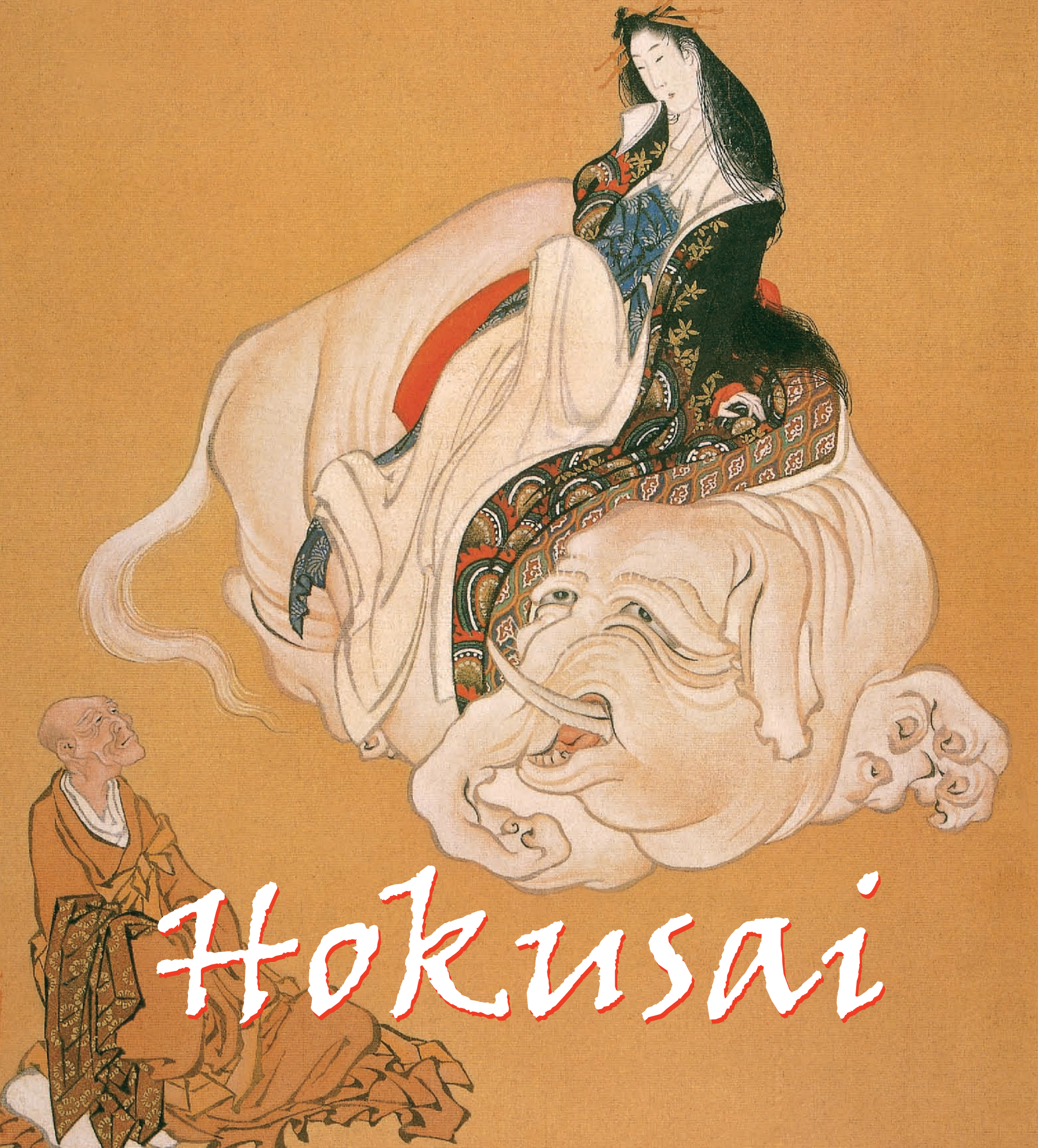
Edmond de Goncourt



Hokusai

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After Edmond de Goncourt

Hokusai

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INTERNATIONAL


富嶽三十景 凱風快晴

Contents

Foreword

Hokusai's talent travelled across land and sea to Europe long ago. But his work, so original, so diverse, and so prolific, still remains misunderstood. It is true that, even in the artist's homeland, though he has always been immensely popular, his work has not been received with the same fervour by the academy and by the elite as by the Japanese people. Was he not reproached, in his own time, for only doing "vulgar paintings"? Then however, few artists knew how to delve into the potential of drawing techniques and methods as he did. What artist can vaunt his ability to draw with his fingernails, his feet, or even his left hand (if right handed) or inverted, with such virtuosity, that it seems to have been drawn in the most conventional way?

Hokusai illustrated more than 120 works, one of which, the Suiko-Gaden, consisted of ninety volumes; he collaborated on about thirty volumes: yellow books and popular books at first; eastern and western promenades, glimpses of famous places, practical manuals for decorators and artisans, a life of Sakyamuni, a conquest of Korea, tales, legends, novels, biographies of heroes and heroines and the thirty-six women poets and one hundred poets, with songbooks and multiple albums of birds, plants, patrons of new fashion, books on education, morals, anecdotes, and fantastic and natural sketches.

Hokusai tried everything, and succeeded. He was tireless, multitalented, and brilliant. He accumulated drawings upon drawings, stamps upon stamps, informing himself very specifically about his compatriots, their work, and their interests, the people in the streets, those in the fields, and on the sea. He opened the gates to the walls that hid brilliant courtesans, their silks and embroidery, and the large belt knots spread across their chests and stomachs. He frightened observers with apparitions from his most awful and stirring fantastic imagination.

To understand the art of a very particular, distant people, it is not sufficient to learn, more or less well, their language; it is necessary to penetrate their soul, their tastes – one must be the obedient student of this soul and these tastes. It is, after all, founded on love, the profound ecstasy that artists feel in expressing their country. They love it passionately, they cherish its beauty, its clarity, and they try to reproduce its life from the heart. A happy affliction, Hokusai was an eminent representative of those who work incessantly.

- **Léon Hénnique**

Blue Fuji,
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, aizuri-e, 25.5 x 35.5 cm.
Musée national des Arts asiatiques – Guimet, Paris.

The Seven Gods of Fortune, 1810.
Ink, colour and gold on silk, 67.5 x 82.5 cm.
Museo d'Arte Orientale Edoardo Chiossone, Genoa.


勝川春朗誌圖之

I. Life of Hokusai

Hokusai was born in 1760 (October or November according to some, March according to others). He was born in Edo in the Honjô neighbourhood, close to the Sumida River and to the countryside, a neighbourhood to which the painter was much attached. He even signed his drawings, for a time, "the peasant from Katsushika", Katsushika being the provincial district where the Honjô neighbourhood is located. According to the will left by his granddaughter, Shiraï Tati, he was the third son of Kawamura Itiroyemon, who, under the name Bunsei, would have been an artist of the new profession. Near the age of four, Hokusai, whose first name was Tokitaro, was adopted by Nakajima Isse, mirror designer for the Tokugawa royal family.

Hokusai, while still a child, became the assistant to a great bookseller in Edo, where while contemplating illustrated books, he carried out his duties as assistant so lazily and disdainfully that he was fired. Paging through the bookseller's illustrated books and life in images for long months developed the young man's taste and passion for drawing. Around 1773-74, he worked for a woodcutter, and in 1775, under the name Tetsuro, he engraved the last six pages of a novel by Santchô. Thus, he became a woodcutter, which he continued until the age of eighteen.

In 1778, Hokusai, then named Tetsuzo, abandoned his profession as a woodcutter. He was no longer willing to be the interpreter, the translator of another's talent. He was taken by the desire to invent, to compose, and to give a personal form to his creations. He had the ambition to become a painter. He entered, at the age of eighteen, the studio of Katsukawa Shunshō, where his budding talent earned him the name of Katsukawa Shunrō. There, he painted actors and theatre sets in the style of Tsutzumi Torin and produced many loose-leaf drawings, called *kyōka surimono*. The master allowed him to sign, under this name, his compositions representing a series of actors, in the upright format of the drawings of actors by Shunshō, his master. At this time, the young Shunrō began to show a bit of the great sketch artist who would become the great Hokusai. With perseverance and relentless work, he continued to draw and to produce, until 1786, compositions bearing the signature of Katsukawa Shunrō, or simply, Shunrō.

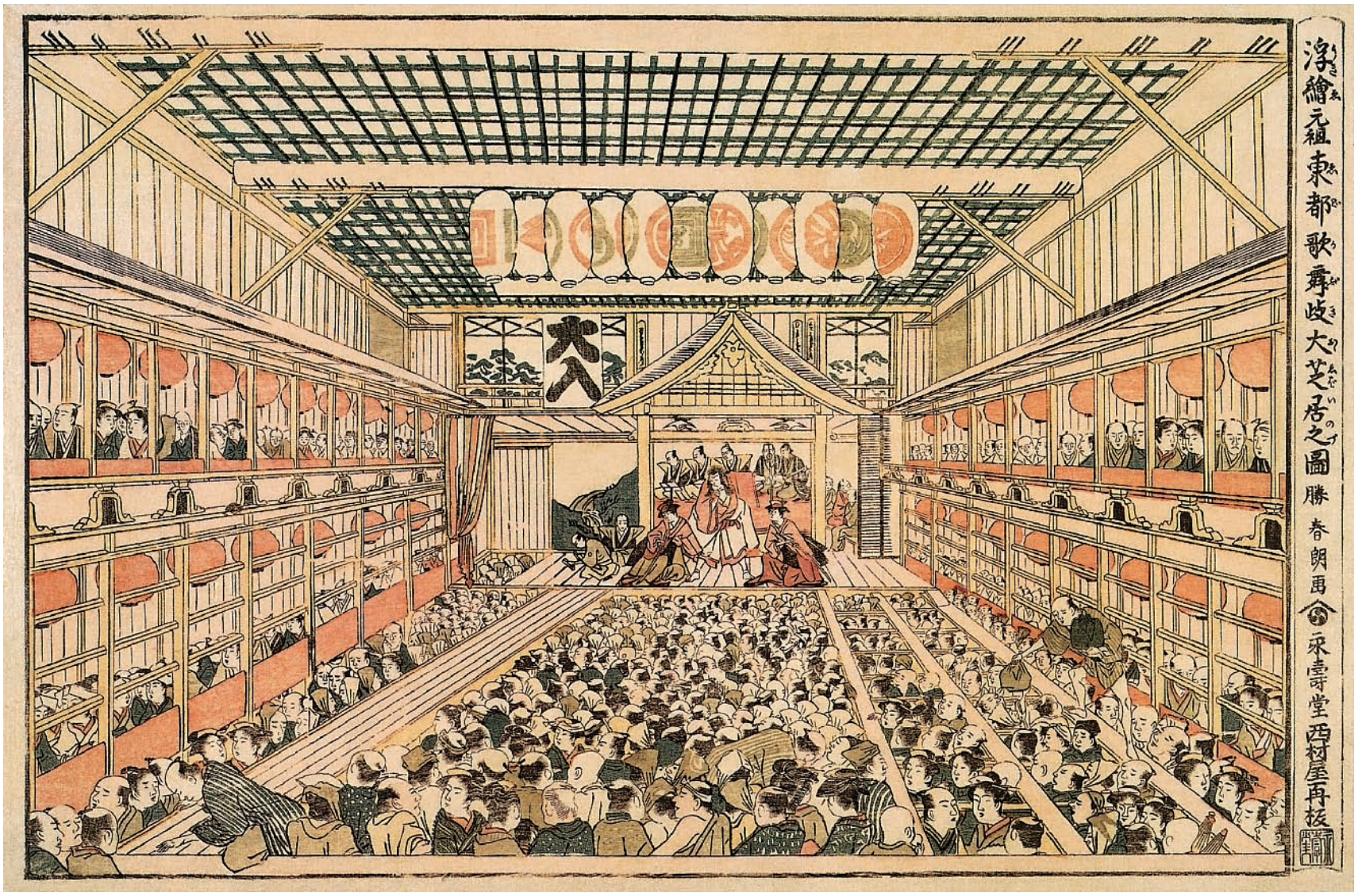
In 1789, the young painter, at twenty-nine years old, was forced to leave Katsukawa's studio under peculiar circumstances. As a matter of fact, Hokusai would keep the odd habit of perpetually moving and of never living more than one or two months in the same place. This departure took place under the following circumstances: Hokusai had painted a poster of a stamp merchant. The merchant was so happy with the poster that he had it richly framed and placed in front of his shop. One day, one of his fellow students at the studio, who had studied there longer than he, passed the shop. He thought the

Blue Kongō (Seimen Kongō), 1780-1790.
Nishiki-e, 37.3 x 13.7 cm.
Honolulu Academy of Arts, donation of James A. Michener, Honolulu.

poster was bad and tore it down to save the honour of the Shunshō studio. A dispute ensued between the elder and the younger student, following which Hokusai left the studio, resolving to work only from his own inspiration and to become a painter independent of the schools that preceded him. In this country where artists seem to change names almost as often as clothes, he abandoned the signature of Katsukawa to take that of Mugura, which means shrub, telling the public that the painter bearing this new name did not belong to any studio. Completely shaking off the yoke of the Katsukawa style, the drawings signed Mugura are freer and adopt a personal perspective.

Hokusai married twice, but the names of his two wives are unknown. It is also not known whether or not his separation from them was due to death or divorce. It is certain that the painter lived alone after the age of fifty-two or fifty-three. By his first wife, Hokusai had a son and two daughters. His first son, Tominosuke, took over the house of the mirror designer Nakajima Isse and led a disorderly life, causing his father many problems. His daughter Omiyo became the wife of the painter Yanagawa Shighenobu. She died shortly after her divorce and after having given birth to a grandson who was a source of tribulation for his grandfather. His second daughter Otetsu was a truly gifted painter who died very young. By his second wife, Hokusai also had a son and two daughters. His second son, Akitiro, was a civil servant of the Tokugawa rule and a poet, and became the adopted son of Kase Sakijiuro. He erected Hokusai's tomb, and took on his name. The grandson of Takitiro, named Kase Tchojiro, was the schoolyard friend of Hayashi, a great collector of Japanese art. Hokusai's other daughters were Onao, who died in her childhood, and Oyei, who married a painter named Tomei but divorced him and lived with her father until the end of his life. She was an artist, who illustrated *Onna Chohoki*, an educational book for women covering etiquette. Hokusai had two older brothers and a younger sister, who all died in their childhood.

His life was filled with pitfalls. Thus, near the end of 1834, serious problems arose in the old painter's life. Hokusai's daughter Omiyo married the painter, Yanagawa Shighenobu. From this marriage came a veritable good-for-nothing, whose swindles, always paid by Hokusai, were the cause of his misery during his last years. It is plausible that, following commitments made by the grandfather to keep his grandson from going to prison, commitments that he could not keep, he was forced to leave Edo in secret, to take refuge more than thirty leagues from there in the Sagami province, in the city of Uraga, hiding his artistic name under the common name of Miuraya Hatiyemon. Even upon returning to Edo, he did not dare, at first, give out his address and called himself the "priest-painter", and moved into the courtyard of the Mei-o-in temple, in the middle of a small



Kabuki Theater in Edo seen from an Original Perspective, c. 1788-1789.
Nishiki-e, 26.3 x 39.3 cm.
The British Museum, London.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forest. From this exile, which lasted from 1834 to 1839, remain some interesting letters from the painter to his editors. These letters attest to the old man's trials caused by his grandson's mischief, and to the destitution of the great artist, who complained, one harsh winter, of having only one robe to keep his septuagenarian body warm. These letters unveil his attempts to soften his editors, through the melancholy exposition of his misery, illustrated with nice sketches. They also unveil some of his ideas on translating his drawings into woodcuts, initiated in the language marked by crude images with which he was able to make the workers charged with printing his works understand the way to obtain artistic prints.

The year 1839, which followed three years of poor rice harvests, was a year of scarcity during which Japanese restrained their spending and no longer bought images and where editors refused to cover the publication costs of a book or a single plate. During this editors' strike, Hokusai, counting on the popularity of his name, had the idea of composing albums from "the tip of his brush", and he earned about what he needed to live during this year from the sale of these original drawings, undoubtedly sold very cheaply. It was in 1839 that Hokusai returned to Edo, after four years of exile in Uraga. But this was another miserable year for the artist. He had only just moved in, again settling in Honjô, the country neighbourhood that the painter loved, when a fire burnt his house; it destroyed many of his drawings, outlines, and sketches, and the painter was only able to save his brush.

At the age of sixty-eight or sixty-nine, Hokusai had an attack of apoplexy, from which he emerged by treating it with 'lemon curd', a remedy in Japanese medicine, whose composition was given by the painter to his friend Tosaki, with sketches in the margin of the prescription representing the lemon, the knife for cutting the lemon, and the pot. Here is the composition of this 'lemon curd': "Within twenty-four Japanese hours (forty-eight hours) of the attack, take a lemon and cut it into small pieces with a bamboo knife, not an iron or copper one. Put the lemon, thus cut, into a clay pot. Add a *go* (one quarter litre) of very good sake and let it cook over low heat until the mixture thickens. Then, you must swallow, in two doses, the lemon curd, after removing the seeds, in hot water; the medicinal effect will take place after twenty-four or thirty hours." This remedy completely cured Hokusai and seems to have kept him healthy until 1849, when he fell ill at ninety years old, in a house in Asakusa, the ninety-third home in his vagabond life of moving from one house to another. This is, undoubtedly, when he wrote

Kintoki the Herculean Child with a Bear and an Eagle, c. 1790-1795.
Ōban, nishiki-e.
Ostasiatische Kunstsammlung, Museum für Asiatische Kunst, Staatliche Museen zu Berlin, Berlin.

The Actor Ichikawa Yaozō III in the Role of Soga no Gorō and Iwai Hanshirō IV in the Role of his Mistress, Sitting, 1791.
Hosoban, nishiki-e.
Japanese Ukiyo-e Museum, Matsumoto.

The Actor Ichikawa Omezō in the Role of Soga no Gorō, 1792.
Nishiki-e, 27.2 x 12.7 cm.
Museum Volkenkunde, Leiden.

The Actor Ichikawa Ebizō IV, 1791.
Nishiki-e, 30.8 x 14 cm.
National Museum of Tokyo, Tokyo.

The Actor Sakata Hangorō III, 1791.
Nishiki-e, 31.4 x 13.5 cm.
Museum of Fine Arts, William Sturgis Bigelow Collection, Boston.


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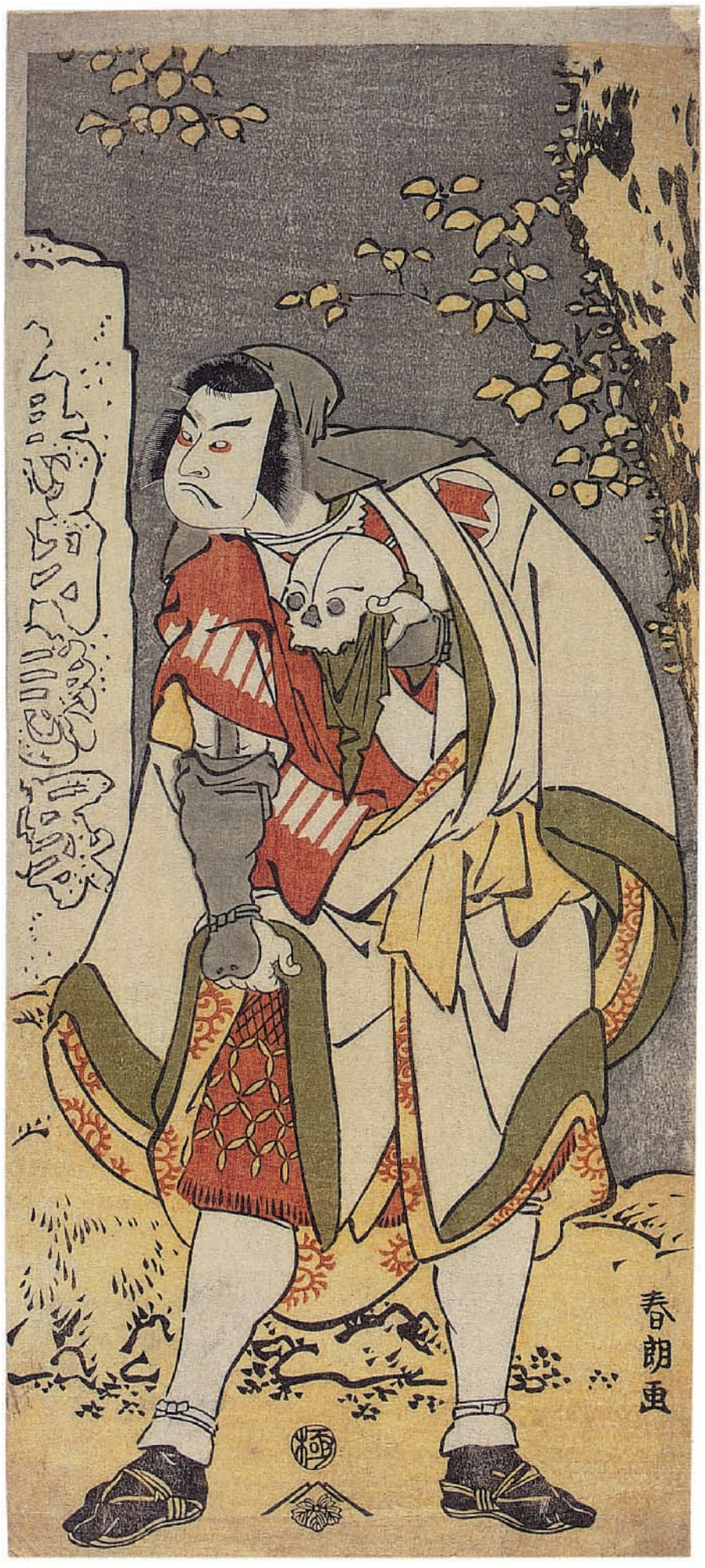
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to his old friend Takaghi this ironically allusive letter: "King Yemma is very old and is preparing to retire from business. He has built, to this end, a pretty country house and he has asked me to go paint him a *kakemono*. I am thus obliged to leave, and when I do leave, I will take my drawings with me. I will rent an apartment at the corner of Hell Street, where I will be happy to have you visit if you have the occasion to stop by. Hokusai."

At the time of his last illness, Hokusai was surrounded by the filial love of his students, and was cared for by his daughter Oyei, who had divorced her husband and was living with her father. The thoughts of the dying "crazy artist", always trying to defer his death to perfect his talent, made him repeat in a voice that was no longer more than a whisper, "if heaven would only give me ten more years…" There, Hokusai broke off, and after a pause, "if heaven would only give me five more years of life… I could become a truly great painter."

