

Appendix I

Who was Tōkō?

I.1 Investigative work regarding the artist Tōkō

For a long time identification of the artist who used the ‘Tōkō’ alias has remained a mystery. Was the name ‘Tōkō’ an alias for Kawase Hasui, Tsuchiya Kōitsu, Ishiwata Kōitsu, or another shin-hanga artist? For your reference our friend Marc Kahn also discusses this issue in detail on his Shotei website [28]. To date the authors know of a total of six prints by this artist:

1. Chōjishi Minato Bridge (銚子美奈登橋), ōban format, dated January 1932;
2. Moon at Enoshima Beach (月夜の江の島), ōban format, dated August 1933;
3. Ferry Landing at Ushibori (水郷 牛堀), ōban format, dated August 1933;
4. Shrine in Snow, Kumamoto Suizenji (社頭の雪 熊本水前寺), ōban format, dated January 1950;
5. Yoshida Shrine in Snow (京都名所 吉田神社の雪), chūban format, undated but circa 1930s with Doi Sadaichi seal on the verso of the print;
6. Yoshida Shrine in Snow (京都名所 吉田神社の雪), postcard format, undated.

We can confirm that at least three of these prints, “Moon at Enoshima Beach”, “Ferry Landing at Ushibori”, and “Yoshida Shrine in Snow” (chūban-size) were published by Doi Sadaichi (see Figure I.1), while the print “Chōshi Minato Bridge” was published by Watanabe (see Figure I.2). The ōban-sized strike of “Shrine in Snow, Kumamoto Suizenji” is dated 1950, and may have been published by Katō Junji. In all likelihood the postcard-sized strike was published by Doi Eiichi based on the pre-war chūban strike. Collectors who have the chūban strike in their possession should check the verso of their print – you should find it contains the Doi Sadaichi publisher seal K13 (see page 277). As shown in Figure I.1, Tōkō spelt his name using the characters ‘東江’.

Among shin-hanga scholars a number of artists have been proposed as candidates for Tōkō attribution. An obvious choice was Kawase Hasui, because later-edition strikes of the Doi-published “Moon at Enoshima Beach” scene carry Hasui’s seal. It would appear that at some time Doi Eiichi replaced the Tōkō seal with that of Hasui’s. Changing artist seals was certainly a most-unusual move by a publisher, but two possible reasons for this change are apparent: the first being that Tōkō was indeed another alias for Kawase Hasui, and the second being that Doi Eiichi wanted to increase sales of this print by moving attribution from the mostly unknown Tōkō to that of the infinitely more popular Hasui.

Some collectors thought that Tsuchiya Kōitsu may be another possible candidate because, like Hasui, he was a major landscape artist at the time, and his style was similar to that of Tōkō’s. However, given that he already published via Doi under the Kōitsu alias, the chances of him publishing under a different alias with the same publisher would be remote. Furthermore, following the discover of the 1950-dated “Kumamoto Suizenji” print mentioned above we can without doubt exclude Tsuchiya Kōitsu as a candidate because he died in 1949.