

IKEGAMI SHŪHO: The Last Master of the Old School of Japanese Painting

Commemorating the 150th Anniversary of his Birth

Saturday, 25 May — Sunday, 30 June 2024

- Artwork numbers do not necessarily correspond to the order in which they are exhibited.
- Exhibited works are subject to change for various reasons.
- Photography and filming is not permitted in the exhibition rooms.

NOM 長野県立美術館
Nagano Prefectural Art Museum

No.	Display period		Artist	Title	Year of Creation	Materials	Size (cm)	Collection
	Through 11 June	From 13 June						
PROLOGUE Ikegami Shūho and Hishida Shunsō: Nihonga's Old and New Schools								
1	○		Ikegami Shūho	Fine Autumn Weather (Autumn Scenery)	1907	Color on silk	137.0 × 79.0	Kitano Museum of Art
2		○	Ikegami Shūho	Taoist Immortal Liu Nu	1915	Color on silk	152.3 × 69.8	Private Collection
3	○		Hishida Shunsō	Princess Fuse (Tokiwazu)	1900	Color on silk	146.6 × 67.5	Nagano Prefectural Art Museum
4		○	Hishida Shunsō	The Spirit of the Plum Tree	c.1901	Color on silk	124.5 × 69.5	Nagano Prefectural Art Museum
CHAPTER 1 From Kokuzan to Shūho								
5	○	○	Ikegami Shūho	The Toad Immortal	1883	Ink on paper	133.3 × 62.6	Takatō Museum of Arts
6	○	○	Painting: Ikegami Shūho, Calligraphy: Ikegami Shūka	Shōjō (Noh Play)	1896	Color and ink on paper	155.3 × 366.0	Takatō Museum of Arts
7	○		Araki Kanpo	Raccoon Dog	19th century	Oil painting on canvas	55.0 × 67.0	Tokyo National Museum
8		○	Araki Kanpo	Flowers and Birds of the Four Seasons	1906	Color on silk	125.4 × 71.8 (Each)	The Museum of the Imperial Collections, Sannomaru Shozokan
9	○	○	Ikegami Shūho	Willow Kannon	1914	Color on silk	154.0 × 55.5	Private Collection
10	○	○	Ikegami Shūho	The Sixteen Good Deities	1896	Color on paper	103.4 × 90.9	Seifukuji Temple (Ina City)
11	○	○	Ikegami Shūho	Defeating the Demons of Mt. Ōe	1893	Color on paper	168.0 × 346.0 (Each)	Iiyama Rikusō, Inc.
12	○	○	Ikegami Shūho	Saint Nichiren Takes Refuge	1911	Color on silk	145.2 × 87.6	Northern Culture Museum
CHAPTER 2 The Essence of Shūho: Works Shown at Government-Sponsored Exhibitions								
13	○		Ikegami Shūho	Early Winter	1910	Color on paper	167.0 × 364.0 (Each)	National Museum of Modern Art, Tokyo
14		○	Ikegami Shūho	Wild Pheasants by a Mountain Stream / Dominant over the Eight Directions	1934	Color on silk	195.0 × 86.0 (Each)	Yokohama Museum of Art
15	○		Ikegami Shūho	Deep Water on a Sunny Day (Ravine with Autumn Foliage)	1914	Color on silk	168.4 × 372.0 (Each)	Tanaka Honke Museum
16		○	Ikegami Shūho	Evening Moon	1916	Color on paper	159.5 × 360.0 (Each)	National Museum of Modern Art, Tokyo
17		○	Ikegami Shūho	Flowers and Birds of the Four Seasons	1918	Color on paper	239.4 × 103.5 (Each)	Nagano Prefectural Art Museum
18	○	○	Ikegami Shūho	Picture Scroll of the Kiso River (Heaven / Man)	1921	Color on paper	Heaven: 63.3 × 726.5 / Man: 63.2 × 725.5	Nagano Prefectural Art Museum