Hokusai died at the age of ninety, on the eighteenth day of the fourth month of the second year of Kayei (10 May, 1849). The poetry of his last moment, as he left in death, is almost untranslatable: "Oh! Freedom, beautiful freedom, when one goes into the summer fields to leave his perishable body there!" Another tomb was erected for him by his granddaughter, Shiraï Tati, in the garden of the Seikioji temple of Asakusa, next to the gravestone of his father, Kawamura Ïtiroyemon. One can read on the large gravestone: *Gwakiojin Manjino Haka* (Tomb of Manji, crazy old artist); on the base: *Kawamura Uji* (Kawamura family). On the left side of the gravestone, at the top, are three religious names: Firstly, *Nanso-in Kiyo Hokusai shinji* (the knight of the faith, Hokusai in colourful glory), *Nanso* (a religious figure from the South of So); Secondly, *Seisen-in Hō-oku Mioju Shin-nio*, the name of a woman who died in 1828, who may be his second wife; and thirdly, *Jô-un Mioshin Shin-nio*, another name of a woman who died in 1821, that of one of his daughters.

It is uncertain as to whether or not there is an existing authentic portrait of the master. The portrait of Hokusai, together with the novelist Bakin, after a stamp by Kuniyoshi, is no longer a portrait, as the sketch represents him kneeling, offering the editor his little yellow book, "The Tactics of General Fourneau", or of "Improvisational Cuisine". Of the great artist, there are no childhood or adult portraits. The only existing portrait is the one given by the Japanese biography by Iijima Hanjuro, a portrait of him as an old man, preserved in the family and which had been painted by his daughter Oyei, who signed Ohi. One sees a forehead furrowed by deep wrinkles, eyes marked by crow's feet with swollen bags beneath them, and there is, in the half closed eyes, some of that mist that sculptors of *netzukes* place in the look of their ascetics. The man has a large, bony nose, a thin mouth tucked under the fold of

Actors Ichikawa Komazu II and Matsumoto Koshirō IV, c. 1791.
Nishiki-e diptych, each sheet: 32 x 14 cm.
Ginza Tokyo Yôkan Collection, Tokyo.


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宗理画
彫工
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his cheeks and the square chin of a strong will, connected to his neck by wattles. The colouring of the image, which matches the tone of old flesh fairly well, renders well the anaemic pallor of the bags under his eyes, around his mouth, and of his earlobes. What is striking about the face of this man of genius is its length, from his eyebrows to his chin and the low height and dented top of his head, with, at the temples, a few rare little hairs resembling the young grass in his landscapes. Another portrait of Hokusai, of which a facsimile was published in the *Katsushika den*, represents him near the age of eighty, next to a pot, crouching under a blanket, showing the profile of an old head shaking and of thin legs. Here is the origin of this portrait: the editor Szabo ordered the illustration of the "Hundred Poets", from Hokusai. The artist, before starting his work, sent a sample to determine the format of the publication, and on this sample, his brush left this "caricature".

The style called *Hokusai-riu* is the style of true *Ukiyo-e* painting, naturalist painting, and Hokusai is the one and only founder of a painting style that, based on Chinese painting, is the style of the modern Japanese school. Hokusai victoriously lifted up paintings of his country with Persian and Chinese influences, and by a study one might call religious in nature, rejuvenated it, renewed it, and made it uniquely Japanese. He is also a universal painter, who, with very lively drawings, reproduced men, women, birds, fish, trees, flowers, and sprigs of herbs. He completed 30,000 drawings or paintings. He is also the true creator of the *Ukiyo*-e, the founder of the 'école vulgaire', which is to say that he was not content to imitate the academic painters of the Tosa school, with representing, in a precious style, the splendour of the court, the official life of high dignitaries, the artificial pomp of aristocratic existence; he brought into his work the entire humanity of his country in a reality that escapes from the noble requirements of traditional Japanese painting. He was passionate about his art, to the point of madness, and sometimes signed his productions, "the drawing madman".

However, this painter – outside of the cult status given to him by his students – was considered by his contemporaries to be an entertainer for the masses, a low artist of works not worthy of being seen by serious men of taste in the empire of the rising sun. Hokusai did not receive from the public the veneration accorded to the great painters of Japan, because he devoted himself to representing "common life", but since he had inherited the artistic schools of Kanō and Tosa, he certainly surpassed the Okiyo and the Bunchō. Ironically, it was the fact that Hokusai was one of the most original artists that prevented him from enjoying the glory he merited during his life.

A Mare and her Foal, 1795-1798.
Nishiki-e, 35.5 x 24 cm.
Bibliothèque nationale de France, Paris.

Collection of Surimonos Illustrating Fantastic Poems, c. 1794-1796.
Surimono, nishiki-e, 21.9 x 16 cm.
Pulverer Collection, Cologne.

An Oiran and her Two Shinzō Admiring the Cherry Trees in Bloom in Nakanochō, c. 1796-1800.
Surimono, nishiki-e and dry stamp, 47.8 x 65 cm.
Musée national des Arts asiatiques – Guimet, Paris.

He used his painting and drawing talents in the most varied of domains. Let's listen to the artist: "After having studied the painting from the various schools for a long time, I penetrated their secrets and I took away the best parts of each. Nothing is unfamiliar to me in painting. I tried my brush at everything I happened upon and succeeded." In fact, Hokusai painted everything from his most common images, called *Kamban*, which is to say "image ads", for travelling theatre companies all the way up to the most sophisticated compositions.

At first, Hokusai was often both the illustrator and the writer of the novel he was publishing. His literature is appreciated for his intimate observations of Japanese life. It is even sometimes attributed, as was his first novel, to the well-known novelist, Kioden. The painter's literature also has other merits: the mocking spirit of the artist made him a parodist of the literature of his contemporaries, of their style, of their conduct, and above all, of the accumulation of affairs and of the historical jumble. This double role of writer and sketch artist only lasted until 1804, when he devoted himself exclusively to painting.

During the Kansei era (1789-1800), Hokusai wrote many stories and novels for women and children, novels for which he did his own illustrations, novels that he signed as the author Tokitaro-Kakâ and, as the painter Gwakiôjin-Hokusai. It was thanks to his spiritual and precise brushstrokes that the popular stories and novels began to become known to the public. He was also an excellent poet of *haïku* (popular poetry). Not having had enough time to transmit all of his painting methods to his students, he engraved them into volumes that, later, would be highly successful. During the Tempō era (1830-43), Hokusai published an immense number of *nishiki-e*, colour prints and drawings of love or obscene images, called *shunga*, with admirable shading, that he always signed with the pseudonym Gummatei.

He was also highly skilled in the painting called *kioku-ye*, fantasy painting, done with objects or tableware dipped in India ink, such as boxes used as measuring cups, eggs, or bottles. He also painted admirably well with his left hand, or even from bottom to top. His painting done with his fingernails is especially surprising and if one did not see the artist at work, one would think that his paintings done with fingernails were done with brushes.

His work had the good fortune not only of exciting the admiration of his fellow painters, but also of attracting the masses because of its special novelty. His productions were highly sought after by foreigners and there was even a year in which his drawings and woodcuts were exported by the hundreds, but almost as suddenly, the Tokugawa government banned this export.

Two Women Puppeteers, c. 1795.
Surimono, nishiki-e.
Private collection, United Kingdom.

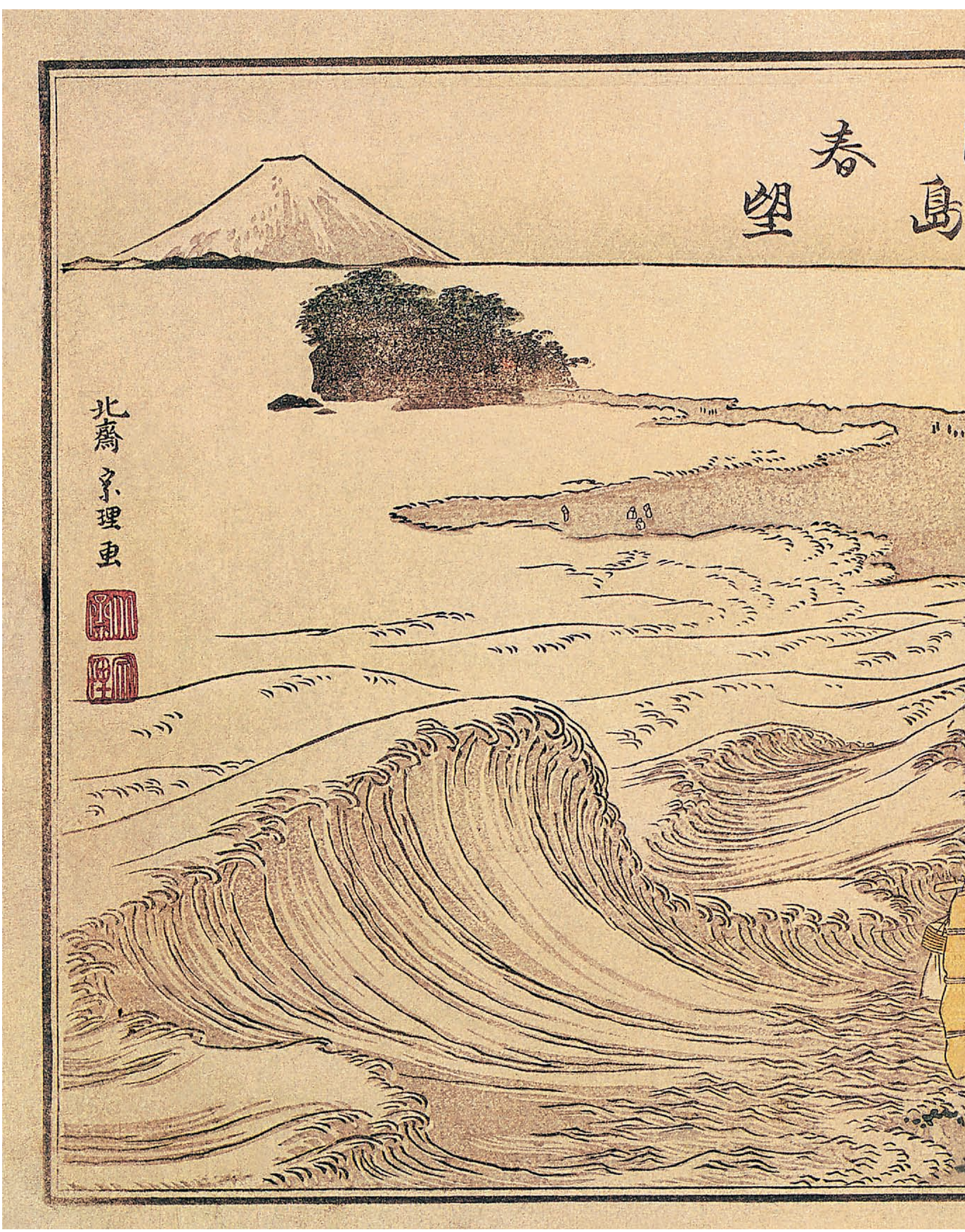
Tarō Moon, 1797-1798.
Nishiki-e, 22.7 x 16.5 cm.
The British Museum, London.

Women on the Beach at Enoshima (Enoshima shunbō),
excerpt from the series *The Silky Branches of the Willow* (Yanagi no ito), 1797.
Nishiki-e, 25.4 x 38 cm.
The British Museum, London.

An anecdote attests to this fame. In fact, at the end of the eighteenth century, Hokusai's talent not only made him popular with his compatriots, but he was also appreciated by the Dutch. One of them, believed to be Captain Isbert Hemmel, had the intelligent idea of bringing back to Europe two scrolls done by the illustrious master's brush. They represent, in the first, all the stages in the life of a Japanese man from birth to death, and in the second, all the stages in the life of a Japanese woman, also from birth to death. Hokusai received, from a Dutch doctor, an order for two scrolls and for two more for the captain. The price, agreed upon between the buyers and the artist, was 150 rios in gold (the gold rio being worth one pound sterling). Hokusai brought all his care and technical knowledge to the creation of these four scrolls. They were completed by the time of departure of the Dutchmen. When he delivered the scrolls, the captain, enchanted, gave him the agreed price, but the doctor, on the pretext that he was not treated as well as the captain, only wanted to pay half of the price. Hokusai refused to accept this. However, the sum that the painter should have earned was already slated to pay off some debts and Hokusai's wife scolded him for not having given one scroll to the doctor, since that sum would have saved them from deep poverty. Hokusai let his wife speak, and, after a long silence, told her that he had no illusions about the poverty that awaited them, but he would not stand for the greed of a stranger who treated them with so little respect, adding: "I prefer poverty to having someone walk all over me." The captain, when he heard of the doctor's behaviour, sent his interpreter with the money and bought the two scrolls ordered by the doctor. Hokusai continued to sell some of his drawings to the Dutch, until he was banned from selling details of the intimate lives of the Japanese people to foreigners.

The 300 rios in gold paid to Hokusai by Dutch Captain Isbert Hemmel, for the four *makimonos* on Japanese life, were certainly the largest payment the painter had ever obtained for his works. In fact, his book illustrations – the artist's principal revenue – were poorly remunerated by editors, even at the time when the artist enjoyed his greatest celebrity. One can take as evidence this fragment from a letter sent from Uraga in 1836 to the editor, Kobayashi: "I am sending you three and a half pages of 'Poetry of the Tang Epoch'. Of the forty-two mommes (one rio = 60 mommes) that I have earned, keep one and a half mommes that I owe you; please give the rest, forty and one half mommes to the courier."

This story also shows the great poverty in which the artist lived, even into his old age. Thus, we also know that Hokusai borrowed miserable sums to pay for his daily needs from fruit sellers and fishmongers. Also, a request the painter made of an editor to borrow one rio, pleading with him to pay this meagre amount in the smallest change possible in order to pay his petty debts to his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neighbourhood merchants. Also attesting to this poverty is another letter in which Hokusai complains of having only one robe to keep his seventy-six-year-old body warm during a harsh winter. The artist lived all his life in deep poverty because of the low prices paid in Japan by editors to artists, because of his independent spirit, in the name of which he would only accept work that he liked, and also because of the debts that he had to pay for his son, Tominosuke, and his grandson, by his daughter Omiyo. Moreover, he had a certain vanity about his poverty.

In 1834, Hokusai sent the following letter to his three editors, Kobayashi, Hanabusa, and Kakumaruya: "As I am travelling, I do not have the time to write to you individually, and am sending to the three of you this one letter that I hope you will all read in turn. I do not doubt that you would like to grant an old man the requests that he makes of you, and I hope that your families are all doing well. As for your old man, he is still the same, the strength of his brush continues to build, and to, more than ever, exercise care. When he is one hundred years old, he will become one of the true artists." The old painter signed at length, "old Hokusai, the crazy old artist, the beggar priest," but his letter is, in so many words, entirely in this postscript: "For the book of 'Warriors' [undoubtedly *Ehon Sakigake*, 'The Heroes of China and Japan' (see p. 235), printed and engraved by Yegawa], I hope that the three of you will give it to Yegawa Tomekiti. As for the price, arrange that directly with him. The reason I am adamant that the woodcuts be by Yegawa is that, while both the *Hokusai Manga* and the 'Poetry' are certainly two well-engraved works, they are far from the perfection of the three volumes of 'Mount Fuji' that he engraved. Now, if my drawings are cut by a good engraver, that will encourage me to work, and if the book is a success, that is also to our advantage because it will bring you greater profit. Because I recommend Yegawa to you so highly, do not think that it is to earn a commission: what I seek is clean execution, and that would be a satisfaction you could give to a poor old man who has not much farther to go (here the painter drew himself, as an old man walking supported by two brushes instead of crutches). As for 'The Life of Çakyamouni' (*Shakuson Ilidaïki Zuye*, an illustrated novel published in 1839), Souzanbô promised me to have it engraved by Yegawa, and I drew it based on this choice: the curly hair of the Indians being very difficult to engrave, even the forms of the bodies, and there is absolutely no one but Yegawa who can execute this work. Hanabusa, after his visit some time ago, told me, when he ordered the 'Warriors' from me, that he would not leave me unoccupied and I remind him of his good word. You ordered from my daughter an illustration of the 'Hundred Poets', but I would rather illustrate this book, which I will undertake myself after having finished the 'Warriors'. As for the price, we will come to an agreement, as for a poet. But however, can we agree in advance that it will be Yegawa who

Village near a Bridge,
excerpt from the series "*Ritual Dances for Boys*" (Otoko Tōka), 1798.
Nishiki-e, 20.6 x 36 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Act I,
excerpt from the illustrated book *Chūshingura*, c. 1798.
Nishiki-e, 22 x 32.7 cm.
The British Museum, London.


新板浮潤忠臣蔵
初段

will engrave the book?" The letter ends with a sketch in which he salutes his editors.

Another letter from Hokusai was sent to editor Kobayashi, dated 1835: "I did not ask about you, but I am happy to know that you are in good health. As for myself, I saw the delinquent, the incorrigible who will always fall back on me. Since then, I have had to ask for the advice of friends and family. Finally, I found a respondent (someone who would take responsibility for watching over him). We will make him manage a fish store, and we have also found him a wife who will arrive here in two or three days. But all that is still at my expense. It is due to these obstacles that I am behind in illustrating the *Suïkoden* and *Toshisen* (Tang poetry), for which I have only started the sketches. I will, however, send you some drawings and in that case, I am counting on…" Here, the painter drew a hand holding a silver coin.

Another letter, undated, was sent to the editor, Kobayashi: "With the clear tones of

Dawn of a New Year, 1798.
Nishiki-e, 22.5 x 16.3 cm.
The British Museum, London.

India ink, I delete all the vignetting. Since, while done all by itself with the tip of the brush, for the painter, the worker printing the plates could at least make 200 vignetted copies: beyond that number is impossible. For the light ink tone, make it as light as possible: the trend towards dark tones makes the print hard on the eyes. Tell the worker that the light ink tone should be the same as that of scallop soup, which is to say very light; now, for the medium ink tone, if it is printed too lightly, it will take away the power of the tint, and you need to tell the print worker that the medium tint must have a thick texture, somewhat like bean soup. In any case, I will examine the proofs, but at present, I recommend these details because I want to have my drawings cooked well."

A last letter by Hokusai, written at the beginning of the year, 1836, was sent to the editor Kobayashi from Uraga. This letter, written about New Year's Day, has, as a header, a sketch in which the painter, in

Artisan's Workshop near Mount Fuji, 1798.
Nishiki-e, 22 x 31.2 cm.
Private collection.

official garb, between two fir branches, is taking a deep bow. "There are several doors at which I must express my wishes for the New Year, so I will return another day, and goodbye, goodbye… But, until then, concerning the drawings to be engraved, please discuss the details with Yegawa. However, a bit later you will find a recommendation for the other woodcutters. Thank you for your frequent loans. I think that by the beginning of the second month of the year, I will have used up the paper, the colours, the brushes, and that I will be forced to go to Edo, in person, so I will visit you secretly and give you, orally, all the details that you may need. In this harsh season, above all during my travels, all things are very difficult, and among others, living in this severe cold with one lone robe, at the age of seventy-six. I ask you to think of the sad conditions in which I find myself, but my arm (here a sketch of his arm) has not weakened the least, and I work with determination. My only pleasure is becoming a good artist." At the end of the letter, he represents himself in a microscopic sketch, humbly saluting between his hat and his drawing set on the ground. Hokusai loved postscripts, and so his letter continues: "I recommend that the engraver not add the lower eyelid when I do not draw it; for the noses, these two noses are mine (here a drawing of a nose in profile and from the front) and those that one is accustomed to engraving are Utagawa's noses, which I do not like at all and counter the rules of drawing. It is also fashionable to draw eyes this way (here, drawings of eyes with a black dot in the centre), but I do not like these eyes any more than the noses." Hokusai ended his letter with this sentence: "As my life, at this moment, is not public, I will not give you my address here."

Finally, in a letter from 1842, sent to editors Hanabusa Keikiti and Hanabuza Bunzô after his return to Edo, he remained in hiding: "A thousand thanks for your latest friendly visit and also for not abandoning an old man, and yet again for your nice New Year's gift. Since last spring, my prodigal grandson has behaved deplorably; I have had, every day, to occupy myself with cleaning up the results of his filthy life, and I am at the point of sending him away. But he has found, as always, characters much too indulgent who have made me wait until the day he commits a new, more serious error. However, at the beginning of this year, I had to have his father Yanagawa Shighenobu take him to the Montzu province (a northern province), but he is easily capable of escaping along the way. Until then, I can breathe a little. Here are the reasons that have kept me from coming to thank you for the book by *Soga Monogatari* (an old book loaned to him). This New Year, I had neither money, nor clothing, and I am only able to feed myself poorly and not seeing my real New Year start until the middle of its second month. In the second month of last year, when Yeibun came to see me, I had already finished two volumes of *Suiko* (ninety-

Chinese Goddess Taichen Wang Furen and a Dragon with Qin, 1798.
Diptych, ink, colour and *gofun* on paper, each sheet: 125.4 x 56.5 cm.
Private collection.

volume novel started in 1807), but I have not been able to advance any further. In sum, I lost an entire year because of my mischievous grandson and I regret this precious year lost. I have kept your *Soga Monogatari* for a long time, but I hope that you can leave it with me until the second month when I will come visit you. Another recommendation, send me, as soon as possible, the silk for painting the goddess Daghiniten (the goddess represented mounted on a fox), because time passes as quickly as an arrow and you had asked me to deliver this painting to you in the second month. If the text of *Gaden* is ready, send it to me when you send me the silk, also send the price for the illustration of the two volumes of *Gaden*. When you come, do not ask for Hokusai, no one will know how to answer you, ask for the priest who draws and who recently moved into the building owned by Gorobei in the courtyard of the Mei-ô-in Temple, in the middle of the woods (small forest of Asakusa)."

As capricious as all the great artists, Hokusai was not always in good humour and took a malicious pleasure in being disagreeable towards people who did not show him the deference he thought was due to him or who were, quite simply, unpleasant, as these anecdotes show.

Onoye Baïkô, a great actor of the time, recognised Hokusai's very particular talent for inventing ghosts, and asked the painter to use his imagination to draw a being from another world to serve as a representation of a character on a theatrical set. The actor invited the painter to come see him, which Hokusai avoided doing. The actor then decided to visit him. He found the workshop so dirty that he did not dare sit on the ground. He had his travelling blanket brought, upon which he greeted Hokusai. The painter, offended, did not turn around, continuing to paint and the illustrious Baïkô, unhappy, left. But he wanted his drawing so much that he had the 'weakness' to excuse himself to Hokusai to obtain it. At the same time, Hokusai received a visit from a supplier to the shogun, who came to ask him for a drawing. It is not clear what displeased Hokusai, but we do know, however, that the painter took some lice from his robe and roughly threw them on the visitor, saying that because he was very busy, he was not available. The visitor resigned himself to waiting and obtained the drawing he wanted. But this latter had barely left when Hokusai, running after him, yelled at him in a jeering voice: "Do not forget, if people ask you how my studio is, to tell them that it is very beautiful! Very clean!"

