありましたがお蔭を以て年來の本望が實現出來て大變愉快に興味深く過すことが出來て全米各地での見學身を以ての體驗等大いに裨益するところがありました。講和條約が締結された今日新生日本の責務も愈々重大なる秋、御地で得ました貴重なる諸資料や體驗を十二分に活かし平和日本の躍進發展の爲め出來得る限りの盡力を致したい覺悟で御座います。末筆乍ら御社の益々御隆昌を祈念して御禮の言葉に代えさせて戴きます。

十一月一日

京都丸物百貨店取締役

中林雅夫



Bishop Daiyu Kimura

北米高野山

佛教傳道團本部

一九五一年六月一日に新殿堂を購入し内部の改築第一工事を終り御本尊遷座したボートランド高野山佛教傳道團本部としてボートランドを中として沙市、スポーケン、カナダ、東央州、デンバー、シカゴ、紐育、フイラデルフイヤ、華府及び加州大師寺のスタクトン、サクラメント、桑港、サンノゼの廣範圍に亘る壇緣各地の法務を執つてゐるが他に類例を見ない多忙な布教開發の中心地で遍照寺住職木村大融師（義寬改名）は一九三六年五月三十日渡米一九三八年北加スタクトンに於て大師寺開創、大師寺を中心としてサクラメント桑港、サンノゼに布教を初め、一九四〇年ボートランドに遍照寺を開創、遍照寺を中心として沙市、カナダスポーケン、東央州の教化を開始、戰時中の一九四四年より東部を初め全米に亘る布教網を張り殆ど毎日の如く東奔西走、傳道のため身命を捧げただけに高野山總本山より布教の功績に對し前管長關大僧正、現管長和田大僧正より表彰される事三回に及び今回新殿堂購入に際しては全米並にカナダの法緣より巨額の淨財が捧げられた事は關係者一同心に不動明王、毘沙門天、地藏尊が須彌增高く祭られ一九四二年軍服姿の寫眞數百が御寶前に祭られ（毎月一日午前八時に武運長久御祈禱が修法されてゐる）北側にパイプオルガンを備へすこぶる壯嚴にして階下は大宴會場、茶道、茶道教授所として使用されつゝあり加うるに境內に住宅あり本部の名に相應はしい建築物である、一九五〇年正月就任の貴主木村寬光師は華道茶道の師範としてボートランド、ツラウトデール、スボーケンにおいて夫々講習しつゝあり、多數の社中を有し布教の傍ら同胞子女教養に精進し、一九五一年六月就任の主事本間隆正師は華道茶道の外に柔道の强者で、布教の寸暇に同胞指導のため身命を捧げる覺悟の持主、詠歌木村智鏡師は御詠歌布教師として專道に專念しつゝあり凡る角度より教團の充實、布教開發へと邁進しつゝあり。新殿堂のアドレスは

2634 S. E. 12th Ave.,
Portland, Ore.

寫眞は九月二日落慶の遍照寺新殿堂と住職木村大融師

The new Khoyasan Buddhist Temple of Portland and its congregation. It was dedicated in September.

仕舞

中村桃山師範

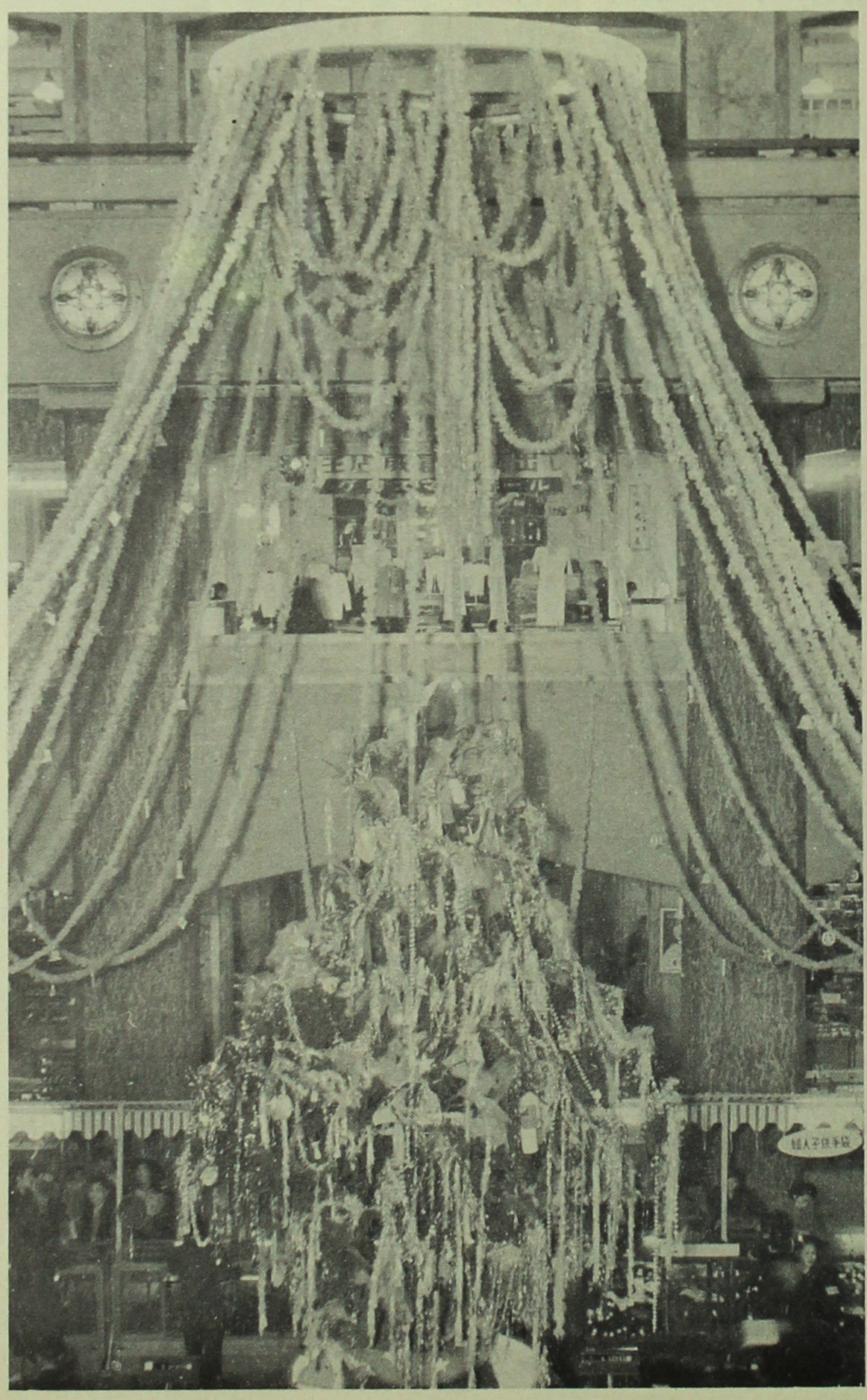
Tozan Nakamura, an authority on Noh, a type of Japanese drama, performs a dance at the Chicago Buddhist Church during a program celebrating the church's 7th anniversary. The church was founded by Rev. Gyomay Kubose.

シカゴ佛教會が創立されて去る十月八日は滿七周年に當るので同教會では盛大な慶讚法要と盛澤山な祝賀演藝會が開催され堂に溢るゝ多數の來會者で盛會であつたが母國觀世流謠曲師範桃山中村源兵衛氏視察で來市されたのを機會に當夜特に仕舞（天鼓）を演じて頂いた。地謠はシカゴ觀世會の戎譽志夫、出野順造、若狹一夫の諸氏實に美事な仕舞にシカゴでは始めての事とて滿堂聲を潛めて其の妙技に魅了された。（寫眞は當夜の仕舞中村桃山師範右より若狹一夫戎譽志夫、出野順造の諸氏）

歳末とクリスマス

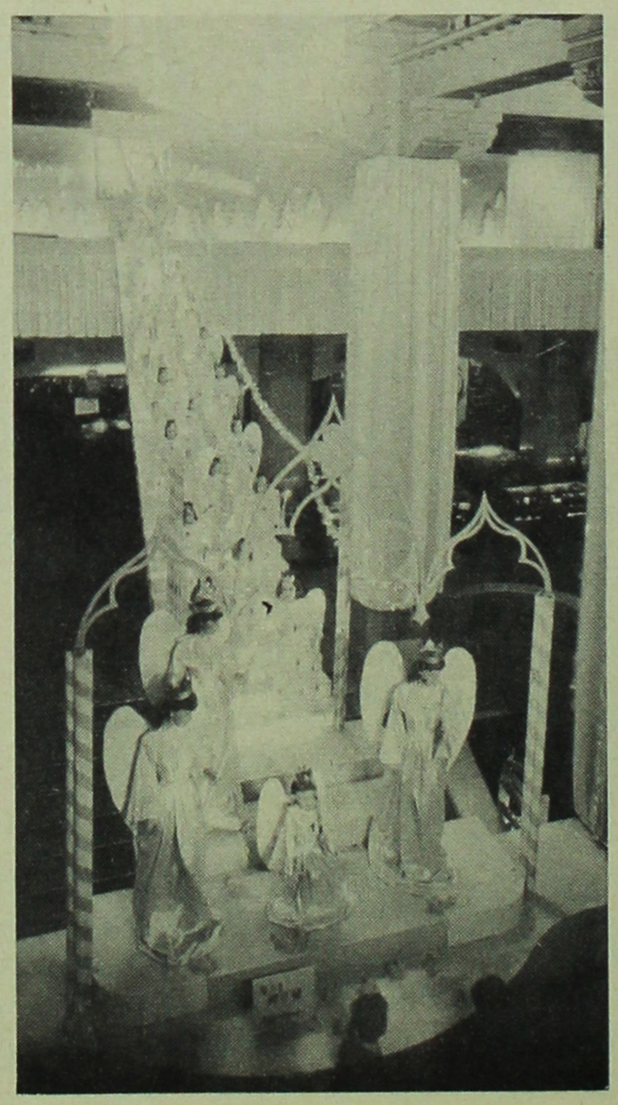
歳末とクリスマス（三越デパート）

A Tokyo store is filled with Christmas shoppers. It seems most shoppers in Japan are men.



三越デパートの素晴らしいクリスマス・ツリー

Although Christmas is not a Japanese holiday most Tokyo stores observe the season with festive ornaments such as the giant Christmas tree in the Mitsukoshi department store (left) and the procession of mannequin angels in another store (below).