No.	Through 11 June	From 13 June	Artist	Title	Year of Creation	Materials	Size (cm)	Collection
19		○	Ikegami Shūho	The Wind in the Pines and a Pair of Cranes	c.1914–1916	Color on gold-leafed silk	166.4 × 154.4 (Each)	Mizuno Museum of Art
20	○		Ikegami Shūho	Evening Snow	Unknown	Color on silk	68.1 × 85.3	Mizuno Museum of Art
21	○		Ikegami Shūho	Doves amid Cherry Blossoms / Quail amid Autumn Grasses and Flowers	1921	Color on gold-leafed silk	168.0 × 165.0 (Each)	Nerima Art Museum
22	○		Ikegami Shūho	Guo Ziyi / Green Pine and White Cranes / Fukurokuju	Unknown	Color on silk	144.0 × 57.0 (Each)	Komagane City Museum
23	○		Ikegami Shūho	Flowers of the Nation	1924	Color on gold-leafed paper	186.6 × 434.8 (Each)	The Museum of the Imperial Collections, Sannomaru Shozokan
Ref.	○			Magazine <i>Shūkan Josei</i>				Takatō Museum of Arts
24		○	Ikegami Shūho	Chu Lian / Pear Blossoms and Mynas / Aronia and Parrot	Unknown	Color on silk	152.5 × 57.3 (Each)	Private Collection
25		○	Ikegami Shūho	Pine, Bamboo, and Camellia	1926	Color on gold-leafed silk	208.0 × 421.0	Mizuno Museum of Art
26		○	Ikegami Shūho	Midsummer	1933	Color on gold-leafed silk	208.0 × 421.0	Mizuno Museum of Art
27	○	○	Ikegami Shūho	Peach Tree and Argus Pheasants / Pine Tree and White Hawk	1928	Color on wood panel	166.3 × 81.9 (Each)	Australian Embassy Tokyo
28	○	○	Araki Kanpo	Peonies and Peacock / Banana Plants	Unknown	Color on wood panel	165.5 × 81.5 (Each)	Australian Embassy Tokyo
29		○	Ikegami Shūho	Deer Playing in the Snow	1915	Color on silk	168.2 × 71.6	Northern Culture Museum
30	○	○	Ikegami Shūho	Cattle at Pasture	1929	Color on silk	138.8 × 50.7	Private Collection
31	○	○	Ikegami Shūho	Laozi Crossing the Barrier	1931	Color on silk	144.2 × 50.8	Private Collection
32	○	○	Ikegami Shūho	Drizzling Rain	1931	Color on silk	141.0 × 51.0	Private Collection
33	○	○	Ikegami Shūho	White Falcon	Unknown	Color on silk	81.7 × 124.5	Jōenji Temple (Ina City)
34	○	○	Ikegami Shūho	Painting Seals				Takatō Museum of Arts
35	○	○	Ikegami Shūho	Green Birds and Red Fruit	1929	Color on silk	238.0 × 215.0	Jōenji Temple (Ina City)
36	○	○	Ikegami Shūho	Autumn Rain	1932	Color on silk	161.0 × 177.5	Nagano Prefectural Art Museum
37	○	○	Ikegami Shūho	Fine Autumn Weather	1934	Color on silk	293.3 × 147.8	Institute for Research in Humanities, Kyoto University
38	Nerima venue only		Ikegami Shūho	Fine Autumn Weather (Full-Sized Study)	1934	Color on paper	267.0 × 120.0	Nagano Prefectural Art Museum
CHAPTER 3 Shūho and Drawing from Life: Kanpo's Instruction and the Foundation of a "High-Definition" Painter								
39	○	○	Ikegami Shūho	Birds (Brambling, Skylark, Yellow-Throated Bunting)	1892	Color on paper	27.5 × 19.5	Takatō Museum of Arts
40	○	○	Ikegami Shūho	Birds (Eurasian Siskin [Male and Female], Bohemian Waxwing)	1892	Color on paper	19.5 × 27.5	Takatō Museum of Arts
41	○	○	Ikegami Shūho	Bird (A Type of Bird of Paradise)	1892	Color on paper	27.5 × 19.5	Takatō Museum of Arts
42	○	○	Ikegami Shūho	Birds (Narcissus Flycatcher, Grey Wagtail)	1892	Color on paper	27.5 × 19.5	Takatō Museum of Arts
43	○	○	Ikegami Shūho	Birds (Long-Billed Plover, Kentish Plover)	1892	Color on paper	19.5 × 27.5	Takatō Museum of Arts
44	○	○	Ikegami Shūho	Bird (Lesser Sand Plover)	1892	Color on paper	27.5 × 19.5	Takatō Museum of Arts