The same fantasy is expressed in his work. In 1804, Hokusai completed, in the form of a public improvisation, a large format painting of a Darma. This event made great waves, and piqued the curiosity of the Tokugawa shogun, who had wanted to see the master work, even though under the Tokugawa, and to this day, no commoner could present himself before

Women with a Telescope,
excerpt from the series *The Seven Bad Habits* (Fūryū nakute nana kuse), late 1790s.
Ōban, nishiki-e.
Kobe City Museum, Kobe.

the shogun. Thus, one autumn day, upon returning from a hunt with his falcon, the shogun had Hokusai summoned and entertained himself by watching the painter execute his drawings. Suddenly, Hokusai, covering half of an immense piece of paper with indigo, made roosters, after plunging their feet into purple ink, run across it. The prince, surprised, had the illusion of seeing the Tatsuta River with its rapids sweeping up purple *momiji* leaves in its waters.

In 1817, during one of Hokusai's trips to Nagoya, the painter received an order for many book illustrations. Since his students vaunted the accuracy of representation of the beings and things in his drawings, particularly those in small formats, critics of 'vulgar painting' retorted that the little things produced by Hokusai's brush were crafts and not art. These words hurt Hokusai and led him to say that, if a painter's talent consisted in the size of the dimensions of his strokes and his works, he was ready to surprise his critics. This was when his student, Bokusen, and his friends came to help him execute, in public, a tremendous painting, a Darma of very different proportions than the one he painted in 1804. It was completed on the fifth day of the tenth month of the year, in front of the temple of Nishig-hakejo. The Japanese biography of Hokusai tells about this, from a story in drawings by Yenko-an, a friend of the painter.

In the middle of the north courtyard of the temple, protected by a fence, was spread a paper, specially made several times thicker than ordinary paper. On this piece of paper, Hokusai would paint a surface equivalent to that of 120 mats. Knowing that a Japanese mat measures 90 cm wide by 180 cm tall, this gave the artist a painting area 194 m long! To keep the paper stretched out, a very thick bed of rice straw was made, and at points, pieces of wood were set, serving as weights to keep the wind from lifting the paper. A scaffold was set up against the council chamber, facing the public. At the top of the scaffold, pulleys were attached to ropes in order to lift the immense drawing, fixed to a gigantic wood beam. Large brushes had been prepared, the smallest being the width of a broom. India ink was stored in enormous vats, to then be poured into a cask. These preparations occupied the entire morning, and from the first light of day, a crowd of nobles, yokels, women, old men, and children gathered in the temple courtyard to see the drawing produced.

In the afternoon, Hokusai and his students, in almost ceremonial garb, with bare legs and arms, got to work, students carrying ink in the cask, putting it into a bronze basin and accompanying the painter at work moving across the giant page. Hokusai first took a brush the width of a sheaf of hay. After dipping it in the ink, he drew the nose, and then the left eye of the Darma. He took several strides and drew the mouth and the ear. Then, he ran, tracing the outline of the head. That done, he completed the hair and the beard, taking, to shade them, another brush made strands of

Young Woman Applying Makeup seen from behind; above, a Poem in Chinese by Santō Kyōden, c. 1800.
Paint on paper, 132.9 x 49.4 cm.
Ōta Memorial Museum, Tokyo.

Young Dandy, c. 1800-1801.
Coloured ink on silk, 33.9 x 20.3 cm.
Rikardson-Kawano Collection, Tokyo.

coconut that he dipped in a lighter India ink. At that moment, his students brought, on an immense platter, a brush made of rice sacks soaked in ink. To this brush was attached a rope. The brush was placed at a place indicated by Hokusai. He attached the rope around his neck and pulled the brush, with small steps, to make the thick lines of the Darma's robe. When the lines were complete, he had to colour the robe red. Some students took that colour in buckets and spread it with shovels, while others mopped up the excess colour with wet towels. It was not until dusk that the Darma was completed. It was lifted up with the pulleys, but part of the paper stayed in the middle of the crowd, who, as in the Japanese expression, resembled an "army of ants around a piece of cake". It was not until the next day that they were able to extend the scaffold sufficiently to lift the entire painting into the air.

This performance made Hokusai's name burst out like a "thunder clap". For some time, throughout the city, one saw everywhere, drawn on frames, screens, walls, and even in the sand by children, Darmas, this saint who had been deprived of sleep. According to the legend, indignant at having fallen asleep one night, he cut off his eyelids. He threw them far away, as if they were miserable sinners. By a miracle, his eyelids took root where they had fallen and a tea plant grew, giving the fragrant drink that drives away drowsiness. This was not the only huge painting that Hokusai executed. Later, he painted, in Honjô, a colossal horse. Later still, in Ryōgoku, he completed a giant hotel, that he signed, "Kintaïsga Hokusai" : "Hokusai of the house of the brocade sack", alluding to the canvas sack carried by the gods. The day he painted the horse the size of an elephant, we are told that he laid his brush on a grain of rice, and when the grain of rice was examined under a magnifying glass, one had the illusion of seeing, in the microscopic stain from the brush, the flight of two sparrows.

The greatest honour that this artist obtained during his life was that his fame reached all the way to the Tokugawa court, and that he was able to display his talent, without rival, before the great prince. Once, while the shogun was walking in the city of Edo, Hokusai was invited by the prince to paint before him. He first started to trace a rooster's feet on an immense sheet of paper with a brush, then suddenly transforming the drawing by putting a touch of indigo on the feet, he created a landscape of the Tatsuta River that he presented to the surprised prince.

Name and signature changes are typical in the life of a Japanese painter. But with Hokusai, these changes were more frequent than with any other painter from Japan. These name changes all have a history. Thus, at one point, the master handed down his signature of Hokusai to one of his students who owned a restaurant in Yoshiwara, a neighbourhood of public houses. This student painted in his establishment, paintings of 16 ken (32 metres), each time that Hokusai made an overture to the artists' guilds to adopt a new signature.

The Poet Kakinomoto no Hitomaro, c. 1802.
Ink and colour on silk, 34.8 x 44.3 cm.
Museo d'Arte Orientale Edoardo Chiossone, Genoa.

II. Surimonos, Yellow Books, and Illustrated Novels

Hokusai's work was of staggering quantity and diversity, an oeuvre inscribed in the Japanese tradition, of course, but that the master took and made his own. Japanese painting traditionally takes three major forms: the *kakemono* or the *makimono*; the fan and the drawing for woodcuts which looks like an engraver's drawing, done by the master in a size for a woodcut. The drawing itself is always done in India ink, the painter only trying colour versions on a few proofs printed in private for himself and his friends. *Kakemonos* are large format works, destined to be hung on walls; *makimonos* are small format works made to be held in one hand; *surimonos*, finally, are luxury versions of stamps. All these works are executed according to a complex printing technique, developed and improved throughout the history of the Japanese print, brilliantly used by *Ukiyo-e* artists, who bring beauty and sophistication to their height. Midway through the eighteenth century, techniques allowed the production of these prints in colour. Hokusai's oeuvre is composed of writings (texts and poetry) and, above all, pictorial creations in various forms: *kakemonos*, *makimonos*, *surimonos*, and illustrations for books and albums, printed in black or in colour, of which the most famous are erotic books (*shunga*).

I. Surimonos

Surimonos (see pp. 20, 21, 23, 42-43, 70, 105, 106, & 108) are luxurious stamps, made in a very careful fashion: high quality paper, exceptional pigments, often enhanced with gold and silver, parts *en relief*, embossing, and great delicacy in the engraving. All defects during printing were destroyed. The sales price was very high. *Surimonos*, specially ordered from editors or artists were 'private printings' of small numbers; they were destined either to be given as gifts on certain occasions (parties, the new year, congratulations for a marriage, or to honour a famous actor), or to poets' or stamp lovers' clubs. *Surimonos* are generally made in a small format, *shikishiban* (about 20 x 18 cm), sometimes smaller (15 x 10 cm), but large pieces do exist. In general, one or more poems are written on *surimonos*; they illustrate the scene and give it a deep meaning, and their script is part of the beauty and balance of the drawing. Subjects are more varied than on 'traditional' stamps. These prints are not made for commercial purposes. They are sometimes New Year's cards that one gives to friends or concert programs; they sometimes commemorate a party honouring an academic or an artist, living or dead. They are soft prints, where the colour and the drawing seem tenderly soaked up by the silk in Japanese paper. They are images

Plum Tree in Bloom, 1800.
Ink and colour on silk, 204.5 x 51.7 cm.
Nelson-Atkins Museum of Art, Kansas City.

Mount Fuji behind Cherry Trees in Bloom, c. 1800-1805.
Surimono, nishiki-e, 20.1 x 55.4 cm.
Rijksmuseum, Amsterdam.

with a beautifully softened tone, artfully blended and faded, with colouring similar to the lightly tinted clouds made by a brush full of paint in a glass of water. These images are characterised by the silkiness of the paper, the quality of the colours, the careful printing, the gold and silver enhancements, and by embossing, which is obtained by the weight of the worker's bare elbow on the paper. These engravings, so typically Japanese, are a large part of Hokusai's œuvre.

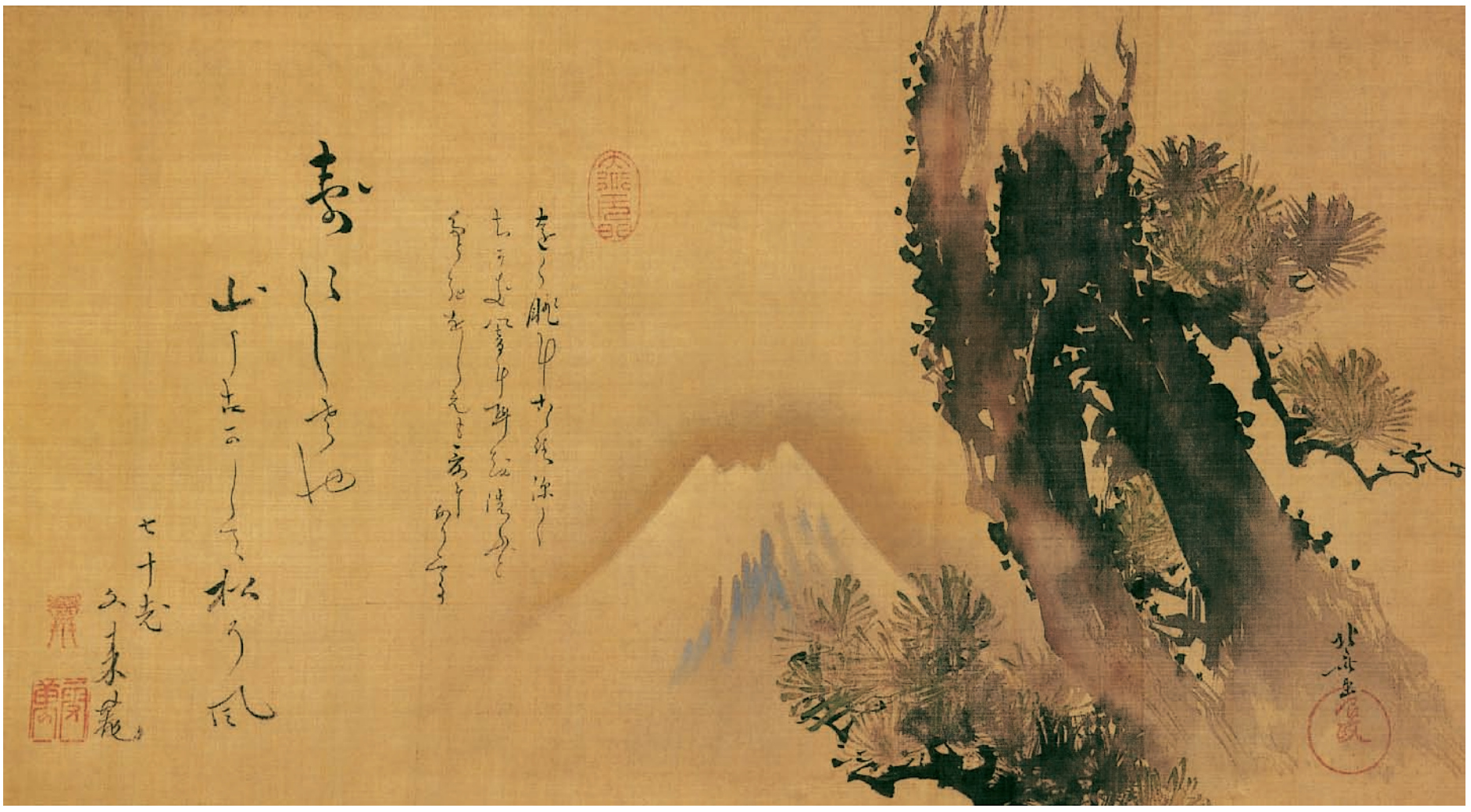
The first known *surimono* by Hokusai dates from 1793. It is signed: "*Mugura Shunrō* ". It represents a young drinking water merchant, sitting on the staff used to carry his two small barrels; at his side are sugar bowls, and porcelain and metal bowls. This *surimono* carries, on the back, the program for a concert organised in the month of July, to introduce a musician under his new artistic name and is accompanied by the names of those who sent out the following invitation: "Despite the great heat, I hope that you are in good health. I wish to inform you that my name has changed, and that, to celebrate this change, on the fourth day of next month, I am organising a concert at Kiôya de Ryōgoku's house, with the participation of all my students, a concert from ten o'clock in the morning until four o'clock in the afternoon and, whether the weather is nice or it rains, I count on the honour of your attendance. Tokiwazu Mozitayu."

In 1794, Hokusai painted several small sheets for New Year's Day, the size of playing cards.

In 1795, the artist completed *surimonos* for women, mixed with *surimonos* of personal objects, such as the one that shows an embroidered towel, a sack of bran, and an umbrella, hung on a gate. These objects indicate that the lady of the house has just taken a bath. These *surimonos* were signed Hishikawa Sôri, or simply Sôri.

In 1796, Hokusai painted a fairly large number of *surimonos*. The most remarkable ones are those representing, in two long bands, a gathering of men and women on 'table-beds', with feet in the river, upon which the group enjoys the cool evening air.

One finds, in 1797, *surimonos* reproducing objects from daily life, such as packages for packets of perfumes with a plum branch in bloom. On one of them, a woman mocks the *kami* (spirit) Fokoroku, on whose head she has placed a paper hen. Another represents a boat, with a showman with a monkey in it. The artist also completed a series of *surimonos* shaded with irony towards the gods, on yellow paper, with the subjects coloured in violet and green. This year was the year of the snake in the Japanese almanac, which explains a pretty little *surimono* that represents a woman who, upon seeing a snake, has fallen on her back with a leg in the air. Finally, one finds groups of large images, showing women walking in the countryside.



Mount Fuji and an Old Pine, c. 1802.
Black ink, colour and *gofun* on silk, 29.4 x 53.7 cm.
Japanese Ukiyo-e Museum, Matsumoto.

In 1798, Hokusai produced numerous *surimonos* representing a horse, which is, along with the earth, one of the elements of the Japanese calendar. This representation of a horse sometimes takes the form of a horse's head, made by a child's fingers across a frame. Among the *surimonos* of note painted during that year are: a toy seller walking on a mat while children watch; two children, one of whom is making a puppet dance above a screen, while the other, squatting on the ground, watches with his hands under his chin; a tea merchant in front of the Uyeno temple in Edo with a group of women and children; men and women disguised as the gods and goddesses of the Japanese Olympus; a horse race; a large landscape of the banks of the Sumida with very small people represented. Other *surimonos* show women: the *Tchanoyu* tea ceremony for women; two women reading while lying on the ground, one with her head resting on the paper, the other reading with a pretty tilt of her head to the side; two women rolled up together on the floor, tearing at a letter. Among the great *surimonos* of women from this year and the years to come, Hokusai escaped from the 'precious' or 'doll-like' grace, typical of his early years. His creatures become more ample, more true, and approach true feminine grace, as a result of studying from nature.

The year 1799 was, in the Japanese calendar, the year of the sheep on the zodiac and many *surimonos* have a sheep in the corner of the composition. One of these *surimonos* represents a Japanese man holding a sheep in his arms. It is important to note this story about the sheep: in the past, the Japanese, surprised to see the Dutch making the voyage to Japan without women, believed that the sheep on board took their place. They were so convinced of this that, later, the Japanese women who entered relationships with the foreigners were called 'sheep' by their compatriots. Some of the *surimonos* from this year were curiously composed, as follows: a woman selling toothpaste powder fashioning a piece of black camphorwood to make a toothbrush; a manufacturer of wigs and mats; a silk peddler and the manufacture of silk in the countryside. There was also a series of busts of women. One also notes a series representing young women, with a 'sinuous' grace: a woman sweeping snow or a woman standing, folding a piece of fabric as tall as she is with an elegant undulation to her body. A *surimono* also represents a toad covered in warts. Finally, is a large *surimono* that is quite surprising: a half opened blind looking out on a flowering branch, part of which can be seen, in shadow, through the weave of the blind.

In 1800, the artist completed a series of fifteen *surimonos*, 'The Childhoods of Historical Figures' and a series of seven *surimonos*, 'The Wise Men of the Bamboo', in which old wise men are represented as modern women.

The River of Jewels near Ide, c. 1802.
Ink, colour and *gofun* on paper, 100.9 x 41.4 cm.
Chibashi bijutsukan, Chiba City Museum of Art, Chiba.

The River of Jewels near Mishima, c. 1802.
Ink, colour and *gofun* on paper, 88.2 x 41 cm.
Hokusai Museum, Obuse.

Woman beneath a Willow in Winter, c. 1802.
Black and coloured ink on paper, 136.5 x 46.2 cm.
Henry and Lee Harrison Collection.

One series of twenty-four *surimonos* is entitled 'Filial Piety'. In them, one sees a charming drawing of a woman doing laundry, her upper body bare. Her torso is studded with petals from a flowering plum tree above her being shaken by the wind.

Another series represents the twelve months of the year, as seen by women, where in one graceful drawing, a young Japanese girl scours a floor while her mistress watches lazily. Another shows three pieces of music represented by three female musicians.

One series is entitled 'Eight Bedrooms'. It contains eight representations of small women, one of which, with a bare torso, is washing herself in front of a monkey onto which she has thrown her robe. The monkey was, that particular year, the animal of the year and reappears in several of the plates. Another series is a caricature, in the *Otsuye* genre, of industrial imagery of the Japanese Epinal of Otsu, near Kyōto.

In 1801 appeared a series of twelve little upright works entitled 'A Pair of Folding Screens'. It shows a series of small modern women with old men from another century at their feet. Some plates represent women making marionettes play in a little theatre, or actors and theatrical sets, notably with Daïkoku making pieces of gold rain down on a woman getting water from a well.

This year, still life *surimonos* began to appear and would furnish Hokusai with original compositions and admirable prints. These were small works with a dead duck and a porcelain bowl on a lacquered tray or a bird in a cage and a vase of flowers.

On these large plates, one can see the arrival of the *manzai* at a palace, where a group of children burst with joy welcoming them and where one sees, behind the blinds, the shadow theatre of princesses full of curiosity, but not showing themselves.

Courtesan Resting, c. 1802.
Black and coloured ink and *gofun* on paper, 29.2 x 44.8 cm.
Peter and Diana Grilli Collection.

Two Women and a Servant on the Banks of the Sumida; a Man Sealing the Bottom of a Boat,
excerpt from the series *Birds of the Old Capital (The Gulls)* (Miyakodori), 1802.
Galerie Berès, Paris.


梅枝堂為安
秋羅門盛宅
白魚の網


海原夕凪
松風音成


御休所
江戸
講中

In 1802, a small series of three plates represents a Japanese gesture game, with a judge, a hunter, and a fox. On one of the plates, a woman makes a fox with her hands close to her face and bent back in front of her. A series of twelve plates simulates scenes of the *ronin* by women and children.

A series was completed in honour of the moon, which is represented by women. A young woman is particularly graceful, her head turned backwards. With one hand, she holds a scarf of black crepe flying around her, a *boshi*, at her neck, and with the other hand, she holds a closed parasol against her. Another series is on Edo, showing industries and small landscapes. Yet another series bears the title 'The twelve animals of the zodiac', with the animals in the form of toys in the hands of elegant young women.

The year 1803 is marked by a series of thirty-six plates, 'The Thirty-Six Occupations of Life'. Among these compositions, is a charming print of a young Japanese boy learning to write while his mother guides the hand holding the brush.

The artist also painted another series of five plates, 'The Five Forces, Represented as Women' and a series of ten plates, 'The Five Elegant Knights', also represented as women.

A series of seven plates, 'The Seven Komatis', represents the seven periods of the life of the poet Komati. This female poet with a checkered life is very popular in Japan. She had, at one time, the ambition of becoming the emperor's mistress, so even when she had feelings for an educated lord of the court named Fukakusa-no-Shunshō, it is said she made the following pact: he would come talk with her of love and poetry for ninety-nine nights, and on the one hundredth night she would be his. The lover fulfilled the conditions imposed by the poet, but upon leaving her house on the ninety-ninth night – it was a very cold winter – he froze. The poet acquired the reputation of having died a virgin.

Among the large plates that Hokusai produced that year, one notes a young girl's dance with a double parasol in a palace, with an orchestra behind a blind, and princesses behind another blind.

In 1804, a series bore the title 'The Twelve Months of the Year', and like all the other similar titles by the artist, consisted of small drawings of women.

One series has no title. It represented women of various classes: a noblewoman, a great courtesan, and a *yotaka*, a bird of the night, wandering among the construction sites and warehouses.

One also notes a series of ten plates, 'Contemplation of the Beautiful Scenes of Edo', and a series of ten plates with the title 'The Ten Elements'.

Concert under the Wisteria, c. 1796-1804.
Yoko-ōban, nishiki-e, 25.2 x 38.4 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Tea House for Travellers, c. 1804.
Nishiki-e, 39 x 52 cm.
Museo d'Arte Orientale Edoardo Chiossone, Genoa.

Plates also appeared separately: a game for young girls, where one pronounces the names of animals and pinches the top of the hand of the girl who makes a mistake; flowering branches of shrubs on a paper resembling dimity; a curious still life that reminds one of the simplicity of the subjects treated by Chardin: on a bed of bamboo leaves rest a slice of salmon and a slice of *katsuo*, a fish highly prized by the Japanese. Some of the plates that appeared this particular year were done in large formats.

1804 was a year during which Hokusai published so many *surimonos* that it is not possible to list the entire catalogue. Among the *surimonos* from the Manzi collection, there are many very beautiful works 50 cm wide by 18 cm tall:

- A flight of seven cranes on a red background of the setting sun.

- A flowering plum tree with two pheasants at its foot and whose branches spread over a river, showing under the flowering greenery, a perspective of two boats.

- Three women are kneeling at the edge of a bay, their eyes looking out to sea, while a servant girl fans the fire of a stove heating some sake.

- Above a flowering cherry tree, two red throated swallows fly. Nothing can give a better idea of the softness than this plate and the subdued charm of these flowers, in the cloud on the print where an almost imperceptible embossing separates the pistils.

We can cite, among the *surimonos* from Mr. Gonse's collection:

- A copse of trees by a river and the façade of the interior of a house where two men work, making dolls. This is the home of Toyokuni, Hokusai's neighbour in Katsushika, at the time when Toyokuni was not yet a painter but a doll maker.

- A pink and white landscape that, with flowering fruit trees, is like the arrival of spring on a winter scene.