高島屋デパートに飾られたクリスマス風景

紐育の國連本部では始ど世界の各國代表が集まつて「世界の平和」に一生懸命大童の活動をつゞけていますが、朝鮮事變から最近はエジプトの形勢が急變し、眞の平和にはまだ〳〵大なる距離のあることを恐らく世界の人々は等しく痛感していることでありましよう。併し地上に如何なる異變があろうとも大宇宙は自然の法則に從つて靜かに軌道を走つて行く、今年も將に暮れんとしています。街路ではクリスマス・ツリーが毎年のようにに店頭に現われて來ました。平和を壽きたい信念には何等變わりはないのでありますサンタクローズの御みやげに大きな平和が齎らされるように私共は降誕祭を祝し、そうして來るべき新らしい年を迎えるよう一九五一年を送りましよう。

米國經濟概況

新らしい纖毛「ベカラ」出現

米國の産業界は無限の天然資源から化學的に種々な人間生活に必要な物資の製造に成功しているが最近植物や食用野菜果實の使用後廢棄されるものゝ中から其のモール（黴）を取つて衣類や藥品を生産している。ヴァジニア州キヤロライナ化學製工會社では、コーン（唐黍）の心からプロテン（蛋白質）の採取に成功し、又ジヤントゼン纖毛會社では今度このコーンの心から作つた新らしい「ベカラ」というスエターを賣り出した。これは卅五パーセントのコーン心とウール、ナイロンを混ぜて作られたもので、最近化學製品の最も優秀なるものであり非常な好評を博し、來年度は大々的に生産の豫定である醫藥となつたペニシリンも植物性の黴から製造されているがイリノイ州ピオリアの或化學製品會社では今回キヤンタロープ（甘瓜）から取るヴァイタミンB十二やB二の大量生産に拍車をかけ化學藥品は異狀なる發達を來した。筆者は化學者でないから化學上の說明は出來ないがこうした產業方面の新發見新製品に就いての研究を心がけているので趣味の方があれば喜んで御紹介の勞を執つても宜しい。

高血壓症の新藥

驚くべき效果がある

頭腦を使う人々の一番罹りやすい高血壓症の療法は今日迄種々と醫學界に於いて研究されて來たが療法としては單に沈靜と食餌療法によるより方法無く、危險な高血壓患者は何時も暗い氣持ちで不安な日を送らねばならなかつたのに今回シカゴ大學病院では驚異的な新藥を服用することによつて至難な高血壓を抑制することに成功した。筆者は十數年來高血壓症に惱み、絶えず療養に心がけて來た者ですが、本年五、六月頃から二百八十、下百六十乃至百八十と言う危險狀態となつたので早速シカゴ大學病院に一ヶ月入院種々治療に從つたところ、同病院で新らしく使用された新藥は未だ一般には危險の爲め發賣されて居らず、醫師の診斷により其の人に適應する調劑によつてのみ使用されるのであるが、自分は此の新藥の服用以來忽ち高血壓は降下して危險期を脫し普通狀態になつたのであります。全く驚くべき效果のある新藥でシカゴ大學當局者は未だ外界に發表されては困るとの話ではあつたが、世に同病に惱む多くの人々が此の新藥によつて更生されるとなれば人生の悅びこれに過ぐるものはありますまいから本欄を通じて筆者の體驗を語り、高血壓病者への福音としてお傳えし此の新療法と新藥服用を望まれる方があれば喜んで御紹介の勞を取ります。

印刷機械一切賣り度し

シカゴ出版會社は事業の關係上シカゴ最大の米人印刷會社と常に密接な關係があり、種々な交涉があるのです。今回シカゴ最大の印刷會社が印刷機械を全部最新式のものに取り替えるので目下この會社が使用中の印刷機全部ロータリーからオフセット機に至る迄を中古品として讓り渡してもよいから、日本の印刷會社で希望の方があれば紹介して欲しいとの申し込みがありました。同時に屑紙、古鐵販賣の連絡も取りたいとのことです併しながら、日本でも有力會社の方でないと商談は六ヶ敷いかと思いますが、御希望の方は本社內西村まで御照會下さい。（十一月十日西村生）

懸賞兒童繪畫當選者

本社では今春來兒童教育奬勵のため兒童繪畫の懸賞募集を開始しましたところ、全米は勿論、遠く日本より千四百餘點の應募がありました。何れもこれが兒童の作品かと思わせるほど優秀なものばかりで十月編集局に於いて嚴選の結果左の通り入選者が決定し、賞金はそれぞれ當選者へ發送することに致しました。

▲特別一等賞——（賞金二十五弗）

『五月幟』　松浦純子（七才）

日本兵庫縣西宮市立甲東小學校生徒
西の宮市神倪字中の島八　（松浦良吉氏長女）

▲一等賞——（賞金十五弗）

『風景』　北川とし子（七才）

Los Angeles, Calif. Daughter of
Mr. and Mrs. Toshio Kitagawa

▲二等賞——（賞金十弗）

『自動車』　岡崎ビリー（五才）

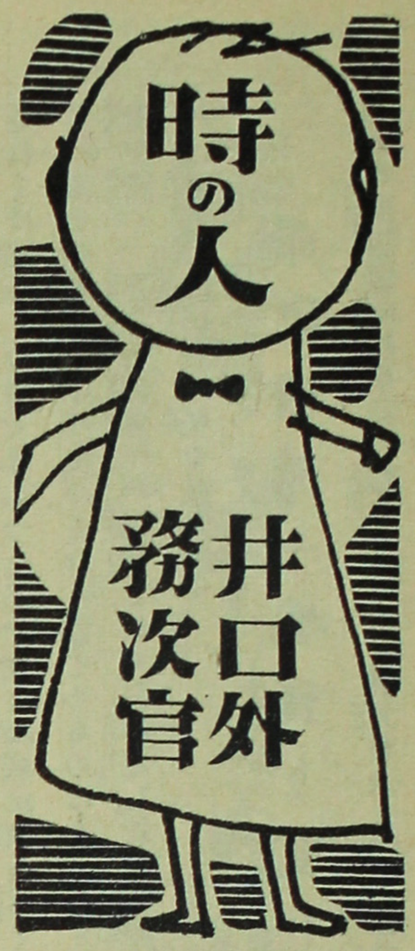
Pullman, Wash. Son of
Mr. and Mrs. Shiro Okazaki

▲三等賞——（賞金五弗）

『朝日』　田代マガレット（六才）

San Antonio, Tex. Daughter of
Mr. and Mrs. Yukio Tashiro

（以上の出品寫眞及英文發表は十一月號に掲載しました）



時の人井口外務事官は去る十月下旬渡米した。本來なら桑港の講和會に議吉田全權と共に出席すべき人であつたが、留守も大切だというので留守居役に廻つたが、吉田首相にはお覺え芽出度い人だという、それは同氏が矢張り吉田首相と全じく強氣のところが買はれているという。しかし井口さんは吉田さんほど無愛相ではない。といつてもこのところ吉田さんミリオンダラー・スマイルではサンフランシスコですつかり男を上げているからこの点は分らない。

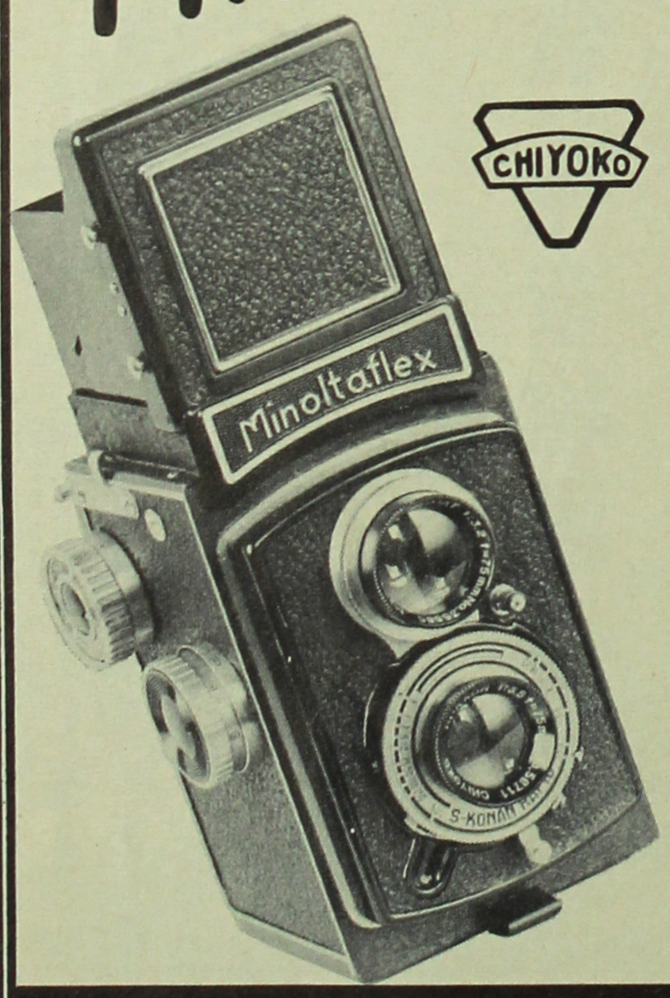
『五分間人と話せば何もかも判るというほど頭の鋭い人であり、自信も強い人だというが、外交官の憧れである來春をめざす米國大使は、日本としてその人選に最も苦心する。井口さんはその米國大使の有力なダーク・ホースとして目されている。

井口さんはかつてシカゴの領事館にも在勤したことがあり、同地には今も知己がいるという。令嬢も米國に留學中であり、久しぶりの渡米で井口さんも張り切つていることゝ思う。兎に角井口さんは將來の日本の外交を背負つて立つ人だ。それが米國畑である事は當然とはいえ嬉しい『外交は俺にまかせておけ』井口さんはそんなことは口にいはなくても心では思ふ程自信の強いのが頼しい

Sadao Iguchi, vice foreign minister of Japan, and Premier Yoshida's right hand man, is Japan's "Man of the Hour." Iguchi is considered by many as Japan's choice to be ambassador to the U.S. Though he did not attend the peace conference, it was Iguchi who represented Japan in pre-treaty talks with John Foster Dulles.

Iguchi presently is touring the U.S. He formerly was Japanese consul in Chicago.