No.	Through 11 June	From 13 June	Artist	Title	Year of Creation	Materials	Size (cm)	Collection
45	○	○	Ikegami Shūho	Birds (Oriental Reed Warbler, Chestnut-Cheeked Starling, Blue-and-White Flycatcher)	1892	Color on paper	19.5 × 27.5	Takatō Museum of Arts
46	○	○	Ikegami Shūho	Cormorant	1892	Color on paper	27.5 × 19.5	Takatō Museum of Arts
47	○	○	Ikegami Shūho	Water Rail	1892	Color on paper	19.5 × 27.5	Takatō Museum of Arts
48	○	○	Ikegami Shūho	Red-Billed Blue Magpie	1892	Color on paper	19.5 × 27.5	Takatō Museum of Arts
49	○	○	Ikegami Shūho	Emerald Dove	1892	Color on paper	19.5 × 27.5	Takatō Museum of Arts
50	○	○	Ikegami Shūho	Male Bohemian Waxwing	1895	Color on paper	19.5 × 27.5	Takatō Museum of Arts
51	○	○	Ikegami Shūho	Cassowary (African)	1890	Color on paper	27.5 × 19.5	Takatō Museum of Arts
52	○	○	Ikegami Shūho	Six Small Birds, Butterfly, and Cicada	1891	Color on paper	19.5 × 27.5	Takatō Museum of Arts
53	○	○	Ikegami Shūho	Steller's Sea Eagle	1892	Color on paper	27.5 × 19.5	Takatō Museum of Arts
54	○	○	Ikegami Shūho	Mice	Unknown	Color on paper	22.0 × 35.0	Takatō Museum of Arts
55	○	○	Ikegami Shūho	Duck	1892	Color on paper	27.5 × 19.5	Takatō Museum of Arts
56	○	○	Ikegami Shūho	Common Moorhen	1916	Color on paper	28.0 × 39.0	Takatō Museum of Arts
57	○	○	Ikegami Shūho	Bird (Black Kite)	Unknown	Color on paper	39.0 × 55.0	Takatō Museum of Arts
58	○	○	Ikegami Shūho	Pheasant	Unknown	Color on paper	36.5 × 66.0	Takatō Museum of Arts
59	○	○	Ikegami Shūho	Peacock	1894	Color on paper	22.4 × 34.9	Takatō Museum of Arts
60	○	○	Ikegami Shūho	Toads	1890	Color on paper	19.0 × 29.7	Takatō Museum of Arts
61	○	○	Ikegami Shūho	Mountain Hawk-Eagle	1891	Color on paper	27.5 × 19.5	Takatō Museum of Arts
62	○	○	Ikegami Shūho	Peacock	1890	Color on paper	38.0 × 27.0	Takatō Museum of Arts
63	○	○	Ikegami Shūho	Banana Plant	1894	Color on paper	35.5 × 22.5	Takatō Museum of Arts
64	○	○	Ikegami Shūho	Pears and Mantises	Unknown	Color on paper	55.5 × 71.0	Takatō Museum of Arts
65	○	○	Ikegami Shūho	Amaranthus Tricolor	Unknown	Color on paper	28.4 × 18.1	Takatō Museum of Arts
66	○	○	Ikegami Shūho	Peonies	1896	Color on paper	28.6 × 18.2	Takatō Museum of Arts
67	○	○	Ikegami Shūho	Hydrangea	Unknown	Color on paper	71.0 × 55.5	Takatō Museum of Arts
68	○	○	Ikegami Shūho	Chickens	Unknown	Color on paper	24.0 × 33.0	Takatō Museum of Arts
69	○	○	Ikegami Shūho	Hollyhocks (Red)	1890	Color on paper	71.0 × 55.5	Takatō Museum of Arts
70	○	○	Ikegami Shūho	Narcissus, Chinese Bellflower	Unknown	Color on paper	59.3 × 47.0	Takatō Museum of Arts
71	○	○	Ikegami Shūho	Evening Primrose	1896	Color on paper	28.0 × 18.3	Takatō Museum of Arts
72	○	○	Ikegami Shūho	Morning Glories	Unknown	Color on paper	28.4 × 18.5	Takatō Museum of Arts
73	○	○	Ikegami Shūho	Korean Morning Glories	Unknown	Color on paper	35.5 × 22.5	Takatō Museum of Arts
74	○	○	Ikegami Shūho	Millet	Unknown	Color on paper	35.5 × 22.8	Takatō Museum of Arts
75	○	○	Ikegami Shūho	Irises	Unknown	Color on paper	28.1 × 18.1	Takatō Museum of Arts
76	○	○	Ikegami Shūho	Four O'Clocks	Unknown	Color on paper	28.1 × 18.3	Takatō Museum of Arts
77	○	○	Ikegami Shūho	Figure	Unknown	Pencil on paper	29.4 × 170	Takatō Museum of Arts
78	○	○	Ikegami Shūho	Nudes	Unknown	Ink on paper	54.6 × 72.8	Takatō Museum of Arts
79	○	○	Ikegami Shūho	Nudes	Unknown	Ink on paper	54.6 × 72.8	Takatō Museum of Arts
80	○	○	Ikegami Shūho	View Toward Nishikoma from Katayama	1893	Color on paper	35.6 × 22.7	Takatō Museum of Arts