Among the *surimonos* in Mr. Vever's collection, we can cite:

- A promenade in a temple by men and women examining paintings hung on the wall. A pair of Japanese men has stopped in front of a *kakemono*; one is looking at the painting, and the other is looking at the women.

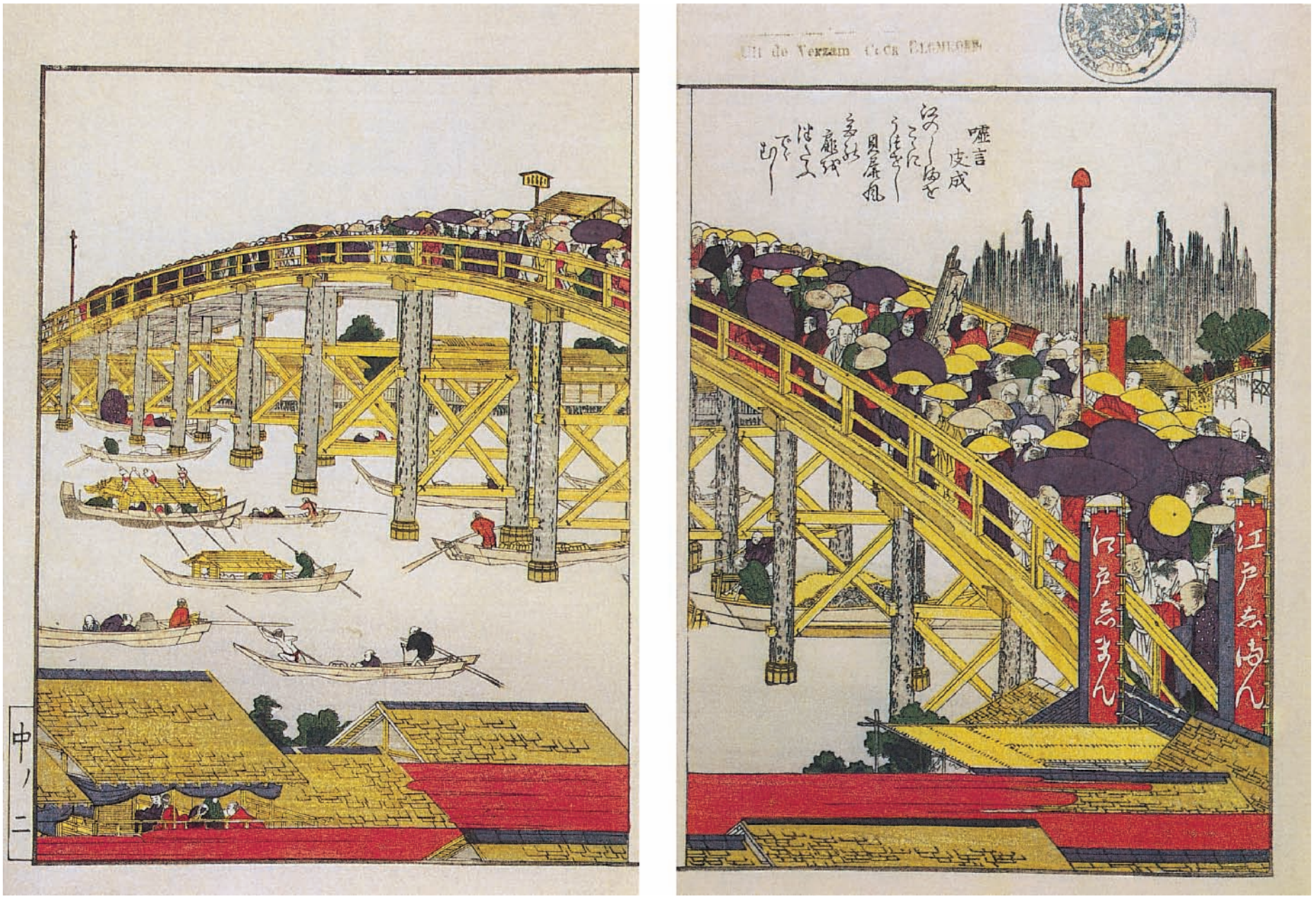
- A man, in a 'house of ill repute', is smoking. His mistress, next to him, is, for her lover's pleasure, making her *kamuro*, her servant girl, try a dance step while the dance teacher kneeling in front of her guides her movements.

We should also note, among the medium sized *surimonos* belonging to Mr. Havilland:

- A god of thunder settling, amidst lightning bolts, into the bath of a half-dressed woman.

- A wrestler or *kami*, for whom a woman

Three Women with a Telescope,
excerpt from the series *Album of Kyōka – Mountain upon Mountain* (Ehon kyōka), 1804.
Nishiki-e.
Pulverer Collection, Cologne.



Panoramic View of the Sumida Banks with the Shin Yanagibashi and Ryōgokubashi Bridges,
excerpt from the *Illustrated Book of the Two Banks of the Sumida in One View*
(Ehon Sumidagawa ryōgan ichiran), c. 1803.
Illustrated book, nishiki-e, each sheet: 27.2 x 18.5 cm.
Museum Volkenkunde, Leiden.

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壺山樓
高喜

is refilling a sake cup as large as a dish while two other women crouching at his feet are laughing at his fat, hairy belly.

Among the large format *surimonos*:

- A view of the Sumida full of boats.

- Silk weavers at work in the countryside, one of whom is drawing a bed for the loom across the threads.

- Young Japanese men playing by a bridge. This print is signed: "Gwakiojin Hokusai, while drunk."

Finally, we cite, from the collection of Mr. Chialiva:

- A unique *surimono*, the largest known *surimono* by the artist (L. 100 cm), representing a bridge in the style of the great bridge over the Sumida by Utamaro, and in which it is believed that Hokusai is shown in profile in a little black hat, with a bluish robe. On the bridge men and women walking take a break to rest and contemplate. There is also a group of three women, one of whom is leaning her head over the railing, looking at the river. A group of men are holding forth. One man, who has hung a flowering branch from a shrub on a beam, is half lying against the gate, while at the edge of the bridge a woman talks with a friend, her two hands pushing against the handrail in a charming, lifelike pose. This *surimono*, which is the union of two large *surimonos*, is signed: "Hokusai Sôri".

1805:

- A six plate series on 'Women Poets'.

- A series on the 'Five Elements'.

- A series called *Ténjin*, after the name of a *kami*; a mother lifting, with a tender touch, a child above her head to help him pick flowers from a plum tree.

- A series, 'Springtime Distractions', in a slightly larger format than the normal format for series of women, and with a more sophisticated technique.

- This year being the year of the bull, one finds all sorts of representations of this animal, as under a rock of this shape.

Among the large plates, one finds:

- The entrance to a temple, where at the door, a man gives water to the faithful to make their ablutions.

- A travelling merchant presents, at the door of a home, washing products to some women.

- A doll's party with an exhibition of many figurines on a cardboard display shelf, in the middle of which a *taï* is set for a light meal.

1806:

- A series of seven courtesans, among which one plays the *shamisen* with very graceful movements.

- A series entitled 'The Various Countries'. These are imaginary countries. A stamp shows 'The Kingdom of the Women', where on one day of the year, under the influence of a west wind, all the women become pregnant. All the women are turned towards this wind.

Panoramic View of the Sumida Banks with the Shin Yanagibashi and Ryōgokubashi Bridges,
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Illustrated book, nishiki-e, 27.2 x 18.5 cm.
Museum Volkenkunde, Leiden.

- 1806 is the year of the tiger and one sees women wearing robes embroidered with tigers.

Among the large plates, one finds:

- The seven gods of the Japanese Olympus, hidden under the pelt of an immense Korean lion, which they make move.

- A landscape of the other side of the Sumida, where one sees the Asakusa temple.

- A boat loaded with barrels of sake.

1807:

- Two children wrestling.

- Two lovers stretched out one next to the other; the woman smoking a little pipe.

- Still lifes: two fish attached to a bamboo branch, a cardboard mask, front and back.

1808:

This year, the painter produced a very small number of *surimonos*, among which a large plate represents a screen, a bowl and a hairpin on a lacquered tray.

1809:

The little *surimonos* in which one sees fish, scallops and hawk feathers, used to dust delicate things.

Among the large plates, one finds:

- The making of a standard, whose motto is written in white on a blue background, on which six women are working, in pretty poses. The standard will be given to Yenoshima, at the temple of the goddess Benten.

1810:

Some small still lifes were created, and among others, a *surimono* representing sticks of India ink and a stamp box.

1812:

- A still life representing a cup and a lacquer display shelf.

1813:

- Okame reading a letter.

1816:

- Kintoki playing with animals.

1817:

- Women dressed in checked fabrics, as was the fashion that year.

- A noble lady, accompanied by a servant girl, passes before a gate where concert programs are posted.

1818:

- Two plates in a square format that will become the typical form for *surimonos*.

1819:

- Daïkoku walking on the banks of a river populated with fantastic lizards.

The year 1820 sees the reappearance of many *surimonos*, whose production has become quite rare in the preceding years. Curiously, the influences of Gakutei and Hokkei, two excellent students of Hokusai, can be felt in these works.

Parody of a Courtesan in a Boat, c. 1804-1805.
Black and coloured ink and *gofun* on paper, 34.8 x 56.4 cm.
Japanese Ukiyo-e Museum, Matsumoto.

- A series of party floats, that one pulled through the streets.

- A series of five women poets.

- A series entitled 'Comparison of the Strength of the Heroes of China and of Japan'. Among the single plates, one finds a young girl printing a proof near a woodcutter who is cutting a plate, a man holding to him, posed on a *go* table, an elegant Japanese doll with marvellous colours coming out of a background of gold, harmoniously 'green-grey'. One also sees many still lifes, such as a black lacquer bowl and a box of chopsticks, a large plate grouping a cask of sake, a spray of iris and chrysanthemums, and a basket of oranges. This *surimono* was executed for a banquet given in honour of an academic.

1821:

- A series entitled 'The Brothers of the Warrior Subjects of China and Japan'. It evokes the resemblances between the heroic acts of the two countries.

- A large series on trades, of an unknown number.

- A series on trades at the seashore.

- Still lifes, including a series of scallops.

- An isolated page represents a large white snake, this snake is a good luck charm that is said to announce a happy event for he who has the good fortune to see it.

1822:

- One print is curious. It represents two enormous pearls emitting rays of some kind. They are being carried to the queen Jingo by the goddess of the ocean, who has come from her dragon palace. They are said to have the power to lower the tides, which allowed the goddess to seize Korea.

Two Women and a Child on the Shore, c. 1804.
Nishiki-e, 18.9 x 51.6 cm.
Museo d'Arte Orientale Edoardo Chiossone, Genoa.

- A series of four plates entitled 'Four Natures': it contains a drawing of a crow of great character.

- As this year was the year of the horse in the Japanese calendar, this incited Hokusai to make one of his most perfect series of horses. This series in honour of the horse associated a wide range of trinkets, such as a bit or a saddle remind us of the horse; Hokusai, in this spirit went so far as to represent the street of the stirrups, where the images were sold and the stable wharf, which except for the name, has nothing to do with horses at all!

1823:

- A series of actors, in five plates, actors in the style of Toyokuni, and that Hokusai signed: "I-itsu, the old man of Katsushika being a monkey and imitating others."

1825:

- Two cranes at the seashore.

1826:

- Princess Tamamo-No-Mae, who is a nine tailed fox metamorphosed into a woman, whose nine tails are represented by the embossing of the print in the train of her robe.

1829:

- A woman riding a bull (see p. 122).

1835:

A fisherman at the seashore, a pipe in his mouth, a line between his legs crossed one over the other. One might be tempted to see, in this old bald man with a bony nose, a jeering mouth, and the physiognomy of an ironic *kalmouck*, a portrait of Hokusai. Moreover, the legend behind this plate is as follows, "what a novel thing to be able to grow a young bride (the name of a Japanese species of lettuce) in the sand at the beach!"

Gods and Poets, c. 1804.
Nishiki-e, 18.4 x 51.1 cm.
Museo d'Arte Orientale Edoardo Chiossone, Genoa.

This colour print was made for New Year's Day of the year following the one in which Hokusai was able to arrange a marriage for his grandson, and with this double entendre he was able to express his joy at the entrance into the house of his grandson's young bride.

2. Yellow Books

Hokusai's compositions from 1780-90, like the first compositions by Utamaro, were engraved in little books, those popular books printed in black and white with a yellow cover from which they take their name: *kibyōshi.* They are small volumes 17 cm tall by 12.5 cm wide, with text and drawings. Each volume is typically composed of five sheets.

The first yellow book that he illustrated, in 1781, at the age of twenty-one, was a small novel in three volumes, entitled: *Arigataï tsuno itiji*, "With a Courteous Word, Anything is Permitted", a novel of which no copies remain and whose text was first attributed, at the time it was published, to Kitao Masanobu, and then later to the famous novelist Kioden. However, the text and drawings are by Hokusai, who had published this pamphlet under the pseudonym of Korewasaï, which means, "Is that the one?", the refrain of a little song at that time.

The following year, in 1782, Hokusai published a yellow book, *Kamakura Tsushinden*, "The Warriors of Kamakura", two fascicules for which he did the text and the drawings and that he presented to the public under the name of Guiobutsu for the text, and Shunrō for the drawings. The difficulty of translating Japanese thoughts into western languages has sometimes created differences in translations of the titles of books and novels, improvised through tête-à-tête work and translations long-thought out through solitary work.

It is the story of an historical fact, of an attempt by Shosetsu to overthrow the third shogun in the seventeenth century. One sees, in the succession of plates, the ambitious young plotter, almost a child, giving himself over to military exercises, learning from a mysterious tactician the art of war and the magical means to be seen by humans, with his image repeated seven times. He organises conspirators who cut the throats of couriers, and he dreams the protection of a god favourable to his designs and has the illusion of seeing himself in a mirror as the shogun and one of his accomplices as prime minister. He keeps council with his partisans and he battles bravely with the soldiers sent to take him, and finally taken prisoner, he opens his stomach, while in the middle of his

The Eguchi Prostitute (Eguchi no kimi).
Colour on silk, 26.9 x 21.4 cm.
Private collection.

chained accomplices, his mother, his wife, and his children are subjected to torture, his mother to the 'smoke' torture.

Hokusai published in the same year a yellow book in two volumes, for which he did the text and the drawings: *Shitenno Daïtsu jitate*, "The Four Old Heroes" (comparable to the kings of the cardinal points) dressed in the latest fashion. The text, by Hokusai, is signed Korewasai, and the drawings, Shunrō.

That year, Hokusai also published another yellow book, *Nitiren Itidaiki*, "The Life of Nitiren" (1782), that he signed exceptionally Katsukawa Shunrō, which gives the history of Nitiren, a Buddhist priest, the creator of a new sect. It discusses his baptism, the beginning of his studies, the contemplation of nature, the ascetic life in a mountain cave, the expulsion from everywhere of the revolutionary priest for the novelty of his opinions, his retreat to a temple, the appearance of a comet announcing tragic events, his defence with a rosary against a warrior who wants to kill him, the power of his mysterious influence bringing about the shipwreck of the Mongolian navy, his death sentence where the executioner's sabre is broken by a lightning bolt, his exile on a distant island, his preaching, his pilgrimages, and his death surrounded by his tearful disciples.

In 1784, Hokusai illustrated two yellow books, *Kaiun Oghino Hanaka*, "The Scent of the Fan Flowers" (two volumes), and *Nazoki Karakuri Yoshitsune Yamairi*, "Expedition in the Mountains by Yoshitsune Seen in a Showbox" (two volumes). The text is by Ikujimonai (literally, suitable for nothing) and the illustrations by Shunrō; this Ikujimonai is most certainly Hokusai.

In 1785, Hokusai published two yellow books where the author's name is not given. However, the illustrations are signed Shunrō. They are *Onnen Ujino Hotarubi*, "Hate Transformed into Fire by the Fireflies of Ouji" (three volumes), and *Oya Yuzouri Hanano Komio*, "The Glory of the Nose Inherited from a Parent" (three volumes). In the latter work, Shunrō became Gummatei.

In 1786, Hokusai published the *Zenzen Taikeiki*, "History before the History of the Peace" (the peace that followed the battle of the Taira and the Minamoto), a fragment of the history of Minamoto, in which fearsome cavalcades began to appear from the young artist, the piles of murdered bodies of his future work.

In 1792, Hokusai, still under the name Shunrō, illustrated, *Mukashi-mukashi Momotaro Hottan Banashi*, "The Origin of the Tale of Momotaro", a text by Kioden. The story connects with the legend of Momotaro, and the drawings, which show human life in the form of animals, have something of the "Scenes from the Private

Courtesan Standing with a Student, c. 1802.
Ink and colour on paper, 76.5 x 41.2 cm.
Hokusai Museum, Obuse.

Lives of Animals" by Grandville. A mean old woman, with a face as sour as vinegar, surprises a sparrow who was eating the paste prepared to weigh down her laundry; she cuts out its tongue and it flies away wildly, fleeing as fast as it can in blind fear. But, next to the evil woman, there is a good family that loved this sparrow, and the husband and wife run calling across the fields and forests, "Who has seen the little sparrow with its tongue cut out? Dear little sparrow, what has become of you?" Finally, they find the poor wounded sparrow in the sparrow's house, where its mother had already bandaged her son's tongue and where its brothers and sisters were caring for it with love. Oh! The friendly welcome prepared for these good old people: the father danced for them the *Suzume odori*, the true dance of the sparrows, and when they left, they were given a box in which they found, upon returning home, a hammer that left a piece of gold with every miraculous strike. Now, the evil neighbour saw this from her window. She obtained an invitation from the sparrows, and was given a box from which came, when she opened the cover, a collection of horned monsters that tore her to pieces. On the other hand, the good woman found a peach, out of which came Momotaro, the conqueror of the monster kingdom.

In 1793, Hokusai illustrated a yellow book, *Himpuku riodo dot-chuki*, "Tale of the Voyage on the Two Roads of Poverty and Wealth". It is a strange book with text by Kioden, and which is, side by side, the exposition of two lives as the painter Hogarth liked to represent. The first plate represents a father washing a poor child next to the bed where his wife is sleeping; the plate opposite shows a rich child being washed under the eyes of a doctor, a midwife, and the servants. Then, for the young rich boy and the young poor boy, at fifteen, comes the *guen buku*, majority or entrance into adult life, indicated in Japan by the shaving of the face, which for the rich boy is done by an important person; for the poor boy, by his mother. Here begin the two different roads: the rich man's road in his *norimon*, surrounded by his servants, and the poor man's road, alone and poorly dressed in the rain. The rich man's road passes through landscapes with flowering trees, his thoughts turned towards the beauty of painting. The poor man's road passes through desolate landscapes in the mountains, such as those near Kyōto where excavations form rocks like those of Ise, resembling the dried breasts of the poor man's mother. His thoughts are filled with memories of their hardships. The allegories continue. The rich man is received at an inn by charming *mousmé* with, in the distance, the outlines of landscapes that seem to form the coat of arms of the wives of Yoshiwara. The poor man becomes a salesman and his is shown passing over a bridge that is a *soroban* (a counting machine), beneath temples with towers made of coins, near a

Young Girl from Ōhara, c. 1805.
Ink, colour, and *gofun* on silk, 95 x 30.3 cm.
Museo d'Arte Orientale Edoardo Chiossone, Genoa.

Courtesan Strutting About, 1826.
Ink, colour, and *gofun* on silk, 86.5 x 31.2 cm.
Museum Volkenkunde, Leiden.

The Swordsmith Munechika and the God of Inari, 1805.
Surimono, nishiki-e, 18.2 x 50.4 cm.
Art Institute of Chicago, Clarence Buckingham Collection, Chicago.

Floral Composition at the End of Spring, c. 1805.
Nishiki-e, 16.6 x 38.8 cm.
Honolulu Academy of Arts, donation of James A. Michener, Honolulu.

pagoda with a roof covered with a cash book, following the harsh road of his life "by lighting the ends of his fingernails", which means, in Japanese, "by enduring horrible suffering". At the end of the two roads, the poor man now rich, mounted on a horse led by a monkey, meets the rich man, in a ragged state, ashamed to be seen in the other's path, while disappearing in the distance in beggars' rags are two of his friends from his time of wealth. As the apotheosis of the poor man, the last plate shows him leaning against chests full of gold topped with bottles of sake.

In 1794, Hokusai, under the name of Tokitarô Kakô, illustrated *Musumeno Tomozuna*, "A Girl's Sash", a small yellow book with text by Kiorori. It is a fairly obscure story in which a young girl buys a newspaper, and upon reading it, leaves her home, after having left a letter that brings the man and woman of the house to tears. On the road, she is attacked by evil samurais and saved by a passer by who takes her in. She leaves with the idea of avenging her father who was assassinated. Then, at the moment when she is going to kill the assassin, she learns that he is the father of her saviour, who is in love with her. Hokusai represented her letting go of his hair that she held in her hand, ready to kill him, content to make him give up his warrior status.

In 1798, Hokusai published a yellow book under the signature *Kakô*, "The Natural History of Monsters in Japan", *Wakemono Yamato Honzô*, with text by Kioden. It is a book filled with ironic allusions, undoubtedly to the publication of a serious work on natural history. The artist takes great liberty with his imagination in creating his monsters, making them, by turn, ridiculous or fearsome. One thus sees in the work the fright of women hiding their faces, men lying on the ground, a monster with wings made of spider webs, and a tail formed by the elongation of a Japanese letter and a head made of glasses giving it the appearance of a dragonfly. Also, a woman's head floats on the water, her hairpins giving her the appearance of a crab. A tree with gold coins for leaves. A bird with two heads; this drawing alludes to the legend of the two birds, so much in love with each other that they seemed to be only one bird.

In 1800, Hokusai published a small yellow book, with the very Japanese title, *Kamado Shogun Kanriaku nomaki*, "The Tactics of General Fourneau", a little book with both text and drawings by the painter. It would be one of the last volumes for which Hokusai wrote the text. This little book is strange in the sense that the author is shown presenting his book to the editor on his knees with both hands on the ground pleading, and in the modesty of the preface by the writer and artist. Here is the preface of this volume: "I have just finished an

awkward work, unless however, after examining it, it works for you? And as I am not accustomed to writing, have the awkward passages redone by the master, Bakin. Now, if I am lucky enough to have the least bit of success this year, I will do better work next year."

An excerpt of the translation of this yellow book gives an idea of the painter's literature: "In a distant province to the west, there was a great lord named 'The Big Heart', with an income of one million tons of rice. He was given the nickname *Dadara Daïjin*, the wild lord, because he was a great lover of sensual pleasures and a heavy drinker of sake. Not content with the pleasure of hunting in the mountains and fishing in the sea, he entertained himself by making people swim with heavy stones attached to their bodies or making them run with bare feet on ice. He had his entourage dressed in heavy cotton wool in summer and in light linen in winter. Finally, to entertain this lord, hens were made to sing, and wheels were turned on their sides. That is to say, silver and gold flowed through his hands like water in a river. Now, in a neighbouring province, there was another lord called 'Rice Water', living in his creditors' castle…" But here, the translator stopped, declaring that the text being composed, from start to finish, of puns and allusions only comprehensible in Japanese, was untranslatable into western rhetoric.