Minoltaflex



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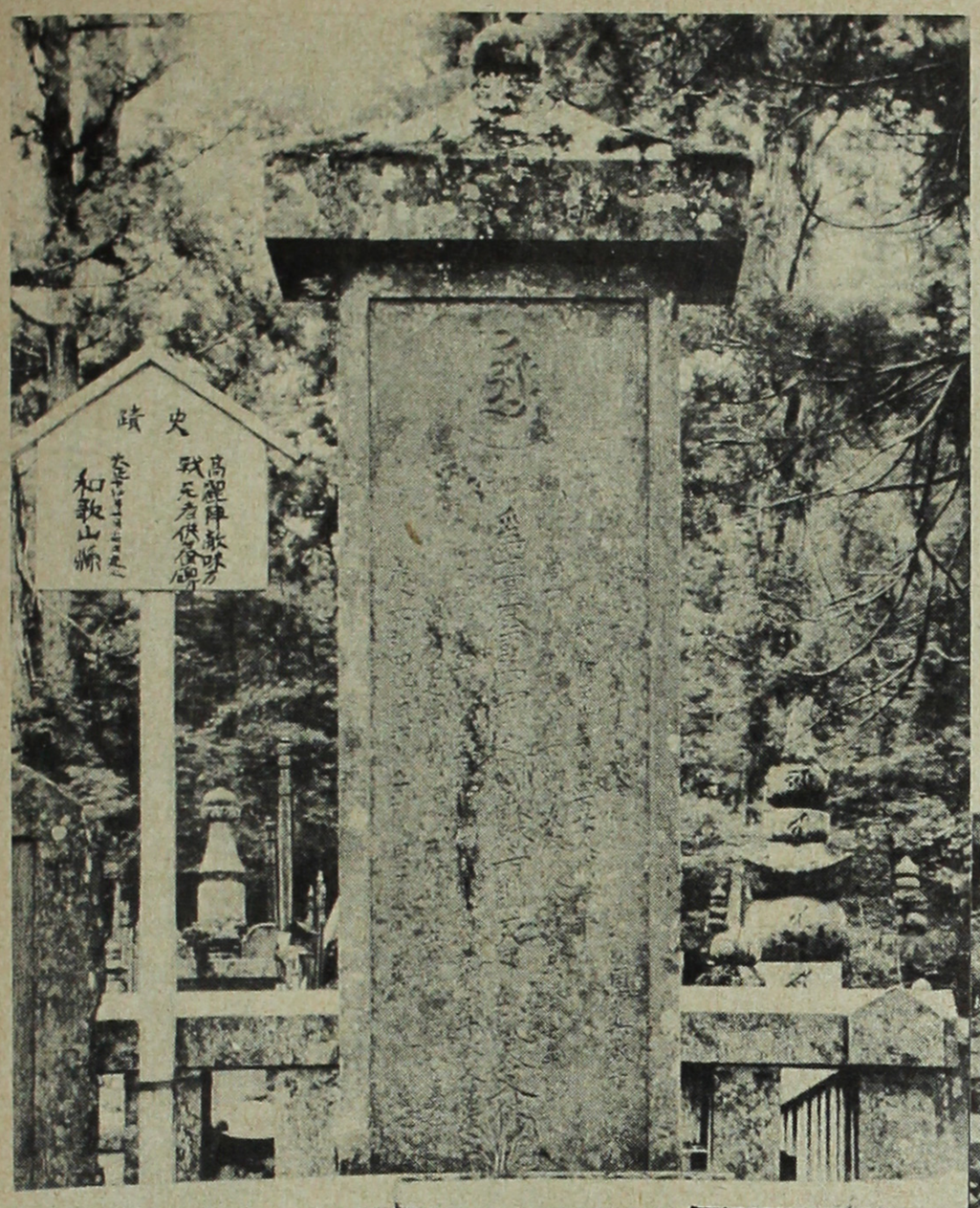
世界最初の赤十字碑

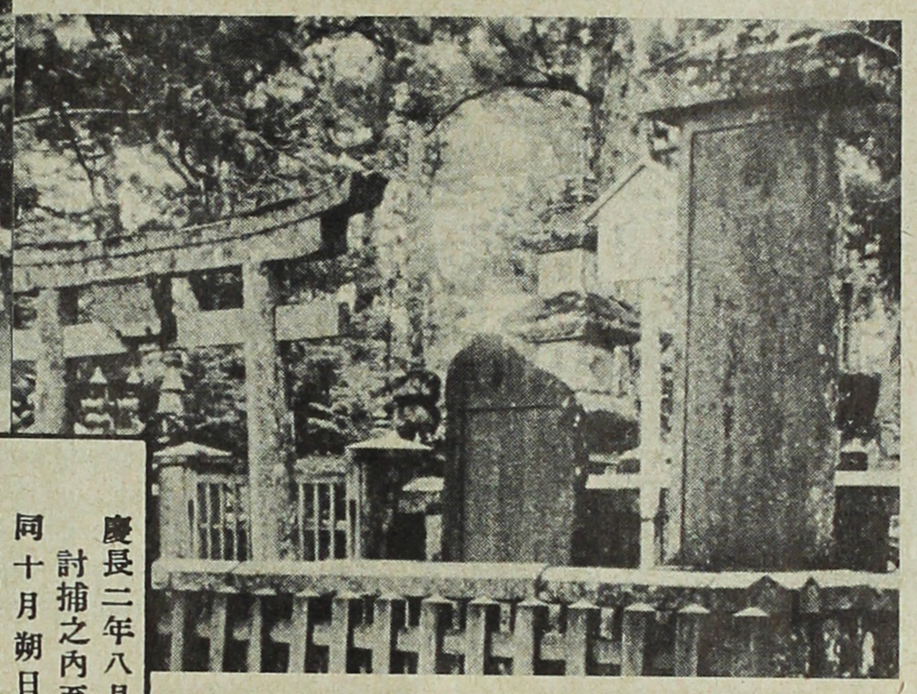
今度の世界大戦で、日本の軍人は中国や比島で殘虐なことをしたというのでひどくうらまれているが、本來の日本人というものはそんなものではなかつた。

高野山の奥院深く在古杉欝の鬱蒼たる處、三百五十年前に建立された世界最初の赤十字碑がある。これは人類初まつて以來崇高なもので日本武士道から溢れ出た尊い人道主義人間愛の表徴とみるべき物である。碑の高さ一丈二尺、幅三尺六寸八分碑石は朝鮮から血痕清色のまゝ持ち歸り建立したのであると傳へられる。碑面の銘には下の如く書かれてある。

建立者は秀吉の朝鮮征伐に加つた島津義弘父子で世界中どこの国にも赤十字思想の片鱗も現はれておらぬ時代にこうした具体化されたものが嚴然として青苔蒸すまゝに殘されている事は殆ど知られていない

そこで大正年間故井上勝之助氏が英国大使の時この碑文を英譯して送り來り、島津家では更に傍に英譯文の碑石を建立し、故後藤新平氏は内務次官當時萬国赤十字總會へこの石刷及寫眞等を携へて參列し、席上大に氣焰をあげたという事である。しかしこれも米國人や多數同胞には知られていない。畢竟これは場所が紀州高野山參千尺の山奥にあるからである。今度丸山鶴吉氏が芝增上寺内に大觀音を建立するのでこの碑文の意義を体して太平洋戰爭彼我戰沒者供養の爲大悲大慈の念願達成に努力されて居り、又日比谷公園内にこの碑石の模型を建立し普ねく歐米人にも知らせ度いと佛心を奮い立たせている人もある。





(Extreme left) Memorial stone at Mount Koya, Wakayama prefecture. (Left) The stone marker to the right of the memorial is translated into English. It was erected in 1908.

An old memorial stone, erected 350 years ago for Chinese and Japanese soldiers who died in Korea during an

慶長二年八月
討捕之内至
同十月朔日
爲高麗國在陣
右於度々戰場
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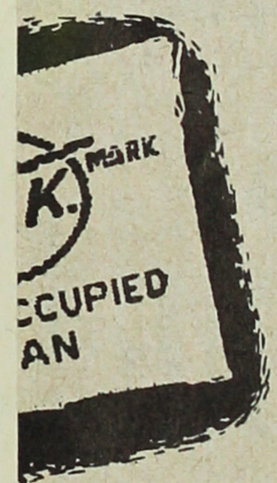

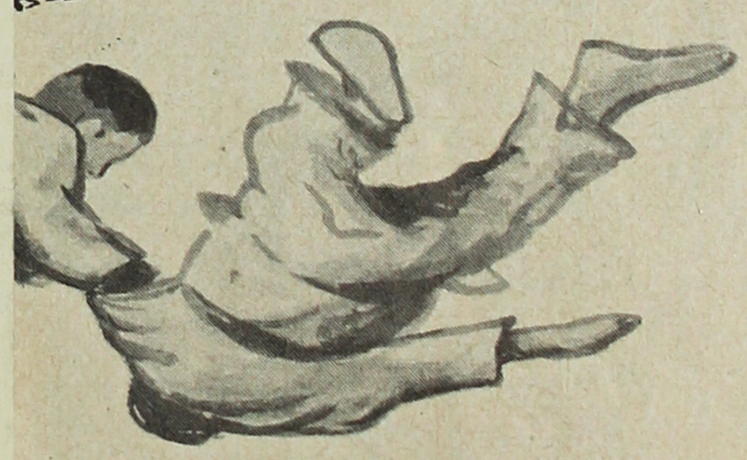

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OSAKA PREFECTURE, JAPAN

時の人

井口外務次官

時の人井口外務事官は去る十月下旬渡米した。本來なら桑港の講和會に議吉田全權と共に出席すべき人であつたが、留守も大切だというので留守居役に廻つたが、吉田首相にはお覺え芽出度い人だという、それは同氏が矢張り吉田首相と全じく強氣のところが買はれているという。しかし井口さんは吉田さんほど無愛相ではない。といつてもこのところ吉田さんミリオンダラー・スマイルではサンフランシスコですつかり男を上げているからこの点は分らない。