No.	Through 11 June	From 13 June	Artist	Title	Year of Creation	Materials	Size (cm)	Collection
81	○	○	Ikegami Shūho	Realistic Sketch of a Hamlet in Musashi Province	Unknown	Color on paper	35.6 × 22.8	Takatō Museum of Arts
82	○	○	Ikegami Shūho	View of Houses in Takatō	1890	Color on paper	54.5 × 72.7	Takatō Museum of Arts
83	○	○	Ikegami Shūho	Scrolls of Sketches by the Head of Denshindō	1912–1941	Color on paper	27.5–28.0 × 2100.0 (Each)	Yokohama Museum of Art (Gift of Ikegami Shūichi)
84	○		Ikegami Shūho	Shōki	1910	Color on paper	108.0 × 40.0	Private Collection
85–92	○	○	Ikegami Shūho	Notebooks (Records of Works Produced)	1917–1944			Takatō Museum of Arts
93		○	Ikegami Shūho	Pheasant Beneath a Cherry Tree	Unknown	Color on silk	104.6 × 61.8	Private Collection
94	○	○	Ikegami Shūho	Sketchbooks		Color on paper		Takatō Museum of Arts
95	○	○	Ikegami Shūho	Album of Studies	Unknown	Ink on paper	23.6 × 16.2	Nagano Prefectural Art Museum
CHAPTER 4 Shūho and Folding Screens: The Essence of Painting								
96	○		Ikegami Shūho	Hérons in a Bamboo Forest	1913	Color on paper	168.3 × 364.5 (Each)	Jōenji Temple (Ina City)
97		○	Ikegami Shūho	Paulownias and Phoenixes	1923	Color on gold-leafed silk	170.9 × 348.2 (Each)	Jōenji Temple (Ina City)
98	○	○	Ikegami Shūho	Picture Scroll (Study for Folding Screens)	Unknown	Color on paper	47.3 × 2039.7	Nagano Prefectural Art Museum
99	○	○	Ikegami Shūho	Picture Scroll (Study for Folding Screens)	Unknown	Color on paper	46.5 × 2440.0	Private Collection
EPILOGUE Shūho's Later Years: An Undiminished Creative Drive								
100	○	○	Ikegami Shūho	Studies	Unknown	Ink on paper		Nagano Prefectural Art Museum
101	○	○	Ikegami Shūho	Butterflies in Flight	1937	Color on paper	117.0–118.0 × 163.0–207.0 (Each)	Iiyama Rikusō, Inc.
Ref.	○	○	Ikegami Shūho	Shūho Room (Tofūtei Restaurant) and Seisui Room (One Hundred Steps Staircase), Meguro Gajoen	1932			Hotel Gajoen Tokyo
102	○	○	Ikegami Shūho	A Deer Calling Deep in the Mountains	Unknown	Color on silk	249.5 × 116.3	Nagano Prefectural Art Museum
103	○	○	Ikegami Shūho	Sun and Shower	1941	Color on silk	178.0 × 228.0	Museum of Contemporary Art Tokyo
104	○	○	Ikegami Shūho	Divine Wind	1943	Color on paper	175.0 × 370.0 (Each)	Yasukuni Jinja Yūshūkan Museum
105	○	○	Nakamura Randai II	Painting Seal (Koki)	Unknown		2.5 × 2.0 × 4.1	Takatō Museum of Arts

PROLOGUE

Ikegami Shūho and Hishida Shunsō: *Nihonga's* Old and New Schools

Ikegami Shūho (1874–1944) and Hishida Shunsō (1874–1911) were the same age. While there is no record of interaction between the two, they were born in the same region and, though driven to pursue art for different reasons, both moved to Tokyo in the same year to study painting in earnest.