In 1801, Hokusai gave up the signature of Shunrō to take on that of Gummatei and published a yellow book, *Guekaino baka Hanano uyé Oiti-Téngu*, "A Tengu Fallen From the Height of His Nose into the Silly World Here Below", a little fantasy book with text by Jakusel. It tells the story of a flying spirit, one of the genies, good or evil with a long pointy nose and bat wings that are so often represented in Japanese albums. From high in the sky, a Tengu notices a woman. He falls in love with her

Apprentice Courtesan on an Evening Walk, c. 1804-1805.
Black and coloured ink on paper, 77 x 24 cm.
Pacific Asia Museum, Pasadena.

and descends to earth. He disguises himself rather poorly, with his nose under a scarf and lives very happily with her. In order to provide for the woman's fancies, he is forced to sell his wings to a feather merchant. Finally, completely ruined, he becomes a seller of *sarasins* (pastries shaped like macaroni and noodles) and becomes ill. At that moment, he has a vision, in a dream. He dreams of an actor, represented in a *kakemono*, with a nose like a Tengu. He gets the actor to care for him, medicating him so that he can regain the mysterious power of a Tengu that he lost to be with the courtesan. He finally returns to the Tengus, who, worried about his disappearance, had sent a messenger to bring him back. The last plate represents him writing the memoirs of his life on earth.

At the beginning of the year 1803, Hokusai published a little yellow book with the title: *Butchôhô Sokusekiriôri*, "Improvisational Cuisine". It is a family story, edited in three volumes, with both illustrations and text by the painter, who wrote the following preface: "This year, you wanted to order a book from me, but you know well that I am not very good and it did not work, and even less so when you pressed me for it. I started with the drawings, and only after that did I write the text, which may well have led to the disconnections in some parts of the book. In any case, if you find the book presentable for the public, I would be obliged if you would have it printed."

The volume is strange because it covers cuisine in a whimsical manner: "Rice." — "Soups." — "Sake." — "Tea and cookies." — "Fresh vegetables." — "Dried vegetables." — "Shellfish." — "Eggs." — "Pickled dishes." — "Roasts." — "Boiled meats." — "Grilled fish." — "*Sarasins*, macaroni, vermicelli." It also covers taro root, toasted sesame, salted eggplant, yams, octopus, sea cucumber, bamboo shoots, and lotus root.

Tea-Whisk Seller Watching Geese (Kari wo miru chasen uri), c. 1805.
Ink, pastels and *gofun* on paper, 88.3 x 26.7 cm.
Museum of Fine Arts, William Sturgis Bigelow Collection, Boston.

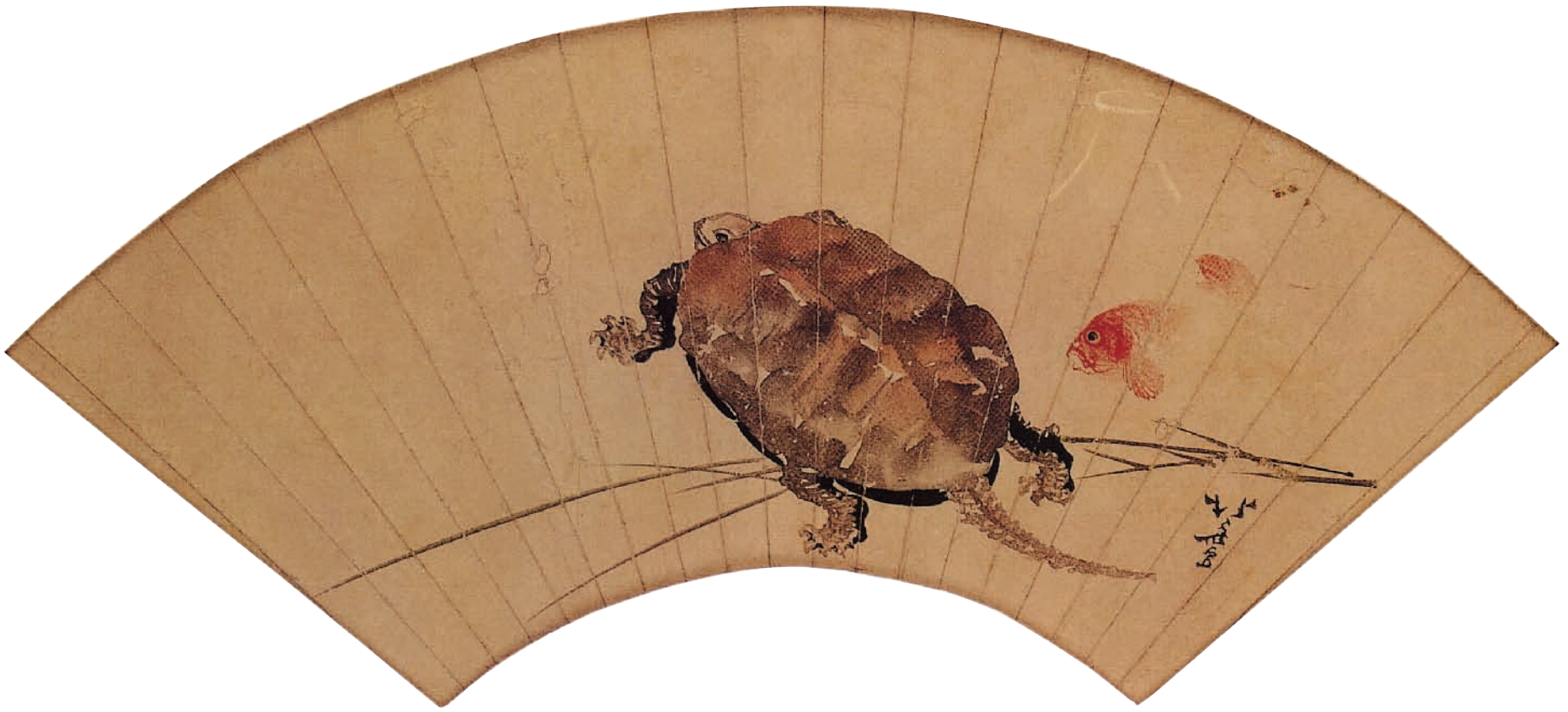
Here is a humorous part, added by Hokusai, at the beginning of the chapter on sake: "If there is a moralist who says that at the first cup, it is the man who drinks the sake, at the second cup, the sake who drinks the sake, and at the third cup, the sake who drinks the man, there are others, less severe, who say that there is no limit to drinking sake, as long as it does not lead to confusion. This is the reason we have people who drink great quantities of sake to boast of their tolerance, just as we have people who restrain themselves to boast of their moderation and proclaim that a little bit of sake is the best of medicines. We have people who succumb right away and people who remain only tipsy indefinitely. At root, the limit is nausea both for heavy drinkers and for the apostles of moderation. The balance of the drinker who stands upright when his stomach is empty of sake is the inverse of the bottle's equilibrium, is it not? Upright when it is full, and fallen on the ground when it is empty?"

Hokusai then describes the different qualities of alcoholic drinks, from distilled spirits that burn, to *mirin*, which is as sweet as muscat.

That same year, Hokusai published, under the signature of Tokitarô Kakô, a yellow book, "The Inventor of Lies Tamed by the Killer", *Muna-zanyô Usono Tana-oroshi*. It is an ironic book with both text and illustration by the painter. He seems to mock mathematical assertions, which may well be exaggerated and go beyond the truth, whether in surveying a field, measuring a tree, or weighing an elephant. He does this as a joke. Here is a sample about a plate covered with rats: "It has been established that if a pair of rats give birth to twelve rats in a month, after the twelfth month, with each couple producing twelve rats, there will be 908. With births continuing in the same proportions, at the end of the second year, we arrive at the colossal figure of 27,682,574,402."

3. Illustrated Novels

The Japanese novel is above all a novel of adventure, most often tragic, brought on by vengeance or jealousy, the two motives of Japanese novels. The format is 23 cm tall by 16 cm wide. Each volume contains thirty to forty pages and three to five drawings of double plates, except the first volume, always embellished with four or five extra plates, printed with care on sumptuous paper. It is not surprising then to find, on almost every page, assassinations, scenes of torture, suicides, hara-kiris (suicides by cutting open the stomach), or descriptions of beheadings. One finds for example, these elements mixed in the historical novel with widespread carnage, in the battle between the Tairas and the Minamotos. This story was the pretext for some of the most beautiful, turbulent drawings of war and crime. The illustration of such novels tempted Hokusai, who devoted himself to them, almost exclusively as of 1805,



Turtle and Goldfish, c. 1805-1809.
Black and coloured ink and *gofun* on paper, 21 x 45 cm.
Pacific Asia Museum, Pasadena.

Illustrated Book of the Two Banks of the Sumida in One View
(Ehon Sumidagawa ryōgan ichiran), 1805.
Nishiki-e, each sheet: 28.5 x 19 cm.
Chibashi bijutsukan, Chiba City Museum of Art, Chiba.

Mount Fuji under High Bridge,
excerpt from an untitled series of landscapes in Western style, c. 1805.
Nishiki-e, 18.4 x 24.5 cm.
Museum of Fine Arts, John Spaulding Collection, Boston.

Act V,
excerpt from the series *The Syllabary "Chūshingura"*
(Kanadehon Chūshingura), 1806.
Nishiki-e, 25.1 x 37 cm.
The British Museum, London.

for nearly twenty years. There was, for Hokusai, another attraction to these illustrations. In Japan, the supernatural plays a strong role, especially in literature, and novels are full of extraordinary occurrences of various types. Hokusai was also nicknamed, in Japan, "the painter of phantoms" for his terrifying characters. This is what theatre directors came for when they asked for models of frightening visions, what macabre speakers solicited as illustrations of the dead. He loved to translate these horrifying visions with his dreamy imagination and to hide them behind the black letters of Japanese calligraphy.

In 1805, Hokusai illustrated *Ehon Azuma Futaba Nishiki*, "The Mockery (the Scandal) of the Two Shoots of a Plant from the East", a five-volume novel written by Koheda Sigheru. The illustrations were organised by volume in six double plates. It is the story of the two children of a rich peasant from near Edo. The older child is assassinated and his younger brother avenges him, with the help of his wife and his brother's widow. The drawings are full of movement, such as that of the assassin passing, in his hasty escape, over the body of a sleeping woman, who would later recognise him from that moment. There are throngs of events and associates who play roles in the story. After the woman's recognition, the younger brother, seeking his brother's assassin, arrives at a mysterious house where he finds his older brother's wife tortured and tied up amid bodies thrown on a hillside, ribs poking through rotten flesh and faces with the empty eye sockets of skulls, but who had not given in to the assassin. A truly horrifying spectacle! The novel ends with a judgement by god, before a court in which the two women, supported by the younger brother, fight and kill the assassin, after which the brother is made a samurai by a daimyo.

The following year, in 1806, Hokusai illustrated another novel, also written by Koheda Shigeru. It was published in ten volumes, the first five of which appeared in 1806, and the other five in 1808. It was entitled, *Ehon Tamano Otiho*, "The Cluster of Pearls Fallen to Earth". It is the story of Toku-Jumaru, the young prince of Nitta, dispossessed of his lands at one point. The story is illustrated with numerous drawings of great interest to the history of traditions in Japan. They are highly realistic, intermingled with fantasy drawings. For example, there is one in which a spirit appears to a bride on her wedding night. The ghost leads to her to give birth to a monster, which her husband immediately strangles, or again a strange vision, in a nocturnal landscape, of thousands of foxes by the light of the full moon. Moreover, the novel ends with a scene in which, under a black sky streaked with lightning, the prince is kneeling before his father's tomb. Next to him, the head of his assassin rests on a display shelf.

In 1807, Hokusai illustrated *Shin Kasane Guedatsu Monogatari*, "The Conversion of Kasane's Spirit", a five-volume novel by the famous and popular novelist Bakin. All of Bakin's novels start from a legend or an historical event, but the author always seeks to give the story a truthful nature. Bakin wrote very faithful descriptions and was a marvellous geographer of the places where the action in his novels took place. Hokusai's illustrations open with a view of Kasane's village. The subject of the novel is simple. Kasane was an ugly evil woman who was killed by her husband. Her spirit haunts the second wife of her assassin. One first sees the woman of the past, the jealous wife whose legend is the novel's point of origin. She is represented, near a plateau, being assaulted by flights of fledgling birds: a Japanese symbol expressing atonement for sins. The husband-assassin is shown wearing on top of his head a text written in Japanese whose letters end in the body of a snake, while his evil wife, her head resembling a gourd, brandishes a screen on which one sees a toad. One drawing is especially spiritual: Kasane's father sells marionettes, which he has hung around a parasol open above his head; he holds a sort of shovel and the movements of his hand make the jointed dolls dance. Another plate makes a strong impression: that of the assassination. The wife, thrown into the water, clings with her two hands to the boat, while her husband beats her with an oar. There are other strange plates, for example, one shows the second wife killing herself because of her suffering caused by the haunting. At the moment when she dies, the spirit haunting her leaves her body in the form of a puff of smoke topped with the first wife's ugly head. Finally, the last plate shows, in a grey fog, a vision of the Buddhist hell, with a variety of tortures, properly unimaginable.

In 1807, Hokusai illustrated *Sumidagawa Bairia Shinsho*, "The Plum Tree and the Weeping Willow on the Sumida River", a six-volume novel with text by Bakin. It is a romantic novel that was very successful in Japan. It tells the story of two young brothers from the nobility, Matsuwaka and Umewaka, two children hidden by their mother, after her husband the prince was killed in a war. According to the legend (from the thirteenth century), she goes to find them when she no longer fears for their lives, but she only finds their tombs. At the start of the novel is represented, as in all historically adapted novels by Bakin, the banks of the Sumida and the tomb of the two brothers. One sees their mother, in a plate by Hokusai, searching for her children, disguised as a beggar, acting like a crazy woman, surrounded by a troop of children mocking her and carrying the branch of a shrub, upon which is hung a fan bearing a phrase only comprehensible to the children. In another plate, one sees the poor mother arriving at the place where her youngest son died, having a vision through the branches of a

Act I (shodan),
excerpt from the series *The Syllabary "Chūshingura"* (Kanadehon Chūshingura), 1806.
Nishiki-e, 25 x 37 cm.
The British Museum, London.

Beauty behind a Mosquito Net, c. 1806.
Black and coloured ink and *gofun* on silk,
44 x 116 cm.
Salon Matsumi, Tokyo.

Woman Holding an Obi, c. 1808.
Colour and *gofun* on silk,
85.5 x 29.4 cm.
Private collection.

Summer Bathing, c. 1808-1809.
Black ink, colour, *gofun*, and *nori* on silk,
86.2 x 32.5 cm.
Sumisho, Tokyo.

Five Women, One Smoking a Pipe and
Two Others Measuring a Piece of Fabric, c. 1810.
Paint on silk, 40.8 x 78.9 cm.
Hosomi Collection, Osaka.

The Sanctuary of Jūnisō in Yotsuya, Edo, late 1800s.
Chūban, nishiki-e.
National Museum of Tokyo, Tokyo.

willow of her dead son in a luminous robe that lights up the landscape.

In that same year, 1807, Hokusai illustrated *Katakionti Urami Kuzunoha*, "The Vengeance of a Hateful Vixen", or "The Legend of Kuzunoha", a five-volume novel with text by Bakin. This fantastic novel takes place at the time of the war between Minamoto and the Taira. A warrior, Tadanobu, goes into the country and leaves his wife behind with a very young child. During the war, Tadanobu saves an old fox, at the moment when the animal is about to be killed by an arrow by another soldier. The fox remains grateful to him. At that moment, Tadanobu's wife is assassinated. Now, the old fox, which had lived for 1000 years, and was believed to have the power to change into anything he wanted, metamorphosed into a woman, and brought up Tadanobu's child. An ingenious plate by Hokusai shows the woman that the fox had become, looking at herself in the river and seeing the reflection of a fox. Upon his return, the husband finds his child grown up, but the woman-fox has disappeared. The father and son leave to search for her. Finally, the woman fox appears to them in a vision, rendered by Hokusai like the visions painted by Rembrandt: in a block of half tone, barely etched. She is teaching the child the name of the man who assassinated his mother, and the child kills him.

In that same year, 1807, Hokusai illustrated a novel, *Sonono Yuki*, "Snow in the Garden", a novel by Bakin in six volumes. It is the story of the warrior Sonobe Yoritsune and the princess Usuyuki. The illustration is superior to that of the other novels published that year. This could let one surmise that Hokusai's drawings, which were engraved in 1807 were, at least some of them, done previously and waiting for a publisher. Hokusai started with representations of fantastic and real animals, but of a size, strength, and force that renders them almost supernatural. There is, for example, a giant spider with the head of an octopus and a wart covered body like a toad; it has a rosary of human skulls around it. One sees it by the light of Yoritsune's torch in its cave. There is also a carp the size of a sperm whale, rising above the waves. Further, there are a hairy tiger with fur shaped like flames, entangled in the coils of an immense dragon, and a bear with fearsome claws in the grasp of a mastodon. Finally, there is an eagle rapidly beating its wings, shown almost leaping before rising into the air. These animals are as solid as bronze sculptures. Next to these beasts of the painter's imagination, other drawings show women, with a dreamlike delicacy like the long image of a woman in her white robe, her black hair floating around her, or with a graceful originality, like the two women caught in a gust of wind that bends them almost to the ground and blows their hair and robes behind them. One strange plate is that of a Japanese cemetery with its

stone tombs and large boards bearing prayers. The princess and her attendant are hidden there, under a paper tent, while a troop of armed men invades the cemetery. The last plate represents the traitor, quartered by bulls to which his two legs have been attached.

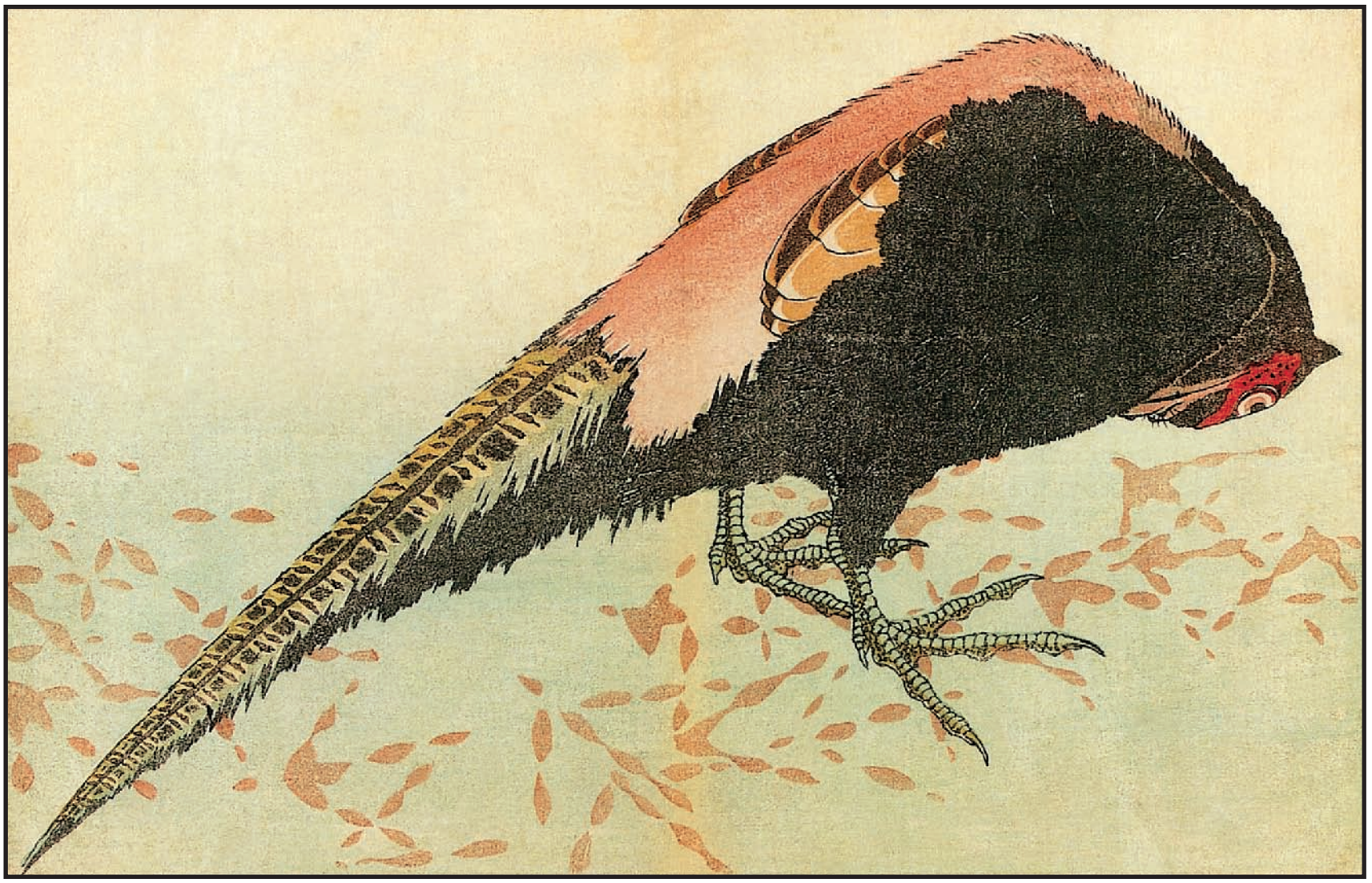
Hokusai also published in 1807, an illustration of the *Thinsetsu Yumihari Zuki*, "The Crescent Moon" or "The Tale of the Camelia". It is also a novel by Bakin, in six parts, of which the first and second parts appeared in 1807, the third in 1808, and the fourth, fifth, and sixth in 1811: these six series total twenty-eight volumes. It is the story of Tametomo, an eleventh-century hero who takes the side of an emperor dispossessed after a revolt and who is trying to regain power. This novel is like a series of "tales of the 1001 nights", a series of fabulous voyages by Tametomo to the island of Lieu-Khieu, or Formosa, or other islands in the Sea of Japan. Tametomo is the man who has an invincible bow. The topography of the locations is mixed together with the local beliefs and marvellous legends of these islands, some of which were said to be inhabited only by women. It is perhaps of this belief that the artist thought while drawing a voluptuous woman mounted on a bull, playing a flute on which a bird rests. Tametomo terrorised and subdued these savage populations with the power of his bow, with which he sank a ship, exploded a chunk of rock, and which no man in the countries he travelled through was able to draw back. The novel does not fear any lack of plausibility: Tametomo's son falls ill and Tametomo has a giant kite made to transport him to Japan. At the same time, the dispossessed emperor becomes, by the magic of a lightning strike, a Tengu (those genies of good and evil, with a spiral nose) and holds a war council. The generals, who have also become Tengus, save Tametomo from a shipwreck. At the end, Tametomo is shown in the finale surrounded with flames on his horse that has caught fire. One finds in this fantastic novel, a 'jumble' of realistic drawings and impossible tales.