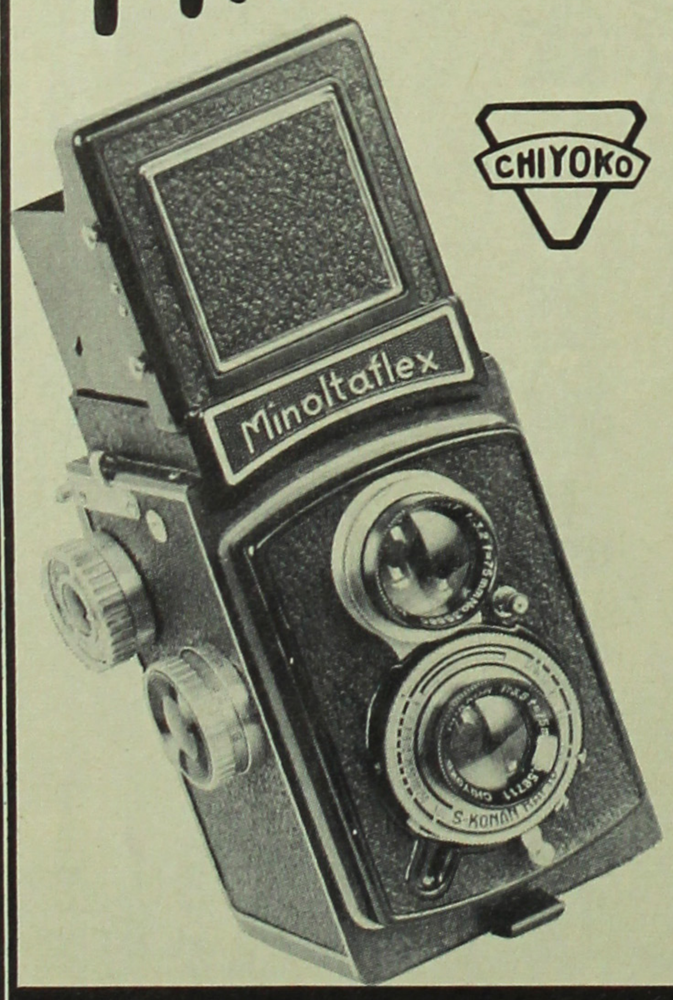
『五分間人と話せば何もかも判るというほど頭の鋭い人であり、自信も強い人だというが、外交官の憧れである來春をめざす米國大使は、日本としてその人選に最も苦心する。井口さんはその米國大使の有力なダーク・ホースとして目されている。

井口さんはかつてシカゴの領事館にも在勤したことがあり、同地には今も知己がいるという。令嬢も米國に留學中であり、久しぶりの渡米で井口さんも張り切つていることゝ思う。兎に角井口さんは將來の日本の外交を背負つて立つ人だ。それが米國畑である事は當然とはいえ嬉しい『外交は俺にまかせておけ』井口さんはそんなことは口にいはなくても心では思ふ程自信の強いのが頼しい

Sadao Iguchi, vice foreign minister of Japan, and Premier Yoshida's right hand man, is Japan's "Man of the Hour." Iguchi is considered by many as Japan's choice to be ambassador to the U.S. Though he did not attend the peace conference, it was Iguchi who represented Japan in pre-treaty talks with John Foster Dulles.

Iguchi presently is touring the U.S. He formerly was Japanese consul in Chicago.

Minoltaf



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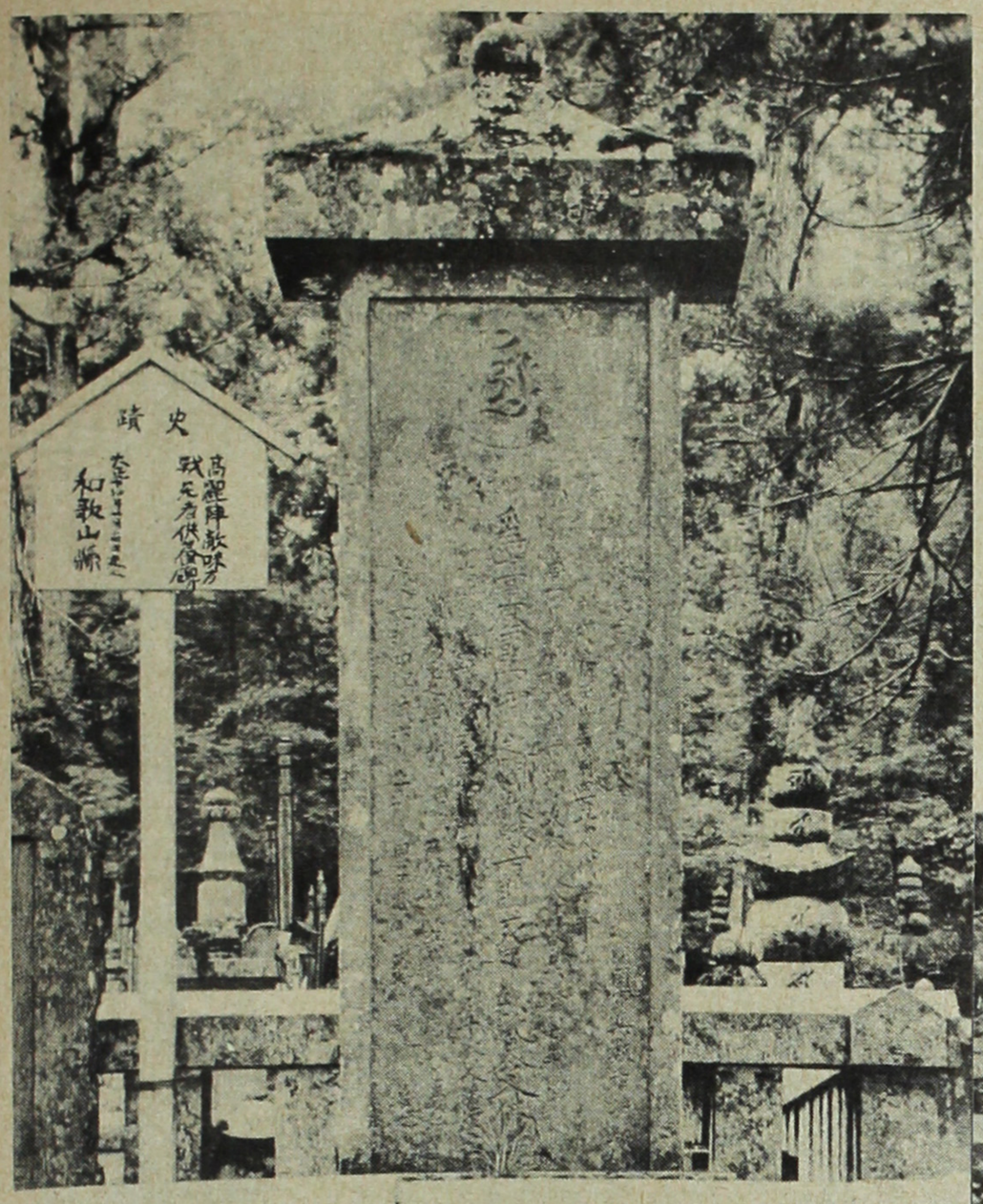
世界最初の赤十字碑

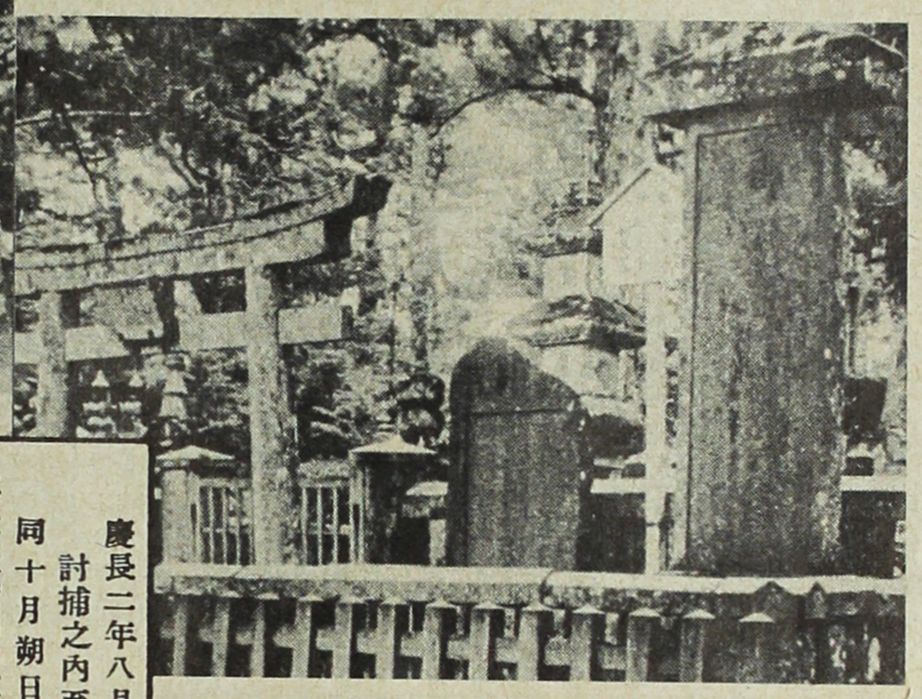
今度の世界大戦で、日本の軍人は中国や比島で残虐なことをしたというのでひどくうらまれているが、本來の日本人というものはそんなものではなかつた。

高野山の奥院深く在古杉欝の鬱蒼たる處、三百五十年前に建立された世界最初の赤十字碑がある。これは人類初まつて以來崇高なもので日本武士道から溢れ出た尊い人道主義人間愛の表徴とみるべき物である。碑の高さ一丈二尺、幅三尺六寸八分碑石は朝鮮から血痕清色のまゝ持ち歸り建立したのであると傳へられる。碑面の銘には下の如く書かれてある。

建立者は秀吉の朝鮮征伐に加つた島津義弘父子で世界中どこの国にも赤十字思想の片鱗も現はれておらぬ時代にこうした具体化されたものが厳然として青苔蒸すまゝに殘されている事は殆ど知られていない

そこで大正年間故井上勝之助氏が英国大使の時この碑文を英譯して送り來り、島津家では更に傍に英譯文の碑石を建立し、故後藤新平氏は内務次官當時萬国赤十字總會へこの石刷及寫眞等を携へて參列し、席上大に氣焔をあげたという事である。しかしこれも米國人や多數同胞には知られていない。畢竟これは場所が紀州高野山參千尺の山奥にあるからである。今度丸山鶴吉氏が芝増上寺内に大観音を建立するのでこの碑文の意義を体して太平洋戰爭彼我戰沒者供養の爲大悲大慈の念願達成に努力されて居り、又日比谷公園内にこの碑石の模型を建立し普ねく歐米人にも知らせ度いと佛心を奮い立たせている人もある。





(Extreme left) Memorial stone at Mount Koya, Wakayama prefecture. (Left) The stone marker to the right of the memorial is translated into English. It was erected in 1908.

An old memorial stone, erected 350 years ago for Chinese and Japanese soldiers who died in Korea during an invasion of that country, has long been forgotten by most people. However, it currently is in the news.

Several groups in Japan are encouraging the revival of the spirit of brotherly love which was manifested in the 350-year-old memorial, located on a secluded hillside of Mount Koya in Wakayama prefecture. One group is urging the erection of a memorial in Tokyo's Hibiya park in memory of American and Japanese soldiers who fell in the Pacific war. Another organization urges a similar remembrance in Shiba park.