Their first steps as painters succinctly represent the two directions available to those seeking to master the fine arts at the time. Shūho joined a premodern-style painting school for those aiming to acquire painting skills through a master-disciple relationship. Shunsō, on the other hand, entered the Tokyo School of Fine Arts, which had just opened in 1889. Rather than relying on apprenticeship, it offered a modern course of instruction based on learning diverse techniques from instructors of various schools and the reproduction of old paintings. The different routes taken by the two correlate directly with the division that then split the painting world: that between an “old school” that adhered to traditional painting styles and a “new school” that sought to create new *Nihonga*. When the government-sponsored Ministry of Education Art Exhibition (Bunten), modeled after the Salon in France, was established in 1907, conflict between the old and new schools over the selection of jury members further highlighted the divide.

What separated the “old school” and the “new school”? We explore this question here by comparing the works of Shūho and Shunsō.

CHAPTER 1

From Kokuzan to Shūho

In 1889, after graduating from Takatō School, Kunisaburō moved to Tokyo at the age of 15, accompanied briefly by his father, and became the first pupil of Araki Kanpo. For the next four years, he applied himself to rigorous training as a live-in apprentice. The art name Shūho (秀畝) takes its first character from his father’s pseudonym Shūka (秀花) and its second from his teacher’s art name Kanpo (寛畝).

Shūho’s remaining works include some signed with the name Kokuzan, which he used prior to joining Kanpo’s studio, that demonstrate a proficiency in the fundamentals of brushwork and reflect both his natural dexterity and the understanding and guidance of his father and grandfather. He is said to have begun using the name Kokuzan around 1888, but confirmed examples such as *The Toad*

Immortal [No. 5], which he produced in 1883 at the age of nine, suggest the need for further study.

In this chapter, we examine works from Ikegami's Kokuzan period through the time he began using the name Shūho.

CHAPTER 2

The Essence of Shūho: Works Shown at Government-Sponsored Exhibitions

Shūho exhibited his paintings not only at government-sponsored exhibitions but also at shows held by the Japan Art Association, the Japan Painting Society, Kanpo's painting school Dokugakai, and his own painting school Denshindō. He placed particular emphasis on those submitted to government-sponsored exhibitions, which were regarded as the most important, putting forward many experimental works that differed from those he presented elsewhere. Although the paintings that Shūho submitted to government-sponsored exhibitions are still considered his most important works, the whereabouts of many are unfortunately now unknown.

Shūho first submitted work to a government-sponsored exhibition at the 2nd Ministry of Education Art Exhibition (Bunten) in 1908. Selected for exhibition every year thereafter, at the 4th Bunten (1910) he was awarded third prize for the first time for *Early Winter* [No. 13], which was purchased by the government. He later achieved the remarkable feat of winning three consecutive Tokusen prizes for *Evening Moon* [No. 16] at the 10th Bunten (1916), *Towering Peaks after the Rain* (Shunrei ugo) at the 11th, and *Flowers and Birds of the Four Seasons* [No. 17] at the 12th. Notably, *Flowers and Birds of the Four Seasons*, a lavishly decorative work inspired by Momoyama Period masters such as Kanō Eitoku and Kanō Sanraku, also incorporated elements of the drawing from life to which Shūho had dedicated himself so single-mindedly since beginning his apprenticeship, transforming the traditional bird-and-flower painting into something fresh and more modern.

Commissioned by Baron Fujita Heitarō to commemorate the wedding of Crown Prince Hirohito (later Emperor Shōwa) in 1924, *Flowers of the Nation* [No. 23, Nagano venue only] continues to be used by the Imperial Household today as a decoration for welcome functions. Paintings on cryptomeria door panels [No. 27] produced for the residence of Marquis Hachisuka in 1928 depict, in finely executed brushwork, a white hawk on one side and argus pheasants on the other. Such decorative paintings for palaces and mansions were an important part of Shūho's work as a leading master of traditionalist "old school" painting.