Still in 1807, Hokusai published an illustration of the first five series of *Shimpen Suiko Gaden*, "The New Illustrated Commentary of Suiko Den". This is a Chinese historical novel, written in the Song Dynasty by Setaïan. It was presented to the Japanese public in a translation arranged by Bakin and Ranzan. It was published in nine suites of ten volumes, of which the sixth, seventh and eighth did not appear until thirty years later in 1838. These nine series make up a novel of ninety volumes, eighty of which were written by Ranzan. The illustration of this novel in ninety volumes is typically three double images per volume, which makes, for the entire work, close to 300 stamps.

The illustrations celebrate the military exploits of 108 Chinese heroes, who all die,

View of Ushigafuchi Road in the Kudan Neighborhood of Edo (Kudan Ushigafuchi), late 1800s.
Chūban, nishiki-e.
Bibliothèque nationale de France, Paris.

The Hero Tametomo Surrounded by Demons on Onigashima Island (Island of the Demons), 1811.
Paint on silk, 54.9 x 82.1 cm.
The British Museum, London.



Peacock in the Snow,
excerpt from the *Album of Images from Nature by Hokusai* (Hokusai shashin gafu), 1814.
Orihon, nishiki-e, 25.6 x 17 cm.
Pulverer Collection, Cologne.

one after the other. It is a series of duels to the death, fights, and battles. It starts with the frightening portrait of nine of these heroes and continues with the destruction of a sacred monument, from which come, like the eruption of a volcano, the disagreements and wars that make up the novel. While being a glorification of the 108 heroes, the novel is also a pamphlet against the corruption of the Chinese government of the time. For example, the character of a priest returns on every page; he carries an iron bar in his hand like a staff. He appears as the high judge of the epic. One of the plates, which has the reputation in the eyes of Japanese artists of constituting a technical tour de force, represents this priest pursuing a lying government employee, who has jumped onto a horse. In his terror, the functionary does not see that the animal is tied up and that he is powerless to untie it. This plate is the most animated "Géricault" one could find. It is also a surprise, for the Chinese themselves, to find such accuracy in the rendering of Chinese costumes, men, homes, and landscapes from an artist who has never been there, and who had at his disposal very few elements from which to reconstruct the country.

The drawings in the first three series are very powerful. For, example there is one of the warrior Bushô strangling a tiger. The warrior is of such great size that he is shown being carried by more than twenty men in another plate. One sees the same warrior throw a giant over his head; the giant's fall has the curve of a broken body, already dead. In another drawing, this warrior is writing on a wall, with the blood from heads that have been cut off, that he is the one who has killed these criminals, the two heads resting beside him. A drawing of inexpressible character shows an assassin seen from the back, holding in one hand his sabre, ready to strike behind him, and with the other hand, squeezing the throat of his victim. In this drawing, only his hair is shadowed, the rest of the assassin is in the light and drawn as a sketch, only outlined with a few strokes. Another drawing, of painful grace, is that of a torture scene. It shows a woman hanging in the air with her arms tied behind her back. Her head has fallen to the side against one of her hips, and her feet seek the ground in the void. In this series, Hokusai sometimes adopts a picturesque bias. For example, in the compositions with a stairway, one of those exterior stairways of Chinese and Japanese homes, where he is representing interior scenes, is cut by the ascent or descent in the foreground of a man or woman on one of these open air stairways. The result is a very beautiful effect.

In the fourth series, after a drawing representing a doctor bandaging the injury to the warrior Lio from an arrow that he has just removed and which he holds in his mouth, there is a suite of violence, anger,

and homicides. Here, a warrior falls with his horse off a cliff, the horse rearing up in the void of the bottomless black hole with the *furia* of a sketch by Gustav Doré; there, it is the Herculean woman knight Itijôsei, who takes a prisoner by immobilising him with her lasso; and further on, a man is decapitated by a warrior with one stroke of his sabre. His body collapses and his head, projected into the air, falls back down on one side and his hat, on the other.

What is amusing in Hokusai's work is the variety of subjects as in the sixth series. In the middle of these ferocious episodes in the war, one suddenly sees a magical palace, high on a rock. One reaches the palace by bridges and stairways, and the ascent is charmingly vivid. Next to this poetic architecture, some drawings are purely natural, like that of a man who is sleeping with his head on a table, visited by a dream of paradise where a group of people on a mountain peak greet the rising sun, their robes and hair raised by the morning breeze.

Through to the end of the ninth series, the images are different and do not repeat. There is, for example, the dance of a woman at the moment, where after having been stretched out on the floor, she gets up with the flexibility of the hips that Hokusai renders so well. Her arms are extended and her head is lovingly turned towards her back. There is the view of a Japanese naval ship with its pagoda-like architecture. There is the fire in a military supply convoy. Finally, there is, in one of the last plates, a night lit by a moon that bleaches the waves and a boat. The bargeman, leaning on a long bamboo staff, transports Roshun, one of the victorious 108, who drinks a cup of sake poured for him by an elegant woman. The caption for the woodcut is: "Roshun drinking under the beautiful moon on the Waï River."

A book of Hokusai's medium format drawings and made of stamps relates to the illustration by Suiko (see the illustrated novel *Shimpen Suiko Gaden*, "New Illustrated Commentary by Suiko Den"). But the stamps are different from those in the novel. They were published in 1829, under the title, *Tchugli Suikoden Ehon*, "The Characters of Suikoden". One finds in it the priest with the iron bar (Rotishin), the killer of the tiger (Bushô), and the strong woman (Itijôsei), next to the man with his body entirely tattooed with dragons (Kiumoniro Shishin), and a mortal (Rosensho), who has the power to produce storms to terrify his enemies. All are among the 108 heroes of the Chinese epic.

In 1808, Hokusai illustrated *Yuriaku Onna Kokun*, "The Education of a Woman on Heroism", a novel written by Ikku based on a fifteenth-century legend. It recounts the events that happened at the castle of the daimyo, Kitabatake. One of the plates shows a woman practising wielding a sabre.

Yamauba, Kintoki, and Various Animals, c. 1814.
Nishiki-e, 21.1 x 18.4 cm.
The British Museum, London.


四方歌垣

Banner Raising,
excerpt from the albums collected under the name *Day and Night*, c. 1817.
Ink drawing on paper, 9.5 x 26 cm.
Museum of Fine Arts, John Spaulding Collection, Boston.

Chinese Philosopher Sōshi Watching Butterflies, excerpt from the *Album of Images from Nature by Hokusai* (Hokusai shashin gafu), 1814 or 1819.
Monochrome woodblock print, 25.8 x 34.4 cm.
Museum Volkenkunde, Leiden.

Book Illustrated by Two Brushes (Ehon ryōhitsu), c. 1819.
Monochrome woodblock print, 26 x 17.8 cm.
Pulverer Collection, Cologne.

Education of Beginners by the Spirit of Things. Hokusai's Drawing Method (Denshin kaishu. Hokusai gashiki), 1819.
Monochrome woodblock print, 23.7 x 15.8 cm.
The British Museum, London.

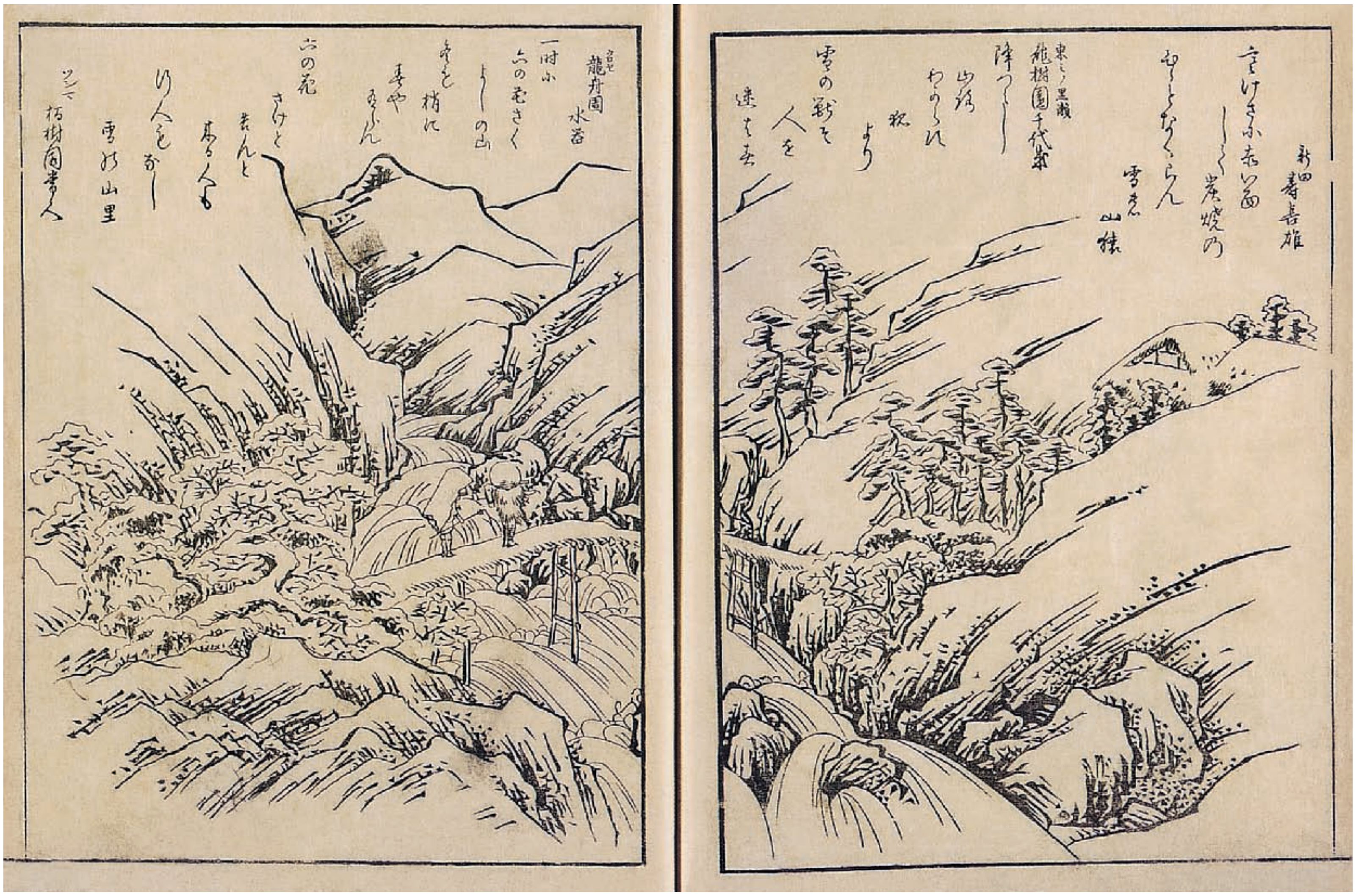
The same year, 1808, Hokusai illustrated *Katakionti Migawari Miogo*, "Vengeance Accomplished Thanks to Mysterious Protection", a novel by Bakin, in six volumes filled with action. It is about a mean woman, represented in a beautiful drawing, a sabre between her teeth, the troubles of a sake merchant's boy, a woman possessed by a spirit, a paper stolen from an assassinated samurai, a girl saved by the assassin's son from the hands of the mean woman, many killings, the finding of the paper brought back to the prince, and the marriage of the young man with the young girl he saved.

In 1808, Hokusai published an illustration of *Shimoyo-no-Hoshi*, "The Stars on a Freezing Night", a novel by Tanehiko in five volumes. Feminine jealousy is one of the subjects often covered in Japanese novels. It is about, as in "The Conversion of Kasane's Spirit", the jealousy of a woman over a rival and her assassination by her husband. The preface by Tanehiko is engraved on a white fan, thrown onto a black page. Hokusai's imagination found an ingenious decorative motif in everything. In another novel, he placed the table of contents in a frame hung on a bamboo trellis covered with leaves and flowers. On the first plate, Osawa, the jealous woman, looks at herself in a magic mirror behind her body while moving away. From her wild hair are falling her comb and hairpins; her belt of wisteria flowers twists around her like a snake. She is frightened by the ugliness that jealousy has inscribed on her face and that she saw in advance. Another plate shows the jealousy of this woman in the form of a dishevelled monster with a child tied upside down on its back, feet passing through her wild hair and making devilish horns. The words of anger coming from her mouth change into a legion of rats and mice leaping at the throat of her husband, Itoye. One then sees the husband torturing his wife; she kicks her feet in suffering before being thrown into the water. This assassination is the subject of a curious composition where one sees, in the current of a river, a board caught with a burning stove and a rooster on top of it. According to the belief, a floating board, thus loaded, was caught where the water hid a cadaver. The vengeful spirit of the murdered woman penetrates into the wedding bedroom in the form of a snake, where Itoye is found with his new and charming wife Ohana. Suddenly overcome by a strange fury, he draws his sabre which seeks to beat Ohana, who does not see the frightening vision her husband is having. This terrible vision is that of a head the size of the entire page, in which one recognises the features of the dead woman with a tangle of hair mixed with dirt, the uneasy eyes of a gnome, a nose that is nothing more than a nasal hole, and black teeth with gums eaten away by worms.

In 1808, Hokusai published an illustration of *Kanadehon Gonitino Bunsho*, "The

Images of Excellence in One View (Using the Mirror of Drawing to Communicate the Spirit of Things) (Shūga ichiran), 1819.
Monochrome woodblock print, 26 x 17.2 cm.
The British Museum, London.

Elegant Brushstrokes. Initiation to the Rapid Drawing Form of Hokusai (Ryōbi shahitsu. Hokusai soga), 1820.
Monochrome woodblock print, 25.5 x 17.9 cm.
Pulverer Collection, Cologne.



猩々舞

旅中之雨

猟作

餅搗

History of the Faithful Vassals After Vengeance", a novel in five volumes with text by Tanshuro Yemba. The artistic interest of this novel is entirely in the first composition, which represents the forty-seven *ronin*, placing Kira's head on Asano's tomb. The rest of the novel relates to events in the life of Amanoya Rihei, the merchant who supplied the weapons and military equipment for the attack on Kira's fortified castle. One notes, at most, an amusing engraving giving a very detailed view of the kitchen of a 'house of ill repute' and, as in "The Stars on a Freezing Night", one sees the yard around the house, and in the background, a long gallery, on the paper frames of which are reflected the silhouettes of the women on the inside, in shadow.

In 1808, Hokusai published an illustration of *A'Onnamoji Nuye Monogatari*, "The 'Tale about Nuye' written in Women's Letters", (in common language), a novel with text by Shaku Yakutei in five volumes. A novel written after an eleventh-century legend, in which the emperor Toba took from one of his wives a small sabre with which he believed she was going to assassinate him. This is followed by scenes of torture and the woman's death. However, she is innocent, and the sabre was put in her clothes by a jealous rival. One sees the judge, who had pronounced his condemnation, awaken from a nightmare in which he was visited by the spirit of the dead woman in a tiger skin. Perhaps, is it with the dead woman or a resurrection of the *noye*, a fantastic animal with the head of a tiger, the body of a bull, the tail of a snake, and who was killed in an image by Yozimasa?

The same year, 1808, Hokusai published *Yuriwuka Nozuye no Taku*, "Yuriwaka's Hawk", a one-volume novel written by Mantei-Sosa. In this novel, set in the twelfth century, prince Yuriwaka kills Beppu, his family's enemy. One finds in the book a powerful drawing of the hawk that gave its name to the novel and a characteristic drawing of Beppu who, fallen on the ground, holds his head and plugs his ears at the whistling of an arrow passing over him. There are also some elegant plates showing the love between Yuriwaka and the beautiful Nadeshiko in their flowered robes, for the man, cherry flowers, and for the woman, iris. This woodcut is different and more valuable; there are, on the wood, background colours that resemble the aquatint obtained on copper and steel.

In 1808, Hokusai published an illustration of *Raïgo-Ajari Kwaïso-Den*, "The Rat Monster of the Priest Raïgo", a novel by Bakin edited in eight volumes. It takes place in the twelfth century. In it, the author mixes the legend of the rats of the priest Raïgo with the story of the attempt by prince Minamoto Yoshitaka to seek vengeance against Yoritomo. One first sees two representations of the priest Raïgo. In the

Woman with Folded Silk, c. 1817.
Ink, colour and *gofun* on silk, 97.8 x 34.8 cm.
Sumisho Collection, Tokyo.

Shirabyōshi, Actor of the Heian Court, c. 1820.
Colour on silk, 98 x 41.9 cm.
Hokusai Museum, Obuse.

The Valiant Oi and the Chinese Warrior Fan Kuai, c. 1820.
Nishiki-e, 21.3 x 18.8 cm.
The British Museum, London.

first, he is holding up a magic scroll, his hands and feet resembling the clawed paws of rats. In the second, he is exercising his power by shaking a bell over the millions of destructive rats surrounding the platform on which he is making his invocations. This plate is extraordinary in its rendering of the infinite and swarming multitude with its almost frightening perspective that seems to address the viewer. Other compositions show prince Minamoto Yoshitaka, on a pilgrimage, meeting Raïgo. The priest tells him of his supernatural power, so much so that one day, the prince, pursued by an enemy, calls upon the rats, a flood of whom keep the latter from reaching him. Finally, one sees the king of the rats, the rat monster of the priest Raïgo, a rat who, compared to the man riding him, is the size of an elephant. Of course, the man protected by rats has an enemy protected by cats. This latter is protected, one finds out, on his family lands, by making a good luck charm that is a golden cat. This cat made of

gold is hidden and its former owners are looking for it. They fall into poverty and distress. The description of this search is mixed with the story of an evil woman, the organisation of a plot, a few killings, and thousands of events and complications. Here and there, appears the elegant figure of Masago, Yoritomo's mistress. The story is resolved when a basket containing the golden cat is opened. All the rats flee and the priest Raïgo, who wanted to kill Yoritomo, contents himself with an allegorical assassination, piercing with his sabre the coat of the prince who pardoned him. In this situation, the man of the cats, reduced to not being able to kill the man of the rats, pierces the helmet of the latter with his sabre.

In 1808, Hokusai published an illustration of a novel, *Futatsu Tchotcho Shiraïto Zoshi*, "The Two Butterflies and the White Silk, or The Two Wrestlers". The text is by Shakuyakutei; it was edited in five volumes. It is the history of two wrestlers, Nuregami and Hanaregoma. The illustration is done in very vivid black tones. One of the plates represents Hanaregoma pulling up rocks with the strength of his own arms, using a rope. Then, one sees the two wrestlers testing their strength, and a few plates later, voluntarily turning themselves in and appearing before a court that declares them innocent of a crime committed by others. Why the title, "The Two Butterflies…"? Perhaps it is because of a drawing of a garden in which one sees many butterflies, among which, there is one dead butterfly on the ground.

In 1808, Hokusai published an illustration of *Sanshiti Zenden Vankano Yume*, "The Dream of the Camphor Tree of the South" or "The Story of Sankatsu and Hanshiti" (which reappeared in 1811 under the new title of *Nanka Koki*, "The Further Tale of the Dream of the Camphor Tree of the South", a novel in seventeen volumes, divided into two parts, written by Bakin.) It is the story of three generations; it starts with that of a couple, Sankatsu and Hanshiti, and finishes with that of Onono Otzu, the famous sixteenth-century woman of letters who wrote Japan's first modern theatrical play. The illustration starts with the felling of a very old sacred camphor tree on Yonedani-Yama Mountain. The lumberjacks, in their sacrilegious work, injure themselves while cutting off the branches. After these incidents, a seller of ointments for injuries arrives. One sees him crouched over a bearskin, next to a large jar, where after having made a cut in the skin, he removes the bear's fat and shows his assistants that the application of this fat stops bleeding. Hanshiti, to whom the spirit of the camphor tree appeared one day while he was sleeping under its friendly shadows, feels nothing but pain since the tree has been felled. His wife, Sankatsu, is forced to become a street singer and to play the *kokiu*, a sort of 'violin-guitar', in public squares. Hanshiti,

his wife and her daughter, the future woman of letters, fall into such poverty that the poor man is about to commit suicide when the idea comes to him to manufacture chignons for Japanese women who wore false hair. The family is then shown working in a shop where they begin to have good luck. Soon though, they are accused of evil acts, and they are forced to leave the province, and only after the family's departure do the guilty ones admit to their crimes and end up killing themselves in a cemetery. Hanshiti was of noble origin and was 'lowered' to the state of *rônin* by the plunge into poverty. He knows that if only he could find his sabre, he would become noble again. The second part of the novel is the quest for the sabre through all manner of adventures like this one: in an attack by criminals, the young girl lost one of her wooden clogs, and one of the criminals brings it back to her. He is impassioned by her beauty and wants to rape her, over which she kills him. This novel starts with a description of the camphor tree, then continues with the fabrication of women's chignons, and ends with a play in verse, an incantation to stop the drought during a summer heat wave, and by the reappearance of Hanshiti's sabre and his re-entry into the warrior class. These events lead, at the end, although it is not exactly clear how, to the salvation of princess Yenju.

In 1810, Hokusai published an illustration of *On-yo Imoseyama*, "The Fiancés Isolated on Two Facing Mountains", a novel with text by Shinrotei, edited in six volumes. Two families separated by their political disagreements live on two neighbouring mountains. The son of one of these families falls in love with the daughter of the other family, and more happily than Romeo, he is able to marry her. The love interest here is associated with the dramatic interest of a conspiracy by prince Iruka against the reigning emperor. The plates representing the palaces of the two families show the ingenious communication methods that the lovers found, for example, ropes linking the roofs allowing them to slide kites across. Another plate gives a curious sample of Hokusai's ghostly imagination. It is an engraving of the room where the conspiracy takes place. It has the reputation of being haunted by evil spirits. But Iruka chose it specifically so that he would not be bothered in his secret meetings. It is lit by a lamp made of femurs, on top of which a disembodied head projects a flame. Tree branches that look like bat wings come in through the window. The small skeleton of a child crawls on its hands and knees around women who have bulldog muzzles and teeth jutting out of their mouths and two little beauty spots on the faces of the noble women. The background is composed of spider webs, behind which one sees vague supernatural beings.

In 1812, Hokusai published an illustration of *Matsuwo Monogatari*, "Matsuwo's Story",

Whale Hunters on the Beach at Katase, near Enoshima Island, Illustrating the Purple Shell (Murasakigai),
excerpt from the series *Shells of the Genroku Era* (Genroku kasen kai awase), 1821.
Surimono, shikishiban, nishiki-e with metallic pigments, 18.2 x 17.2 cm.
Art Institute of Chicago, Clarence Buckingham Collection, Chicago.


元禄
貝合
蛤貝
月廼老人
鳥一筆

Trees in Bloom in Yoshino, 1822.
Surimono, nishiki-e, 20.4 x 26.3 cm.
Private collection.

a novel by Koyeda Shigueru, edited in six volumes. It is a series of ghosts, among which is that of a young woman, Yokobouye, who died from a lightning strike at the foot of the bed of her lover, Tokiyori, a gripping image.