慶長二年八月十五日於全羅道南原表大明國軍兵數千騎被
討捕之內至當手前四百二十人伐果畢
同十月朔日於慶尙道泗川表大明人八萬余兵擊亡畢
爲高麗國在陣之間敵味方閧死軍兵皆令入佛道也
右於度々戰場味方士卒当弓箭刀杖被討者三千余人海陸之間
橫死病死之輩具維記矣
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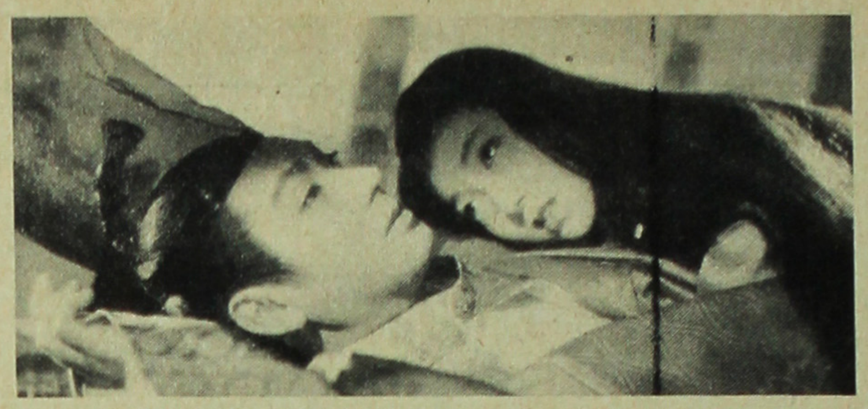
日本映画

源氏物語

大映創立十周年記念映画



大映十周年記念映画紫式部原作の『源氏物語』の映画化である。谷崎潤一郎監修、紫式部學會後援で演出は吉村公三郎、製作には特に永田大映社長が自から當るというカテゴリーに凡そ三ツの人生が描かれているといはれる。一は天皇統治下の明るい抒情的な人生で、平安京を背景に光源氏の華やかな青春が描かれ、第二は攝政關白制下の幽暗な悲劇的な人生で、悲しい惡夢の宿命と破局と深刻な死が語られる。第三は莊園社會と僧院生活者の暗黒な求道的な人生で父なる源氏の罪の重荷を負う薫の君の苦惱にみちた平生が描かれている。

出演者は長谷川一夫、木暮實千代、京マチ子、大河内傳次郎、乙羽信子、水戸光子、堀雄二、長谷川裕美子、相馬千恵子、東山榮子、菅井一郎、進藤英太郎、本間謙太郎、近衞敏明、上山草人、瀧澤修、瀧澤久子、大伴千春、大美輝子、其他で豪華極わまる出演陣というべきであろう。『源氏物語』に對する批評や希望は色々であるが、映画というカテゴリーを通じて經濟的に興業的にこれをみる時、今日これ以上をのぞむのは無理であろう。『源氏物語』は今から九百五十年前に紫式部によつて書かれた長編寫實小説で、『源氏物語』五十四帖の浩瀚な物語の中世界最古の優れた長編寫實小説で、『源氏物語』五十四帖の浩瀚な物語の中

"Genji Monogatari" ("Tale of Genji"), a super production to celebrate Daiei Studio's 10th anniversary, has an all-star cast headed by veteran Kazuo Hasegawa, who plays the young shogun. It is based on the novel written 950 years ago by Lady Shikibu Murasaki.

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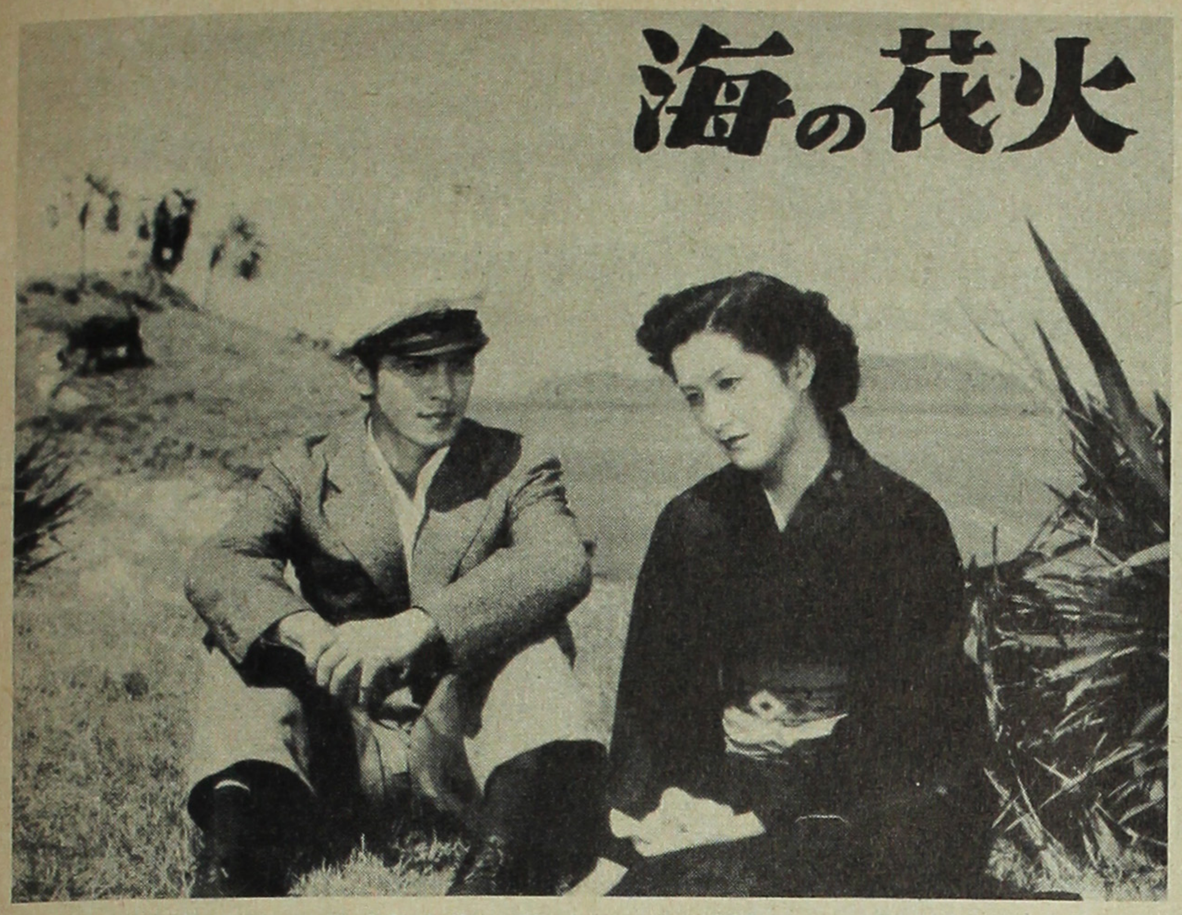

Rentaro Mikuni and Michiko Kogure in "Umi no Hanabi," a movie about the Japanese merchant marine.

ブンガワンソロ

Asako Kuji (right) plays the role of a Javanese girl who loves a Japanese soldier.

▲『ブンガワンソロ』新東寶が社運を賭けたといはれるものだけに、日本映画の異色である。監督は市川崑、出演は池部良、久慈あさみ、若山セツ子、小澤榮、森繁久彌、藤田進、田崎潤、其他で、國境を越えて愛し合う敗戦日本兵とジャワ娘の悲しいローマンスが、ギラ〳〵輝く太陽の國ジヤワの茫々たるメラピイ火山を背景に描かれている。一九四五年八月、南太平洋戰線に起つた一斷面である。

▲木下惠介監督が渡歐の時に持つて行くという自信の作品、▲『海の花火』は矢張り今年度のベストテンの候補作品である。出演は木暮實千代、山田五十鈴、津島惠子、三國連太郎桂木洋子、笠智衆、小林トシ子に新人三木隆、向坂渡を加えた多彩な顏振れで、九州と東京を舞臺の海の活劇である。

★朝日新聞連載アメリカでは日米時事に連載されて好評を博している『佐々木小次郎』の完結篇である。今回は愈々宮本武藏と巖流島の決闘となつて『佐々木小次郎』は終りを告げるが、武藏には三船敏郎が紛し櫂の木刀を持つて試合する場面がヤマで、文句なしに面白い映画である。

映画藝能界消息

★十一月という月は、一年中を通じて藝能界の最も賑いを極める月である。十一月三日は『文化の日』であり、藝術祭は各方面を通じて一齊に行はれる。實りの秋、菊花香る十一月は、正に絢爛と咲き競う花壇にも似た有樣だ。この中で映画界に於いては何んといつても大映の『源氏物語』がその豪華を誇るナンバーワン。衣裳代だけで五千万円といはれ、長い黒髪はテングスを使いその代價一本二十円也で、一人の頭に髪の毛だけで六万八千円掛つたという。何にしろ大映十周年記念事業であり、外國へも輸出しようというだけに永田社長の力の入れ方も大變なものである。

★『源氏物語』は勿論アメリカへも輸出されるが、日米映画會社の木下靖之甫氏の話によると、この映画は廣く米人間にも觀て貰い度いので、アメリカ上映は米人映画業者の手で外國もの専門館に上映されるようである。

★河合大洋君のニュー・シルバー・ショウは米國各地で好評のようだが、現在巡業中の宮川女左近一行はどうだろうか。なにしろ日本一のチンドン屋さんが一枚加つている異色篇だけに宣傳はお手のものというわけだから各地で話題をまいていることであろう。

★日本に歸つた伊藤道郎氏は高松宮殿下總裁の『聖德太子會』藝術委員長として十一月には聖德太子を偲ぶ文化の催しに大活躍して、依然健在を示しているが、新橋演舞場で上演された泉鏡花原作『天守物語』にも演出をやつて非常な好評である。

★大映の『羅生門』はカンヌの映画祭にグラン・プリの最高賞をとつて万丈の氣を吐いたが、驚いたのは日本側だけではなく、外國でも驚いた。そこで果然外國から注文殺到というわけで『羅生門』一本の輸出映画の金額が、戰後ハワイ北米南米に輸出された映画の總數額と匹敵するというから大したものである。