CHAPTER 3

Shūho and Drawing from Life: Kanpo's Instruction and the Foundation of a "High-Definition" Painter

Shūho's rigorous training under Araki Kanpo included not only the reproduction of model paintings but also a particular emphasis on the practice of drawing from life. Perhaps because Shūho himself was familiar with painting from a young age, he seems to have excelled not only at realistically rendering plants, animals, landscapes, and people but also at instantly grasping their distinctive characteristics and, much like perfect pitch, seamlessly incorporating such insights into his depictions.

Due to Kanpo's experience with Western-style painting, his instruction incorporated elements of anatomy. Shūho's many remaining sketches and the "high-definition" depictions seen in his finished works can be said to have been built on the foundation of Kanpo's teachings.

The subjects of Shūho's drawings from life include animals such as birds and deer, plants such as morning glories, lilies, and banana plants, and sketches of people and nude figures. The little sketchbooks he always carried with him contain lively depictions of passersby, festival scenes, geisha and actors, and the students at his Denshindō painting school.

Shūho is said to have studied Western-style painting for six months, initially keeping this a secret from Kanpo. Ultimately, Kanpo persuaded him to give it up, but because Shūho had learned watercolor painting, his sketchbooks include shading and depictions in silhouette that differ from his *Nihonga* work.

In this chapter, we look at some of the many drawings from life that Shūho produced so diligently beginning from his days as an apprentice.

CHAPTER 4

Shūho and Folding Screens: The Essence of Painting

Most people didn't paint such large works, but I generally painted two pairs of six-panel folding screens.

(Ikegami Shūho, *Kōjutsu hikae* [A Dictated Record], 1937)

The above is Shūho's reminiscence on his participation in government-sponsored art exhibitions, important annual presentations at which he consistently exhibited two pairs of folding screens. In

addition to bird-and-flower paintings, he also produced historical paintings, landscapes, and other works in accordance with his interests and concerns at the time. In response to the growing number of exhibitors, however, beginning with the Ministry of Education Art Exhibition (Bunten) in 1916 the rules were changed to limit any exhibitor to a single pair of folding screens. Despite this restriction, Shūho continued to frequently exhibit folding screens at editions of the later Imperial Art Academy Exhibition (Teiten) and New Ministry of Education Art Exhibition (Shin Bunten).

In modern times, the character of the folding screen has been less that of a home furnishing and more that of a large-format medium that would catch the eye in a venue filled with many other works. The whereabouts of many of Shūho's folding screen submissions to the Bunten and Teiten exhibitions are unknown, but we can get a sense of what they looked like from a picture scroll compiling Shūho's studies for folding screen paintings that includes those for more than twenty works submitted to such government-sponsored exhibitions [No. 98–99]. Considering that Shūho also produced folding screen works for other exhibitions as well as under commission, he no doubt created a vast number of such works.

For this exhibition, we have prepared a viewing space with tatami flooring to enable visitors to experience folding screens up close as furnishings.

EPILOGUE

Shūho's Later Years: An Undiminished Creative Drive

Shūho's creative drive was undiminished even after he passed the age of sixty. Indeed, he may have been busier than ever between the annual exhibitions, his painting school, his own solo exhibitions, and burgeoning commissions. The largest works of his later years include his murals for Meguro Gajoen and his paintings commemorating Imperial Rescript Day, which were produced as invocations for victory in the Pacific War.

Construction on Meguro Gajoen began in 1931 on the site of what is now Hotel Gojoen Tokyo. Many Nihonga painters were involved in producing works to decorate its interiors. At the hotel today, it is possible to view the Shūho Room, for which Shūho produced transom and ceiling paintings, as well as his ceiling panels in a room off the One Hundred Steps Staircase, a Minato City designated cultural property. Please enjoy viewing these works through the video produced for this exhibition.

At the same time, during the final two years of his life Shūho, like other artists, was swallowed up by the tide of the times. *Divine Wind* (Kamikaze) [No. 104], a major work from Shūho's final years

that depicts the thirteenth-century Mongol invasions of Japan, was produced to commemorate Imperial Rescript Day and presented as an offering to Yasukuni Jinja shrine. The flames rendered in gold accentuate the tension of the raging waves. Shūho used the 古希 (*koki*, meaning “seventieth year”) seal [No. 105], seen on *Divine Wind*, for but a single year, showing it proudly to his son Shūichi and using it only on works with which he was particularly pleased.

Shūho passed away on 26 May 1944, ending a seventy-year life dedicated to the pursuit of painting.