In 1812, Hokusai also published an illustration of *Aoto Fujitsuna Morio-an*, "The Designs of Judge Aoto", (a famous thirteenth-century judge), a novel written by Bakin in ten volumes. One of the first plates represents the judge on a bridge, watching divers in the river search for coins. When people mock him, saying that the search costs much more than the lost money, he responds that money in the river benefits no one while money given for finding it does benefit people. One finds beautiful drawings of the judge reading a paper, or in his court across from criminals with their hands tied behind their backs with a rope held by a guard. In another plate, their heads are turned towards the horns of some bulls walking by. The idea of one of the drawings is ingenious: a man is reading the caption of the woodcut. A typical plate represents the fearsome Shoki, the killer of devils, who goes to the devil's house, seeking a poor little child who is crying, naked, in a landscape where in the background wolves are eating corpses. A singular plate represents a cat monster, in a robe, holding a doctor by the neck. One strange plate shows, on the left a bedroom in which a scene from the novel takes place, and on the right, a large empty gallery, drawn according to strict laws of perspective. This plate refutes the allegation that there is no rendering of perspective in Japanese painting. At the dénouement of the story, one sees an execution square where an executioner is ready to behead a man attached to two crossed pieces of wood, tied at the top, when the judge arrives providentially in the background, and to whom a woman is declaring the innocence of the condemned man, who will then be pardoned.

In 1813, Hokusai published an illustration of *Oguri Gwaïden*, "The Legend of Prince Oguri", a novel by Koyeda Shigheru that takes place under Ashikaga Yoshimitsu in the fourteenth century. It appeared in two series of five volumes, the first published in 1813 and the second in 1828. Prince Sukeshighe, the heir of the Oguri family is engaged to princess Terute. A political intrigue leads the hero's father to lose his honour and his fortune, while a similar affair happens to the princess's family and the two fiancés lose sight of each other. In his ruined state, prince Oguri marries Hanako, the daughter of a very rich man in whose home princess Terute is a servant charged with bath service. Love rekindles between the two former fiancés. One plate represents Hanako looking at herself in a mirror, and the jealousy that is devouring her is reflected, being shown on women in Japan by horns on the forehead. Terute, beaten in Hanako's house, escapes and while she is wandering in a desolate forest,

Hatakeyama Shigetada Carrying his Horse, 1820-1821.
Surimono, nishiki-e, highlights of gold, copper and silver dust, 20.8 x 18.5 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Sumo Wrestlers Ki no Natora and Ōtomo no Yoshio, c. 1829.
Nishiki-e with gold and silver, 21.3 x 18.8 cm.
Pulverer Collection, Cologne.

Precious Stones and Coral Illustrating the Menōseki (Agate),
excerpt from the series *Horses* (Umazukushi), 1822.
Nishiki-e.
Chester Beatty Library, Dublin.

the goddess Kwannon appears to her as a little flute player mounted on a bull and consoles her. She then meets Oguri who asks to meet her that night. But Hanako, alerted, precedes her and takes her place. At that moment, and undoubtedly on Hanako's orders, Terute is kidnapped and sold to a brothel. But a former subject of her family who remained faithful, carries a letter to prince Oguri revealing the location of Terute, whom he loves, numb to the fact that Hanako still loves him. One of the last plates shows Kotarô, Terute's devoted subject, throwing the master of the brothel into the water, while Hanako has thrown herself in as well.

In 1815, Hokusai illustrated the novel, *Beibei Kiôdan*, "The Villager's Tale of the Two Plates". It is the story of two young girls who are named for plates. The text is by Bakin, published in eight volumes. Hokusai gave it perhaps his most 'Rembrandtesque' drawings.

Calligraphy Tools: In an octagonal China jar are placed brushes of all sizes next to an ink slab and a stick of Indian ink sumi. In a teapot, the blooming prune tree branch of the new year, c. 1822.
Shikishiban, nishiki-e, embossing,
gold and silver highlights.
Private collection, France.


馬蹄石
月花永女
呉服綾子
駒下駄
仙府
寿永亀
錦風庵永雄
秋長堂物築


三星亭

The first composition represents a Japanese dignitary holding a magnolia branch out to a crying woman, who is carrying a child and a flowering plum branch, and another woman who is smiling and also carrying a child. The dignitary is in fact a Chinese man who, under the Ming dynasty, fled to Japan after an aborted conspiracy. He left his wife, the crying woman, and his child, in China. Thanks to his educated status, he becomes a statesman in Japan and marries the smiling Japanese woman, with whom he has a son. He lets himself be sent as ambassador to China where he is recognised as having been a former conspirator and executed while searching for his first wife and his son.

This is only the preamble to the novel. The real story is that of the son of the Chinese ambassador and his Japanese wife. There is also Bakin's attempt to show, in questionable fashion, that this child of mixed blood does not have Japanese strength of character. The Japanese wife dies upon hearing the news of her husband's execution in China and the child is left orphaned and without means of support. But a daimyo of the Ashikaga shogunate takes pity on the child and takes him in. As a young man, the son marries a woman with whom he has two daughters, Karakusa (the Brush) and Benizara (the Pink Plate).

At that time, the daimyo who offered him protection goes to war with another daimyo. He loses, and he and all his people are exterminated, as was the practice in the wars between the Taira and the Minamoto. As for the young protégé, only lightly injured, he is revived by a priest, who is subsequently killed by an arrow. The young warrior then leaves to find his wife and his two daughters in a country full of fights at all hours of the day and night. Crossing a battlefield one night, he hears a child's cry, goes towards the cry and sees a wounded warrior holding a little girl in his arms. He finishes off the wounded man and takes the child. He does not take the time to examine the child, hearing the noise of a troop that he believes is pursuing him. He escapes as fast as he can until he is exhausted and sinks down onto a tree trunk.

Then the troop's officer approaches and thanks him for having saved the princess, his master's daughter. "But, it is my child!" cries the son of the Chinese man. "Your child? Look at her well!" The father of 'Pink Plate' notices then that, although of the same age and resembling her, this is not his daughter. The officer makes his soldiers available to help search for his wife and daughters, warning him that the search is probably useless, the women having almost certainly had their throats cut during the battle. The officer, who takes him in as a friend, brings him to the princess's father and he becomes a vassal of the prince.

Dwarf Pine in a Pot with a Basin and a Towel on a Towel Rack,
excerpt from the series *Horses* (Umazukushi), 1822.
Nishiki-e, 20.6 x 18.3 cm.
Rijksmuseum, Amsterdam.

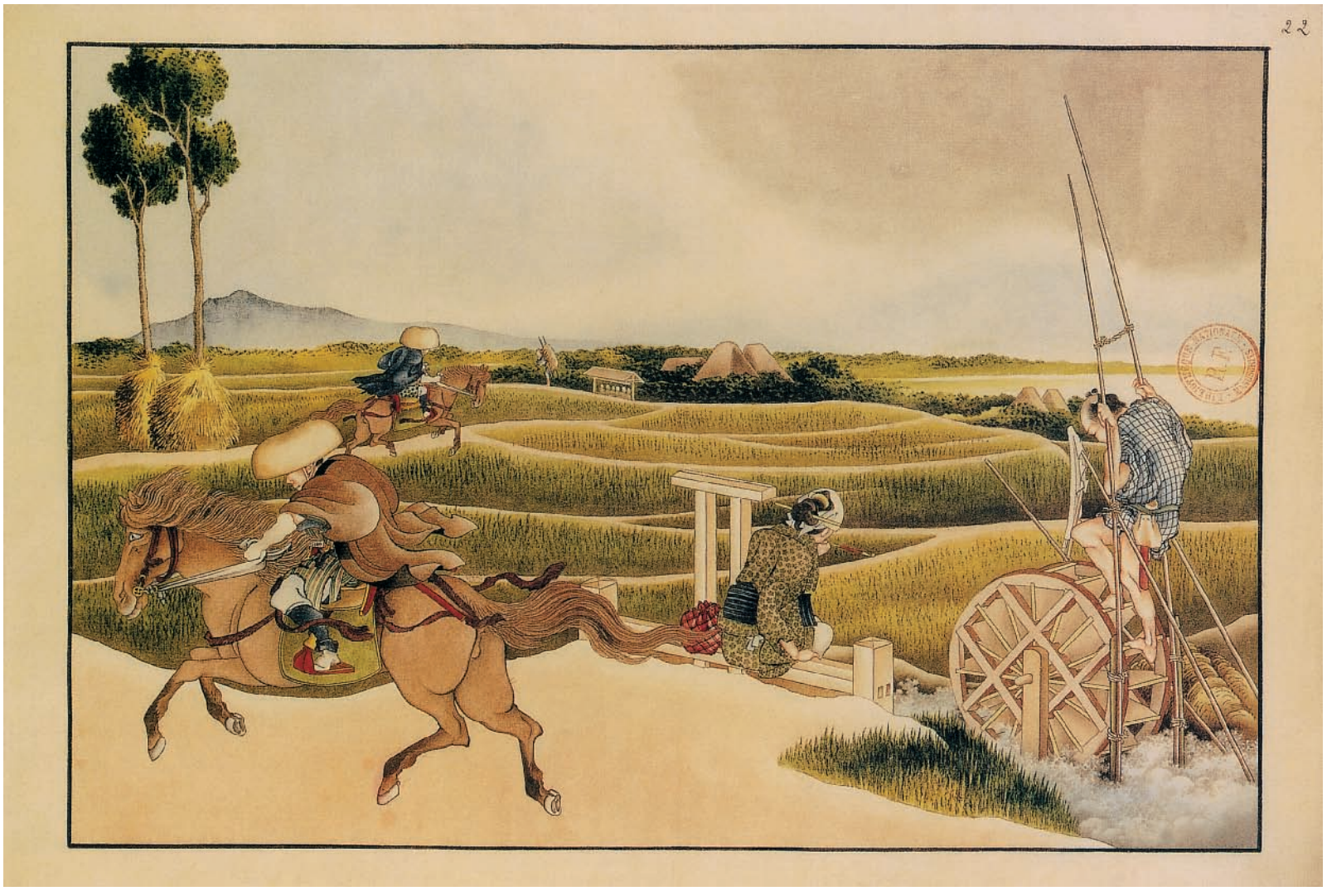
Several years pass, and after new fruitless searches, he decides to remarry. He has a daughter later renamed 'Broken Plate'. He lived quietly with his family, but one day he is sent to destroy a bandit's hideout, near a temple in the middle of a forest. He is beaten, his soldiers are killed, and the sabre that the prince had given him to cut off the head of the leader of the bandits is taken. The prince wants to dismiss him from favour, but the officer who protected him, having become prime minister, tells the prince that he is the one who chose the soldier and will publicly acknowledge that he was wrong. Then, on the advice of the minister, the warrior leaves again to search for his wife and children, a search that lasts three years. A second expedition is sent against the leader of the bandits at the Buddhist temple, with as little success as the first. The leader had an invincible strength and he owed that strength to this: he was playing one day with Nio, the giant statue at the entrance to the temple, a game, according to which, if he lost, he would be deprived of the chance at winning any game for three years; but if Nio lost, he would give him his physical strength for three years. Nio lost. Hokusai's image represents Nio in stone, having left his pedestal, crouched over the *go* table, next to his flesh and bone partner; it evokes the scene where Don Juan is opposite the statue of the commander.

During these three years, the player encountered, in his travels, the son of the Chinese man, without being recognised. He even became an intimate friend to the point where the Chinese man's son gave him a letter announcing his return to his wife. Now, the three years having expired, the leader of the bandits was at the end of his mysterious strength. Also, the statue, who had not accepted his defeat, wanted to avenge himself and pushed the leader to take the letter from the Chinese man's son to his wife. The day that he presented himself there, the wife of the Chinese man had a dream that her husband had been murdered by a criminal and that criminal would bring her a letter within a day. One of her loyal servants had the same dream. There was no doubt: if a man resembling the one from the dream comes, it would be her husband's assassin. The bandit did bring the letter, and the wife and servant threw themselves upon him and killed him with the unseen aid of the statue of Nio, who broke his neck. At that moment, the husband returned home. He was angry that his wife and her servant had cut the throat of a friend that he had sent to them. The servant and the wife acknowledged that they had been the victims of a dream, and to calm the husband's anger, the servant opened his stomach and the wife slit her throat.

In the middle of this carnage, the minister entered the house, after having had two bandits arrested, and the two recognised

Samurais on Horseback, c. 1826.
Coloured ink and colour on Dutch paper, 27.8 x 40.1 cm.
Museum Volkenkunde, Leiden.

Samurais on Horseback, 1826.
Coloured ink and colour on paper, 31.6 x 45.4 cm.
Bibliothèque nationale de France, Paris.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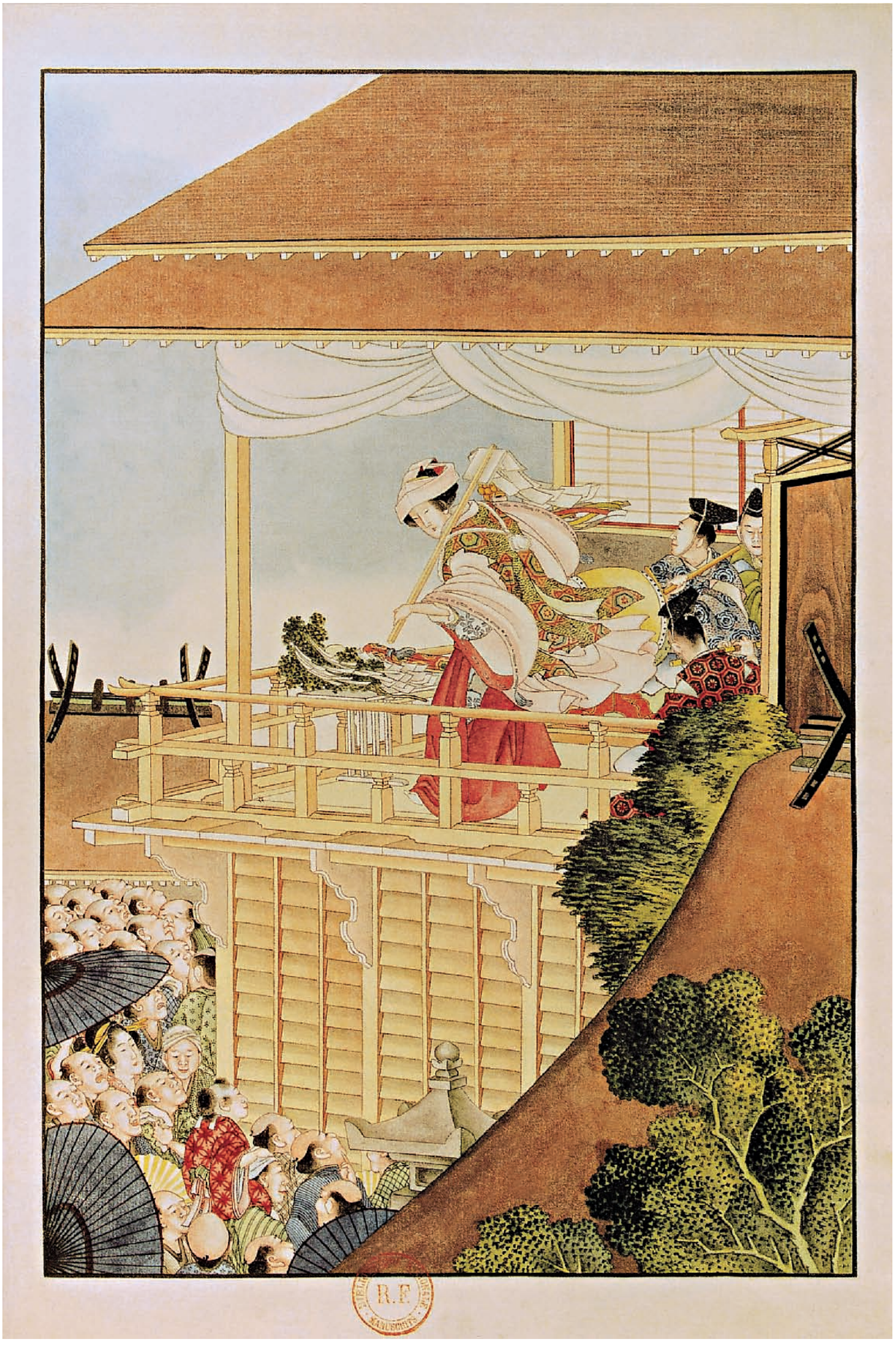


their dead leader! Then, the minister, taking the bandit's head and the sabre that had been lost, reassured the husband, telling him that he would tell the prince that he had killed the bandit for assassinating his wife and servant. As soon as the minister had gone out the door – events happen quickly in Japanese novels – he met a woman and two young girls asking passers by if they knew a man with an unknown name. The minister told them that he had changed his name, gave them his new name, and pointed them towards a house with a large tree in front. They were the first wife and the daughters of the Chinese man's descendent, informed of the existence of their husband and father by the posters he had left in Buddhist temples during his three year pilgrimage. Going from temple to temple, these women arrived to the temple of Nio, where since the sheet was missing, they thought he must live nearby. The first words that the woman spoke to her husband were: "You have remarried, you have a daughter; you must send your second wife away." He showed her the corpse of his second wife. Seeing it softened her, and she agreed that he could keep 'Broken Plate' close to him.

But almost as suddenly, his wife, until then very good, had a supernatural moral revolution that transformed her into an evil creature, haunted by the spirit of the Chinese wife of her husband's father coming to avenge her abandonment and death on the Japanese family. This evil was exercised on the daughter of the second wife, Kahede (Maple Leaf), a pretty and intelligent young girl. She renamed her 'Broken Plate', in opposition to her daughter's name, 'Pink Plate', telling her, "You are nothing but a Broken Plate!" Malnourished, poorly dressed, relegated to living in a farm building, condemned to the most tiring tasks, and occupied night and day with sewing silk robes for her sisters, she had a life more sad and humiliating than Cinderella's and never had any help from her father who lacked any character.

One day, the idea came to the mother of 'Pink Plate' to marry her daughter to the minister's son. But the minister's son was in love with 'Broken Plate' and had been keeping up a secret correspondence with her. The mother finally began to suspect this. She then asked an evil priest to kidnap 'Broken Plate' and to drown her. Believing she had rid herself of the young woman, she continued with the idea of a marriage between 'Pink Plate' and the minister's son. She sought to get close to a friend of the young man who seemed to have great influence over him. Unfortunately for her, this friend was in love with a young woman who lived with 'Broken Plate' and was devoted to the friend of his beloved. What did he do? He explained to the mother that the minister's son was from a great family, contrary to her own husband, and the

Propitiatory Dance, c. 1826.
Ink and colour on paper, 45.2 x 31.5 cm.
Bibliothèque nationale de France, Paris.

marriage would not work. According to him, the only way to succeed was if her daughter would have an interview suggesting secret relations between them. Under these conditions, the father could not oppose the marriage. It was then agreed that the mother would leave the gate to the yard open at night. Urged on by ambition for this powerful marriage, she was able to convince her daughter, who did not like the young man at all, to receive him. But the man received that night by 'Pink Plate' was not the minister's son. It was, in Hokusai's drawing, the ugliest and most pug-nosed of men. When the mother saw the man by the light of her lantern and was surprised, the man created a scene, affirming that he had been assured that her daughter was in love with him and that he had been trapped. The man asked for the young woman's hand so as not to be ridiculed, which he had to accept.

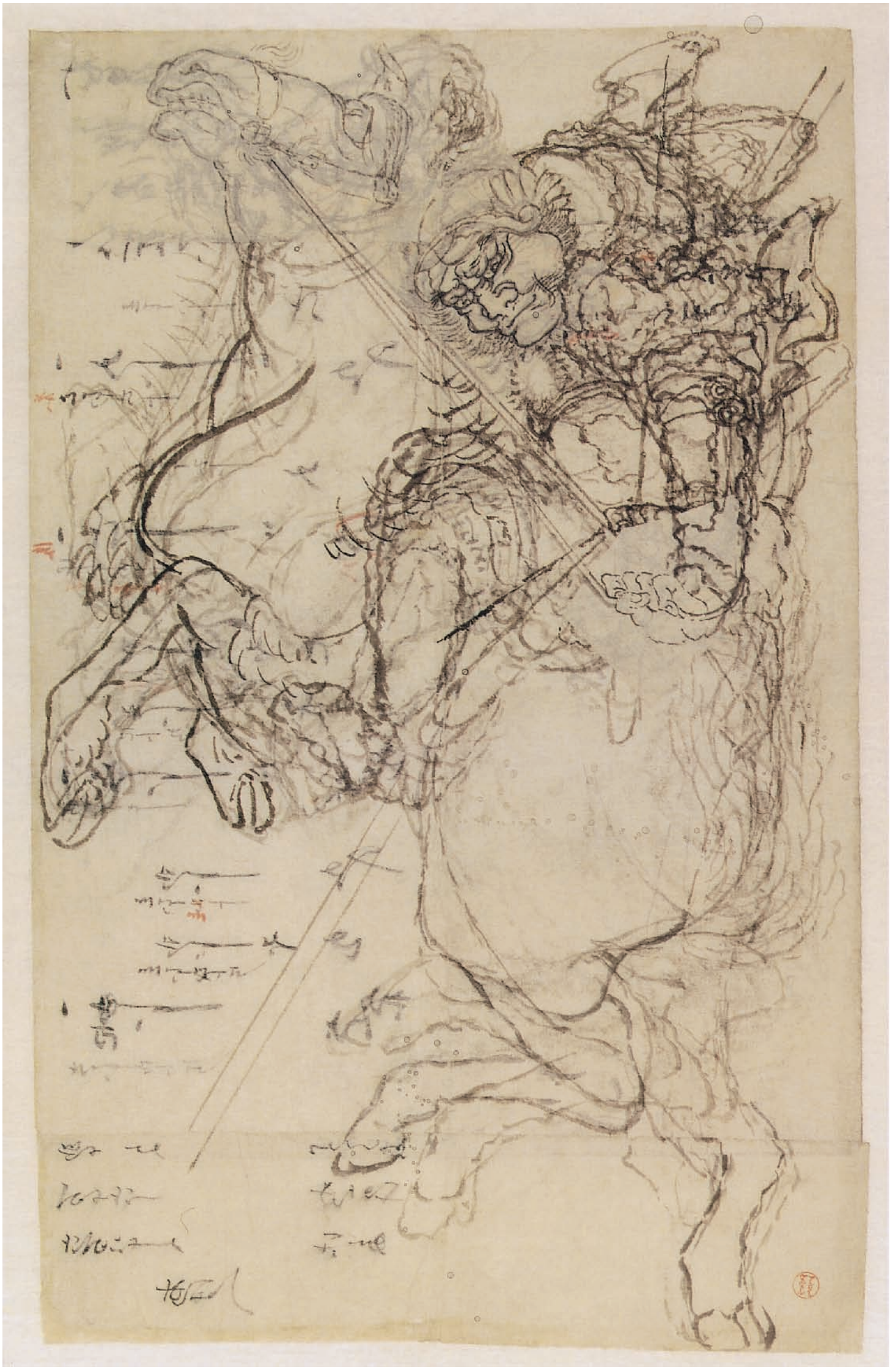
Several months later, the news spread that the minister's son was getting married. The father and mother of 'Pink Plate' were invited to the wedding celebration. Desperate, the mother stood out on the road to see who the bride was. She saw her arrive in a *norimon*, but she was so troubled that in wanting to greet her, she committed a faux pas, covering her with mud, and escaped without seeing her. The next day, mother and daughter arrived late for the religious service, which exceptionally took place in a Buddhist temple. It was only after the service ended that she found herself in the presence of the bride, 'Broken Plate'. The bride pardoned her for her poor treatment and the evil ways that she attributed to the haunting by the Chinese mother. In reality, the religious service was only ordered to exorcise this haunting, the cause of all the family's problems. The dead in this story, whose ghostly heads Hokusai showed at the bottom of the last woodcut, were blessed, and the marriage between 'Pink Plate' and the pug-nosed Japanese man was annulled.