★藝劇界において今年最も評判のよかつたのは三好十郎作バン・ゴッホの生涯を扱つた作『炎の人』で特に瀧澤修の熱演は賞賛に値いする。

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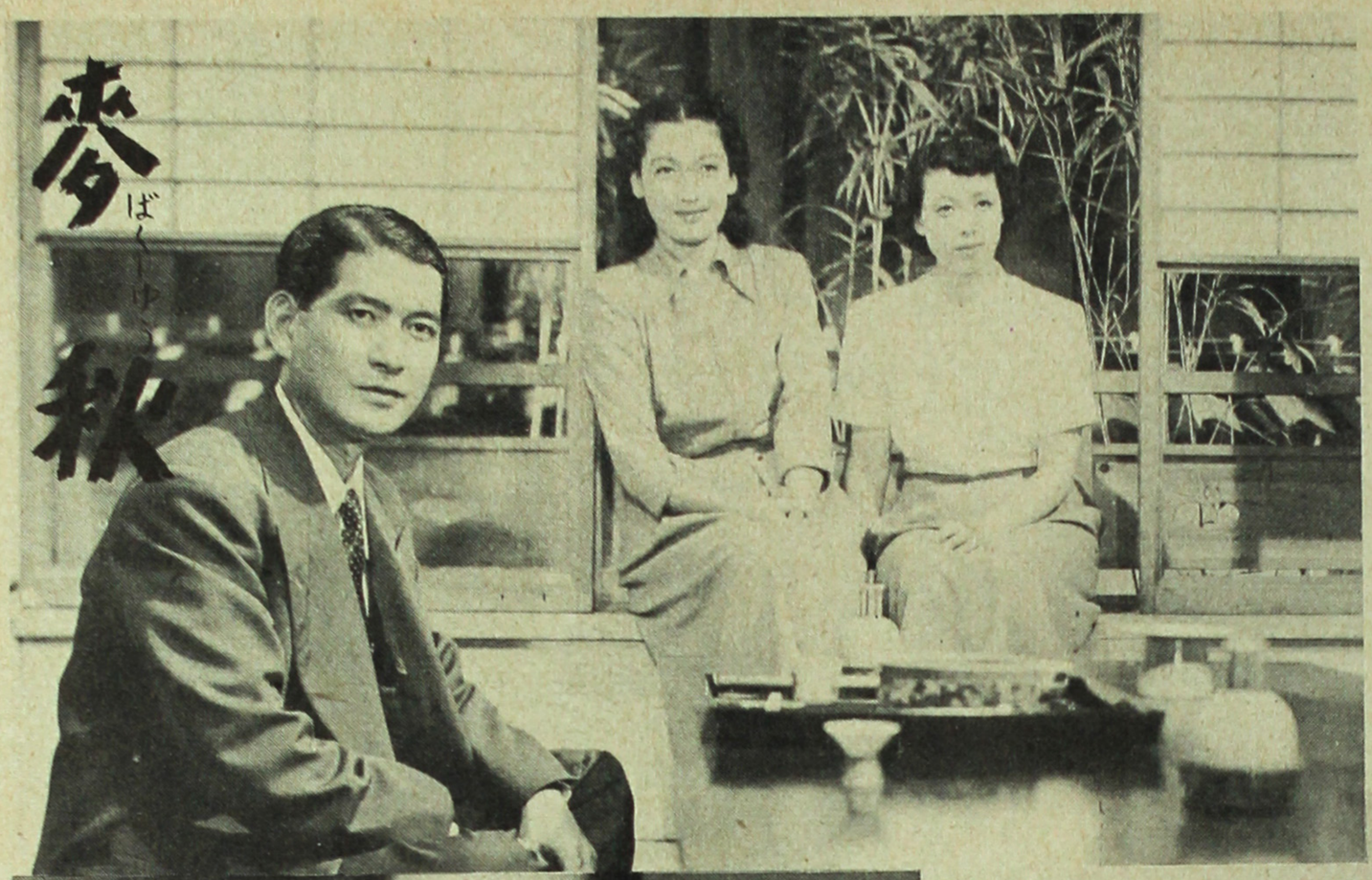

(Top) "Bakushu" is a warmly-told story about a happy household. Its stars are (l. to r.) Shin Saburi, Setsuko Hara and Chikei Awajima.
(Above) "Meshi" (Rice) is a grim postwar story that depicts the daily struggle for existence during the food shortage days. L. to r.—Yukiko Shimazaki, Ken Uyehara and Setsuko Hara. (Right) "Shi no Dangai" primarily is an excuse to show off panoramic snow scenes in the Japan Alps.

▲秋の藝術祭參加作品として期待された松竹映画『麥秋』は期待にそむかず藝術映画として素晴しい好評である。小津安二郎監督、キヤストは原節子、佐野周二淡島千景三宅邦子、笠智衆、二本柳寛、杉村春子、菅井一郎、東山千榮子、高橋豐子、高堂國典、井川邦子等の豪華な顔振れで内容はどこにでもある家庭の一情景が、淡々として筆繪の如く描かれている。この映画には悪人というものは一人もいない。それらが限りない情感と人間愛をたゝえて觀るものをしてほの〴〵とした明るいものを感じさせる。穏やかな人生というものゝ底に動き行く起伏。一つの人生のあるがまゝの姿が小津安二郎によつて心にくいまでに演出されている。

▲東寶映画『死の斷崖』は山嶽を扱つて非凡といはれる谷口千吉脚本演出で出演は上原謙、島崎雪子、菅井一郎、三好榮子、長岡輝子、片桐余四郎、清水將夫、其他で、日本アルプスの穂高を背景にした美しい山嶽映画、山で死んだ兄を戀人が見殺しにして助つて來た樣に疑ふ島崎雪子の惱みと、一人助つて歸つた心苦しさと戀人に疑はれる上原謙の惱みが描かれている。美しい穂高の大雪渓が見ものである。

▲惜まれて逝つた女流作家林芙美子の遺作『めし』の映画化で、東宝の藝術祭參加の映画である。監督成瀬巳喜男、出演は上原謙、原節子、島崎雪子、二本柳寛、杉村春子、伊豆肇、山根壽子、花井蘭子、大泉晃、山村聰、其他で、東寶最高の豪華陣である。今年度ベストテンの一つであろう。

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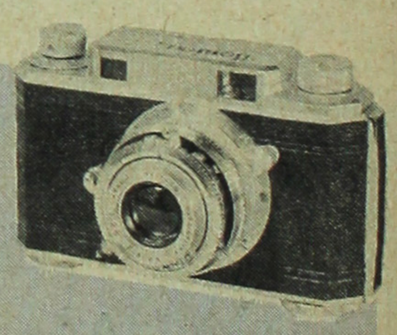

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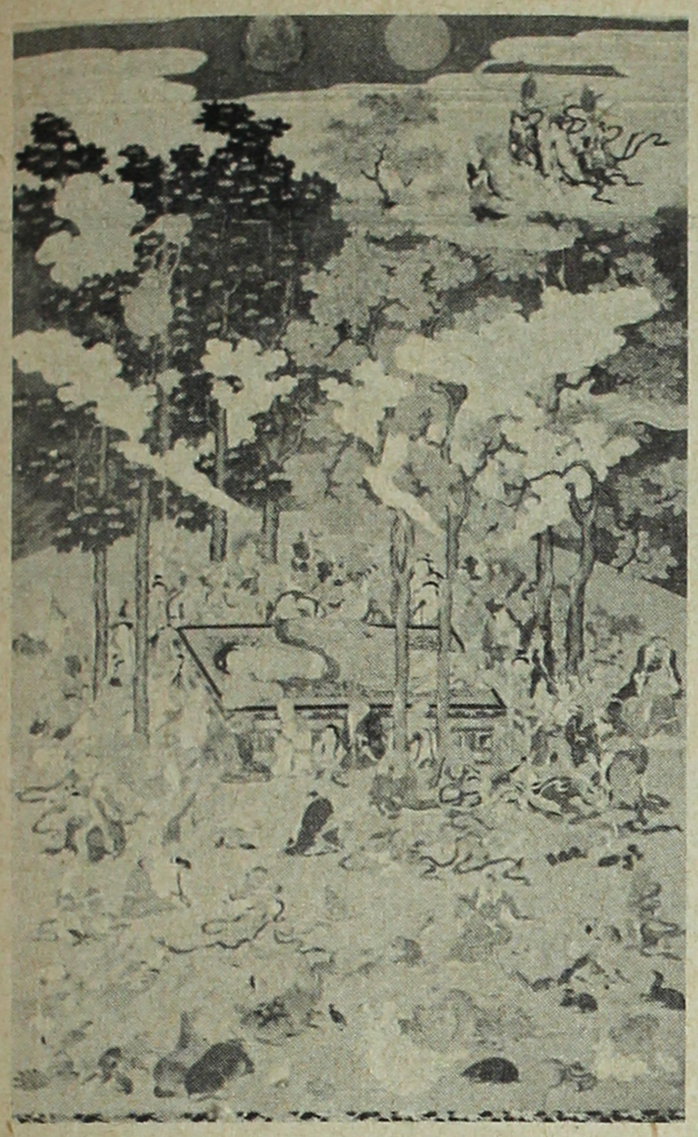
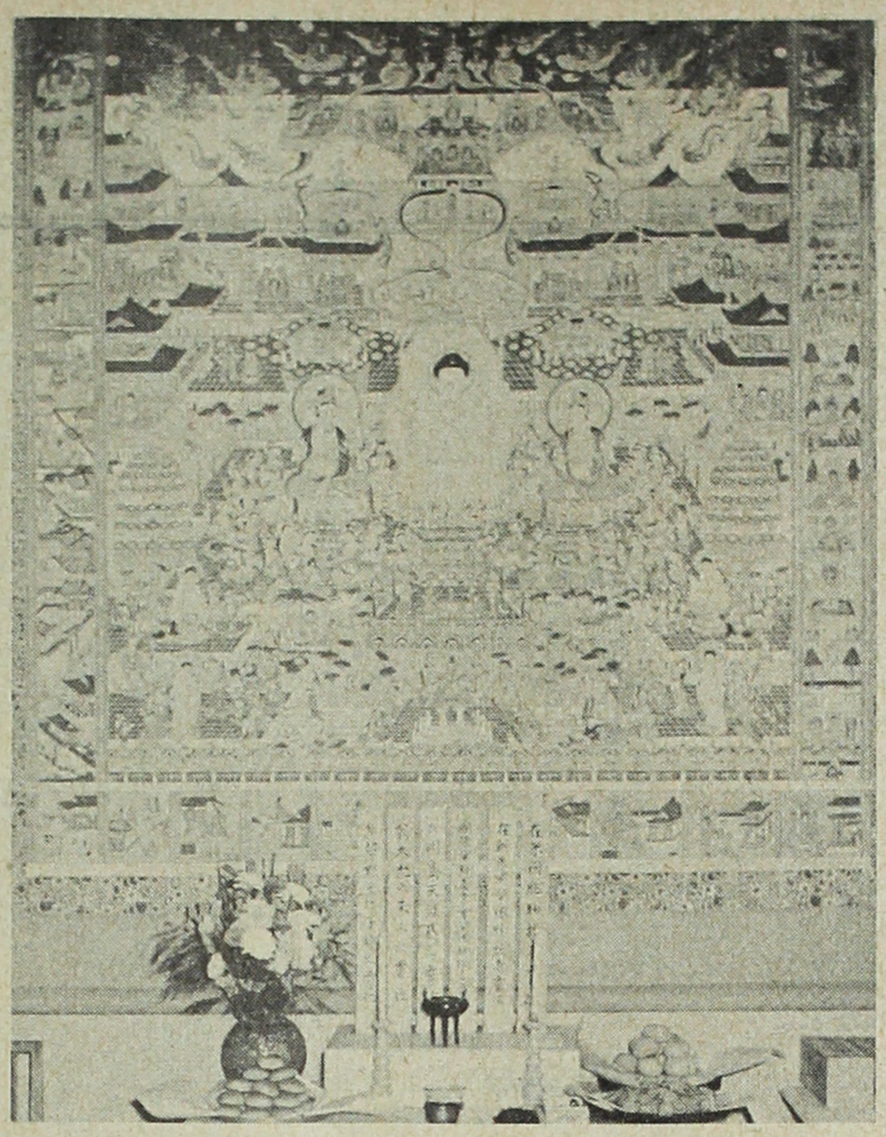




推古天皇の世、聖德太子薨去後、妃の橘人女郎が太子の冥福を祈り作成せしめ、大和の國當麻寺に贈献したものがこの大曼陀羅で鎌倉時代二巻を模寫して保存したものと傳う。一は國寶、一は即ち本圖なりと傳へられる逸品。

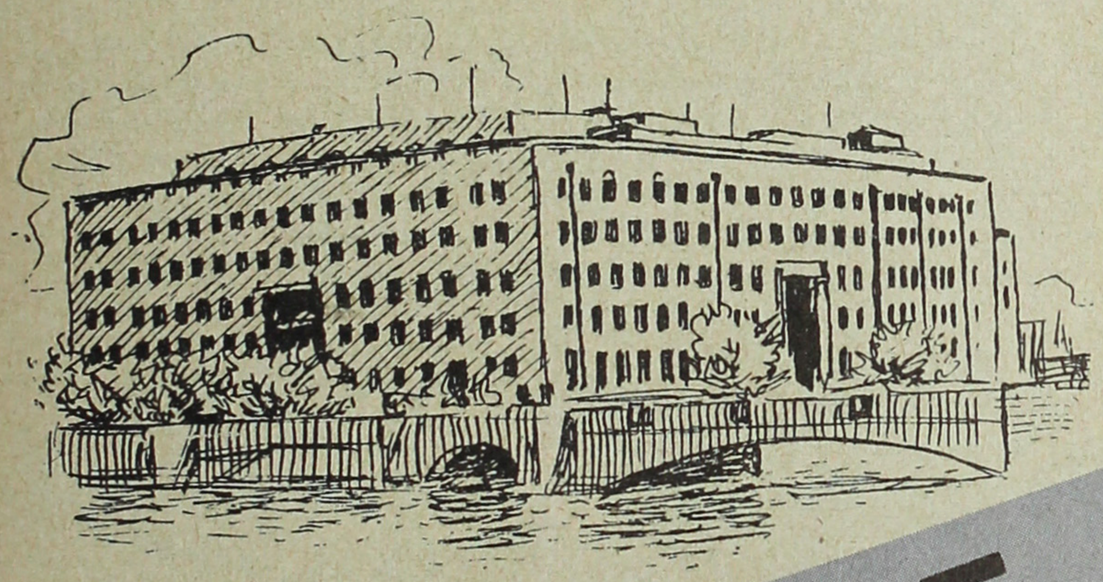
天平時代の佛教美術の粋を發揮し崇高雄渾なる氣品あり純金丹青の色彩、濃麗微密なる筆致といい、絢爛豪華なる意匠といい、聖典觀無量壽經を繪画化した構想の雄大なるものである。本図は鎌倉時代製作し、德川時代表装なり、更に之れを修理したるものにして現代稀有の逸品というべし。

右の一文はこの大曼陀羅に對して山内長韋氏が昭和二十三年十月に記したもので、國寶にも等しきこの大曼陀羅の所有主は、在米同胞にも廣く知られている米山麓村事富本岩雄氏である。

左端は『釋迦ねはんの図』でこれも富本氏所有の絶品であるが、これはマックアーサー元帥の德を慕って元帥が任を解かれて歸米する時、二人がよりで米國大使館の元帥の所へかつぎ込んだものである。一日本人から心のこもつたこの贈りものに對し元帥は非常な喜びであつたという。

The scroll on the right is a rare picture version of the Buddhist scriptures. It was painted in the 12th century. Only two were painted, one of which is preserved as a national treasure. The other is the private possession of Bokuson Yoneyama, a writer. These two were copied from the original which was painted during the Tenpyo era (729-770 A.D.), the golden age of Japanese art.

The ecclesiastical painting on the left also was the property of Yoneyama, who presented it as a farewell gift to Gen. MacArthur when he was recalled to the U.S. last summer. The painting depicts the image of the dying Buddha surrounded by grieving men and animals.



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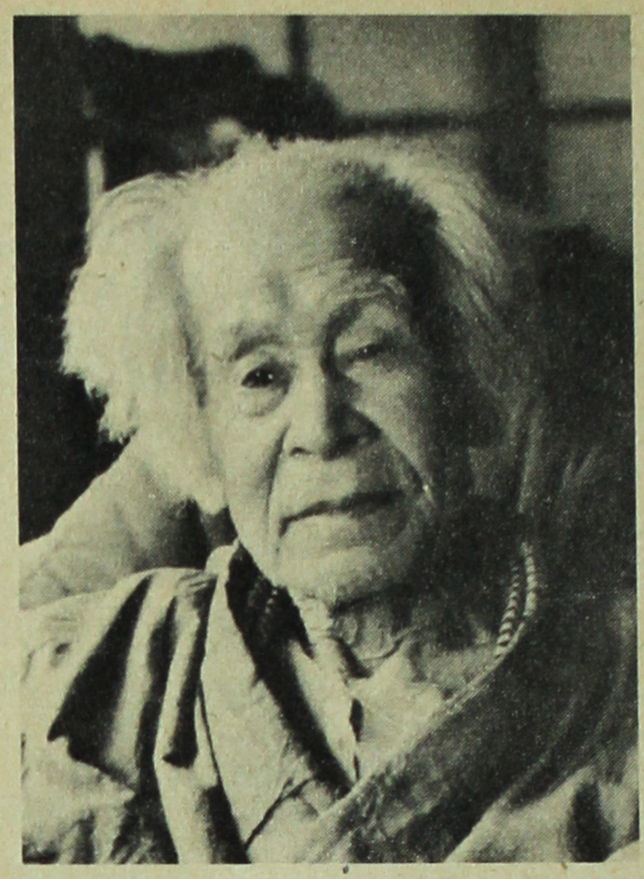
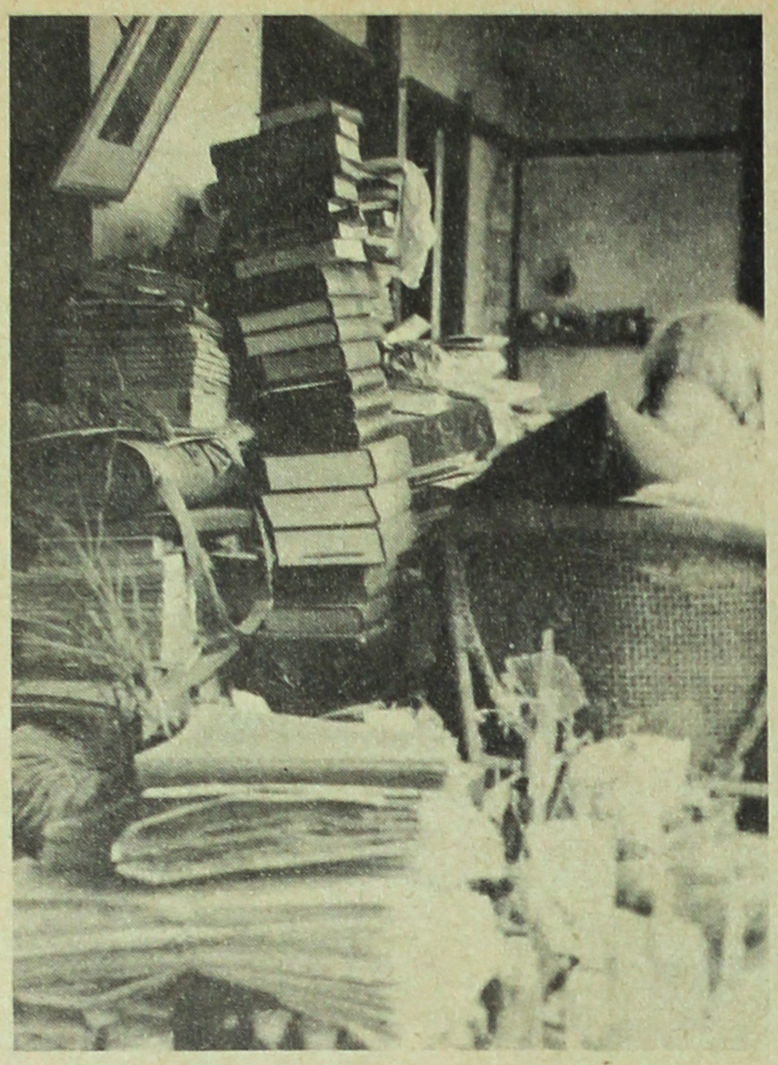
牧野富太郎博士の巻



世界的な植物學者、牧野富太郎博士は九十才の高齢で清貧に甘んじ、植物と取組むこと八十年、今尚、研究に沒頭し万巻の書籍の凹みに寢起きしてゐる。寫眞中書籍の中に蚊帳と夜具が見える如く、踏み込む場所も見つからない程の光景である。壁は崩れ落ち棟木は傾斜し疊は敷居と共に落ち込んで、ものすごく荒癈を極めてゐる。併し吾が牧野博士は一切無頓着



（富本昭雄撮影）

國家は四十萬円を支出して博士が數十年に亘り採集した標本五十余萬種の整理中で來年末までは掛かるといふ、世界的大學者になつた。

牧野博士は云う。

「ワシは貧乏で外國へ行きたいと希望したが遂に行けなかつた。けれど反對に外國の學者達は來てくれる事になつた。

ニューヨークの植物園長も尋ねてくれた。ベルリン大學の教授達も訪問してくれたよハハハ……」

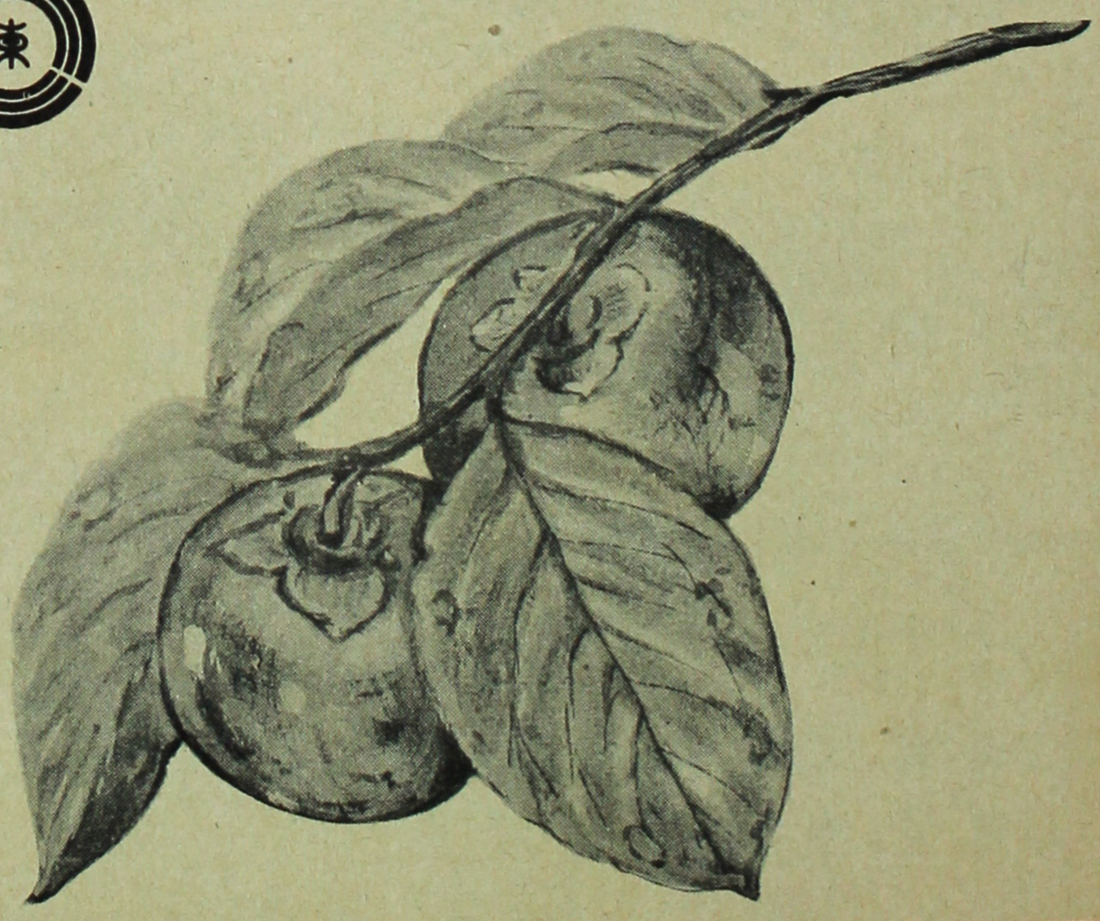
となるほど博士は日本よりも外國で、「植物學のマキノ」として著名である。

博士は若い者にも決してとらぬ勝れた視力を持つており、微細なる研究をしておられる。

しかし耳は遠い。それでも聽音器はない。そんな金があつたら外國から書物を取寄せるという。誰か老博士に聽音器を贈つてくれる奇特な人はなからうか。

Dr. Tomitaro Makino, internationally famous Japanese botanist, is 90 years old but still is actively continuing his research. On a government grant of ¥400,000 he is compiling some half a million botanical specimens he has accumulated during his career. As a young botanist he wanted to study abroad but he was unable to do so. Now many of the world's noted botanists come to see him at his Tokyo home.

秋も酣になりました
懐しい母國への御送金には
どなたにも親しまれてゐる
皆様の東海銀行へ
是非御用命下さい



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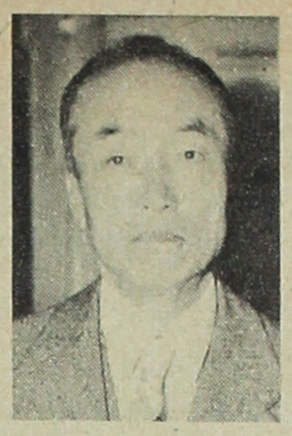
東久邇稔彦氏を訪ねて



東久邇稔彦氏

品川で下車すると、すぐ傍らに東久邇邸がある。古いコンクリートの垣の中のダラダラ坂の砂利道を少し行くと簡素な玄關につく。昔の日本だつたらなかなか入れもしなかつたのに、時の移り變りは、元宮様とわれわれの間をこんなにも縮めて親しいものにした。奥ゆかしい應接間に暫し待つ間もなく出て來られた東久邇氏は質素な服裝で初對面の御挨拶もニコヤカである

「私も実は昔、若い時から海外が好きでしたが特にブラジルには一度行きたい〳〵と念願して居りましたがいろ〳〵の事情で行けずに居りましたところ、終戰後日本とブラジルの關係が好轉しましたので、せめて自分が行けないのなら若い者にでも行かせ度いといろいろ交渉して居りましたら、幸に日本力行會會長の永田稠氏からリンスの多羅間氏へ養子縁組の話がありましたのでまことに幸福だと存じまして俊彦に話し、本人も大變に望んで渡航したような次第です……」

と冒頭し、ブラジルに於ける最近の話しに及ぶ。それによると、俊彦氏は向うで大變な人氣者になり、毎日のように聖市にリオに旅行し、公私の會合に出席して、日伯親善の良き実を擧げているということである。

俊彦氏は体格も良く堂々としているので向うのセニョクター連中の間でもなか〳〵もてるらしい。目下スペイン語や、ポルトガル語の勉強中で將來大いに日伯兩國の爲に活躍されることだろうと一般から期待されている由。

またお母さんの多羅間夫人も連日俊彦氏と共に社交に旅行に忙しく、嬉しい悲鳴を擧げているということである。更に東久邇氏は語をついで、これからブラジルに行く移民は優秀な開拓者と共に優秀なインテリ階級に行つて欲しい日伯兩國の文化の交流にあると思う。その意味で最近スポーツや、藝能人の渡伯は実に良い事と思うが、更にこれを一歩進め、各道に秀でた人がブラジルに定住する様になれば、日伯兩國の理解と親善はどの位深まるか知れないと信ずる。と、話しは移民論にも及んで行つた。

寫眞は【上】憧れの大陸、新しき母、多羅間夫人の出迎を受けて、サンパウロに到着の俊彦氏

寫眞【下】サンパウロ知名の士の結婚式に招待を受けた俊彦氏がマイクの前でスピーチをやつておる。

Last summer a former Japanese prince, fourth son of the former Prince Naruhiko Higashikuni, first postwar Japanese prime minister, went to Sao Paulo, Brazil, as the adopted son of Mrs. Kikuko Tarama, widow of a former Japanese consul. Latest reports have it that Toshihiko has become a popular figure in Brazil's social circles. (Above) The ex-prince is greeted at the airport by his stepmother. (Right) Toshihiko delivers an address at the wedding party of a socially prominent family.

海外の皆様

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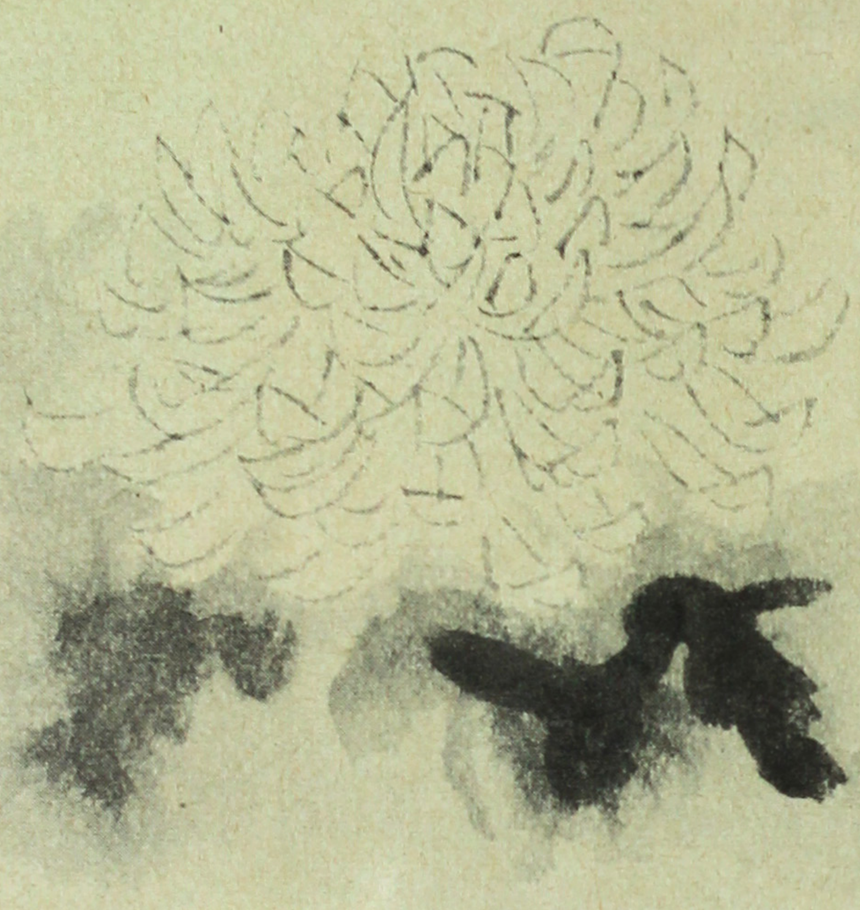

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