In 1845, after years of interruption from illustrating books, Hokusai published an illustration of *Ehon Kan-So Gundan*, "The War Between the Kingdoms of Kan and So", an historical novel in thirty volumes forming three series, of which the first and second appeared in 1815, and the third at an unknown time. This Chinese novel, translated in to Japanese by Shôriô Sadakata, tells the story of the fall of emperor Shiko, who had had the Great Wall of China built, and of the rise of emperor Koso of the Hang dynasty, 202 years B.C.E. This novel recounts the fight for the empire by Koso and Ko-ou, who lost himself in his cruelty. One sees first one of the motifs so often represented on the hilts of sabres, a mysterious old man on a bridge. This man meets a young man, and to test his patience, makes him fish his sandal out of the water three times. After the test, the old man gives him a scroll containing instructions for the new emperor of China. One horrifying plate shows Ko-ou ordering the death of 5000

Peasants Surprised by a Storm, in a Landscape with Trees Drawn in Western Style, c. 1826.
Paint on Dutch paper, 27.3 x 39.9 cm.
Museum Volkenkunde, Leiden.

Warrior on a Rearing Horse, c. 1830.
Ink on paper, 38.8 x 24.4 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Kusunuki Tamonmaru Masashige and Tsunehisa Bettō of Yao
(Kusunuki Tamonmaru Masashige, Yao no Bettō Tsunehisa),
excerpt from the series *Heroes in Combat*, c. 1833-1834.
Nishiki-e, 36.8 x 24.4 cm.
National Museum of Tokyo, Tokyo.




俤多門丸正重
八尾七別當常文

鹿壽菴
蝠磨

稚長堂

peasants loyal to the old emperor and in which one sees people marching by, weighed down by nets filled with human heads.

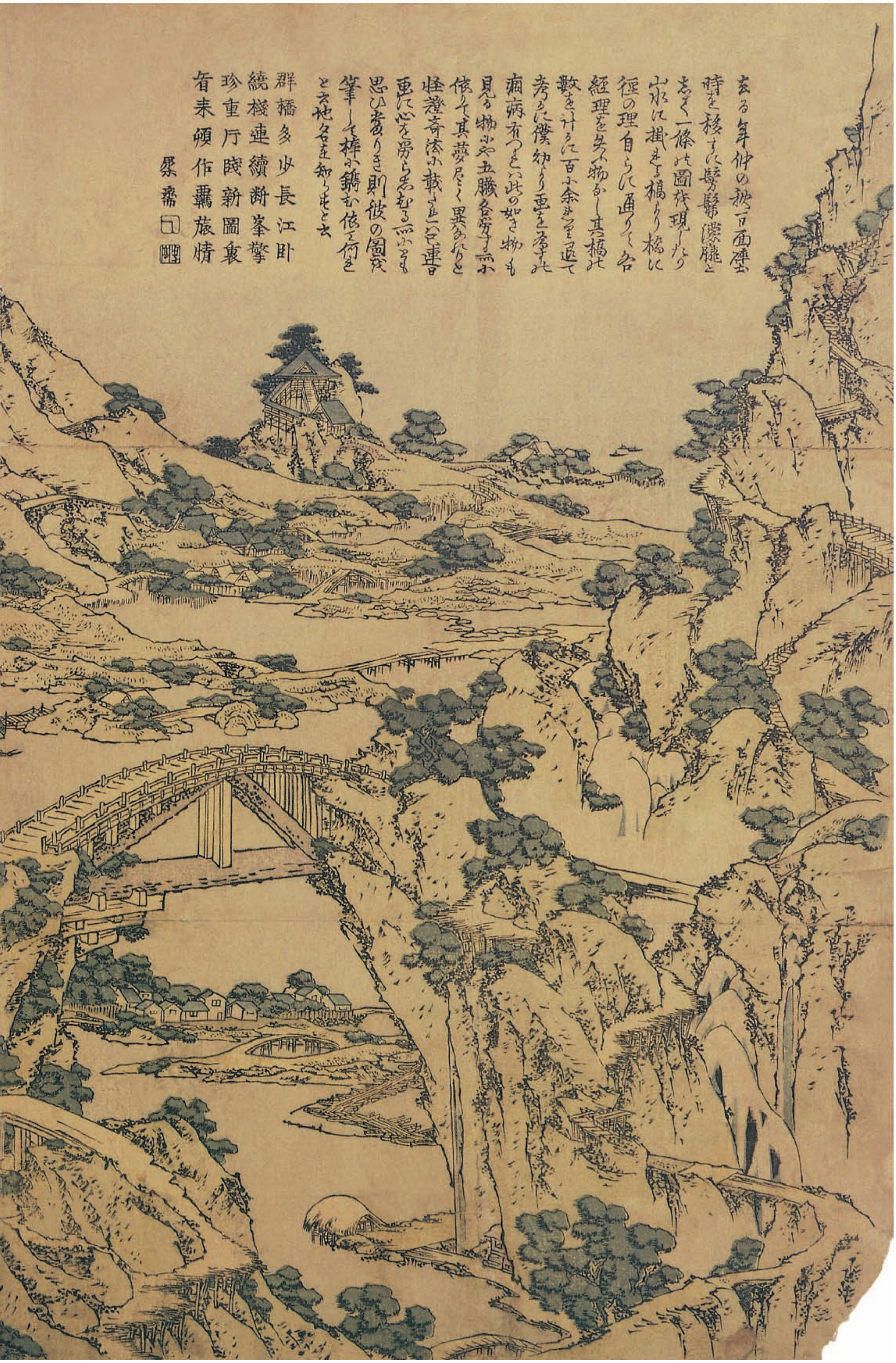
Finally, in 1846, three years before his death, Hokusai published *Guenji Ittôshi*, "The Rise to Power of the Minamoto Family", an historical novel written by Shôtei Kinsui, and of which only one part is known, edited in five volumes. In the initial plate, one sees Minamoto, sleeping but at the same time fearing the *kokori* that haunts him every night. It is this terrible spider as large as an octopus, weaving a web that occupies the entire background of the bedroom that his bedside sabre, coming out of its sheath – a magic sabre – kills.

In 1811, Hokusai published an illustration of the novel, *Hokku-Itu Kidan*, "The Fantastic Legends of the Province of Yetigo", edited in six volumes with text by Tanehiko. This work reproduced a card, made by Hokusai, of the province of Yetigo. It shows the province under deep snow with a jumble of 'man-beasts', coral, marine plants, coins, everyday objects, snakes of fabulous size, and various other real and supernatural things.

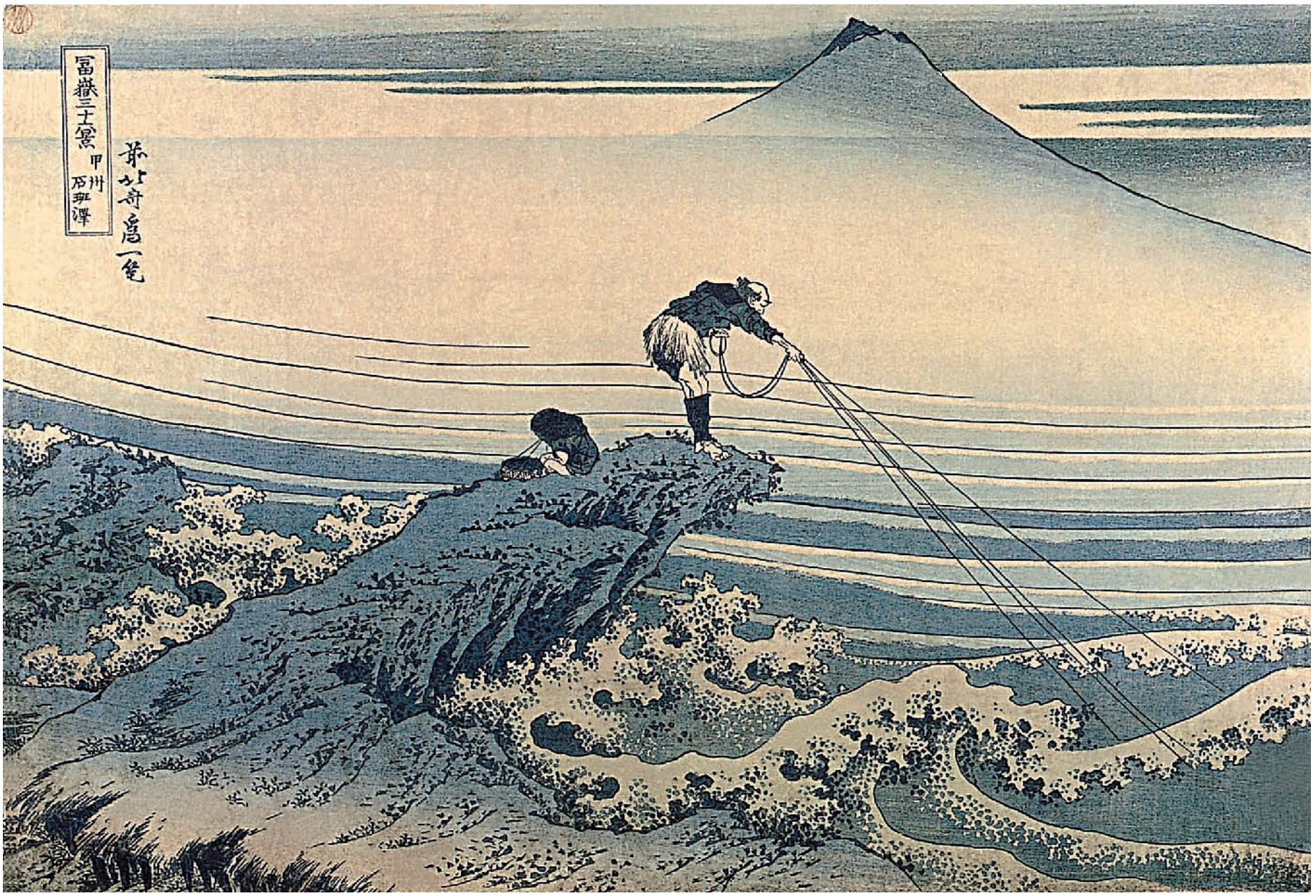
That same year, Hokusai published an illustration of *Tawara-Tôda Rôkoden*, "The Tale of an Old Fox and the Warrior Tawara Tôda", a novel in the form of a play by Tanehiko, edited in three volumes and engraved with larger format writing, easier to read than the writing in novels. The main character of this play is Hidesato, the warrior. One day, he finds a woman crying on the shores of Lake Biwa. He asks her what has caused her grief. The woman, in reality the queen of Lake Biwa, tells him that years ago a giant millipede ate her children. Hidesato asks where this monster lives. She points to Ishiyama Mountain and tells him that the monster's body circles the mountain seven and a half times. At that instant, they see a brilliant mass shining in the sun like a diamond: the eye of the colossal insect. Hidesato aims and hits it with an arrow, killing the monster. The illustration Hokusai did for this play is interesting. In drawing the queen of Biwa, of Hidesato's wife, of Hidesato's daughter, and of Sadamori's lover, the artist abandoned the small, 'miniaturised cuteness' of his early years. While keeping their gracefulness, he was able to give his women fullness and size, to vary their representations, and to no longer always draw the same thin, little woman with which he started. In this work, Hokusai's women have more in common with Hokuba's women.

View of Koshigoe from Shichirigahama (Shichirigahama yori Koshigoe o enbō), 1829.
Shikishiban, nishiki-e, 20.5 x 17.9 cm.
Staatliche Museen-Preussischer Kulturbesitz, Museum für Ostasiatische Kunst, Berlin.

Imaginary Landscape with One Hundred Bridges, c. 1832.
Nishiki-e, 41.3 x 56.4 cm.
Ōta Memorial Museum, Tokyo.



去る年仲の秋一日西壁
時を移すに髣髴朦朧と
志て一條の図成現しなり
山水に掛ける橋より橋に
径の理自ら通りて名
經理を失ふ物なし其橋の
數を計るに百に余まるを追て
考ふに僕幼より画を好み此
癖病有つきぬ此の如き物も
見る物に五臟各労する所に
依りて其夢尽く異なれりと
怪證奇法に載たるにあり書
画に心を労らせむる所にとも
思ひ着りき則彼の圖を
筆して梓に鏤む依て何と
と云地名を知らざると云
群橋多少長江畔
繞棧連續断峯擎
珍重斤睨新圖裏
看未頒作羈旅情
梁齋



Kajikazawa in Kai Province (Kōshū Kajikazawa),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, aizuri-e, 25.6 x 37.8 cm.
Musée national des Arts asiatiques – Guimet, Paris.

III. Manga and Sketchbooks

I. Manga

(see pp. 200 & 204-205)

Among all the novels illustrated by Hokusai from 1805 to 1808, the illustration of "The Dream of the Camphor Tree from the South", or "The Story of Sankatsu and Hanshiti" had great success, of which the novelist became jealous. This resulted in friction between Bakin and Hokusai and in a desire by both of them to stop working together. However, editors were able to manage the two men's egos in order to obtain their collaboration to finish the work, which came out in 1811. However, when the drawings were completed and sent to Bakin, he did not think that they corresponded to the text and asked that they be modified. Hokusai, when informed of the writer's pretension, responded that it was the text that needed to be modified. After their text and drawings had been sent to the editors, a quarrel broke out between the two men. From that day, the painter decided to publish his drawings, without text from a writer.

It is from this frame of mind that, several years later, came the *Hokusai Manga*, under the circumstances noted in the preface by Hanshû at the beginning of the first volume, of which this is an excerpt: "Hokusai, the painter of such extraordinary talent, after having travelled in the West, came to our town (Nagoya), and here he met our friend Bokusen, enjoyed discussing drawing with him, and during these conversations, drew more than 300 compositions. Now, we wanted theses lessons to benefit all those learning drawing, and he had decided to print these drawings in a volume; and when we asked Hokusai how to title the volume, he said simply: *Manga*, to which was also given the name '*Hokusai Manga'*, 'The Liberal Studies of Hokusai', which translates literally as *man:* from the idea; *gwa*, drawing, the translation can be given as: 'drawing as done spontaneously'."

The *Manga* is a profusion of images, an avalanche of drawings, a debauchery of doodles grouped into fifteen notebooks, where the sketches are crowded onto the pages like a clutch of silkworm eggs on a sheet of paper; it is a work without equal! The *Manga*, these thousands of feverish reproductions of everything that lives on earth, in the sky, in the water, of a momentary magic of action, movement, and mixed human and animal life, a sort of delirium of the great 'crazy artist', on beautiful Japanese drawing paper! The first ten volumes, in their early printings, had three editors from Edo and one from Nagoya. Starting with the tenth volume, the woodcuts were transferred to the editor Yeirakuya from Nagoya. One lone volume, the twelfth, bears the name of the woodcutter: Yegawa Tomekiti.

At Sea off Kazusa (Kazusa no kairo),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, 26 x 38.4 cm.
Private collection.

Mount Fuji Seen from the Rice Fields in Owari Province (Bishū Fujimigahara),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1831.
Horizontal ōban, nishiki-e, 25.6 x 36.9 cm.
Fred and Isabel Pollard Collection.

The first volume opens with some free sketches, where a little pink makes flesh, and a little grey gives half tones on the cream coloured paper, in which are drawn children in their games, amusements, poses, childishness, and in their gaiety. Then, one sees gods, genies, and Buddhist and Shinto priests mocked in thousands of merry little caricatures. Then comes the trades, professions, and work. After that comes the world of those showing off their feats of strength, with effort and skill. Then one sees women, gracefully crouching, conscious of their appearance while washing or their svelte anatomies, in the bath. One also sees men sleeping, reflecting, praying, reading, playing, holding forth, working, cooking, getting tipsy, walking, riding, fishing or fighting. The rendering of all these acts of daily life is quite witty and prettily ironic. Finally, a series shows animals of all sorts, even those that do not exist in Japan, such as elephants and tigers, birds, fish, insects and plants. On fifty pages of the first volume, of which the first plate represents a Takasago couple, the man of a traditional perfect family in Japan, the woman carrying a broom to sweep up pine needles and the man with a pitchfork to collect them. At the end of the first volume, printed in 1812, Hokutei Bokusen (the artist who inspired the *Manga*) and Hokuun (who would become the master's architecture professor), whose collaboration consisted of making facsimiles of Hokusai's miniature drawings, declared themselves students of the master.

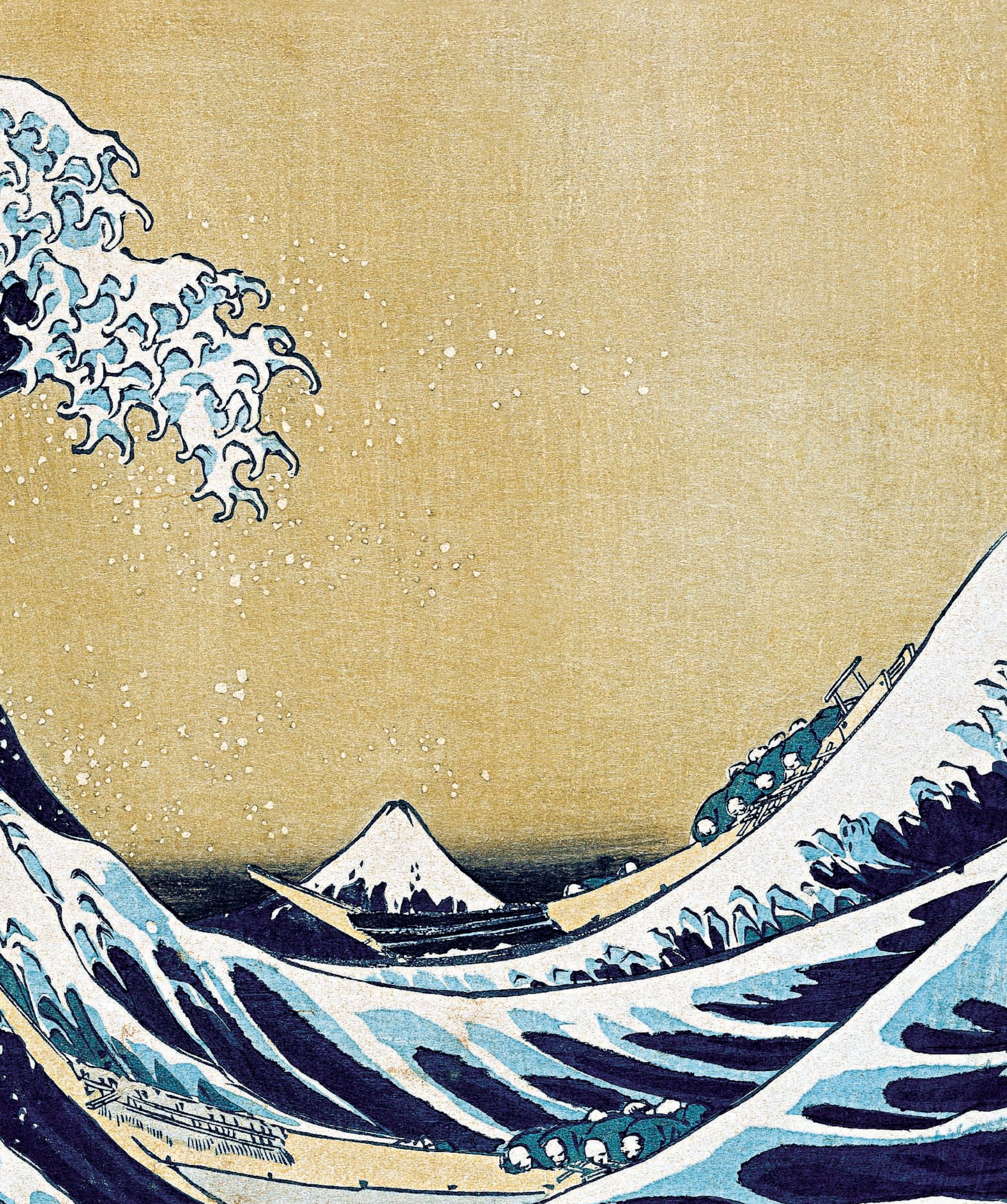
The second volume of the *Manga* was published in 1814, two years after the publication of the first volume, with a preface by Rokujuyen, and for the facsimile, the drawings of Toyenrô Bokusen and Todoya Hokkeï, who would become the best student and the one who would most closely approach Hokusai's talent. In the multiplicity of motifs, there is still the same variety: a page of trades next to the tortures of the Buddhist Hell; women in poses, opposite a page of men in poses; masks opposite household utensils or rocks decorating a picturesque garden, one of these pieces of rock that are so expensive in Japan, opposite a page of fantastic animals that eat bad dreams.

The third volume came out the following year, in 1815, with a preface by Shokusan, who threw out the old school and declared that the old artists, who had illustrated the manuscripts of Quenji, must give way to the artists of the 'pink images' (drawings from the 'école vulgaire'). Several plates from this volume represent the hard and laborious work of the mining industry. Then come two amusing double plates. One is devoted to wrestling, with the angry grabbing of these muscular wrestlers, the mixing of torsos, the brusque uprooting from the ground, and the grimace of the vanquished, brought down. The other shows dancers in a contortion of leaps of a devilish

The Sazai Pavilion of the Temple of the Five Hundred Rakan (Gohyaku rakanji Sazaidō),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, approx. 25.5 x 37.5 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Under a Great Wave off the Coast at Kanagawa (Kanagawa oki namiura),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, 25.9 x 38 cm.
The Metropolitan Museum of Art, H. O. Havemeyer Collection, New York.


富嶽三十六景
神奈川沖浪裏



Mount Fuji Seen from Kanaya on the Road to Tōkaidō (Tōkaidō Kanaya no Fuji),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1831.
Horizontal ōban, nishiki-e, approx. 25 x 38 cm.
Bibliothèque nationale de France, Paris.

Pit Sawyers in the Mountains of Tōtomi (Tōtomi Sanchū),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, approx. 25 x 38 cm.
Private collection.

dance. These are followed by prehistoric portraits of the first two Kings of China, a gang of amusing characters, with the appearance of shadow theatre, coming out of Hokusai's imagination, and opposite the two of them, the god of thunder, shown in a nimbus cloud formed out of tambourines, and the god of the wind, holding in his hands beneath his chin, the two openings of the sack of winds that he carries on his back. The title of this volume is engraved with large, beautiful, ornamental Chinese letters that have the air of pieces of sculpted jade. They are written in a frame held up by two small children with merry faces, forming a charming frontispiece.

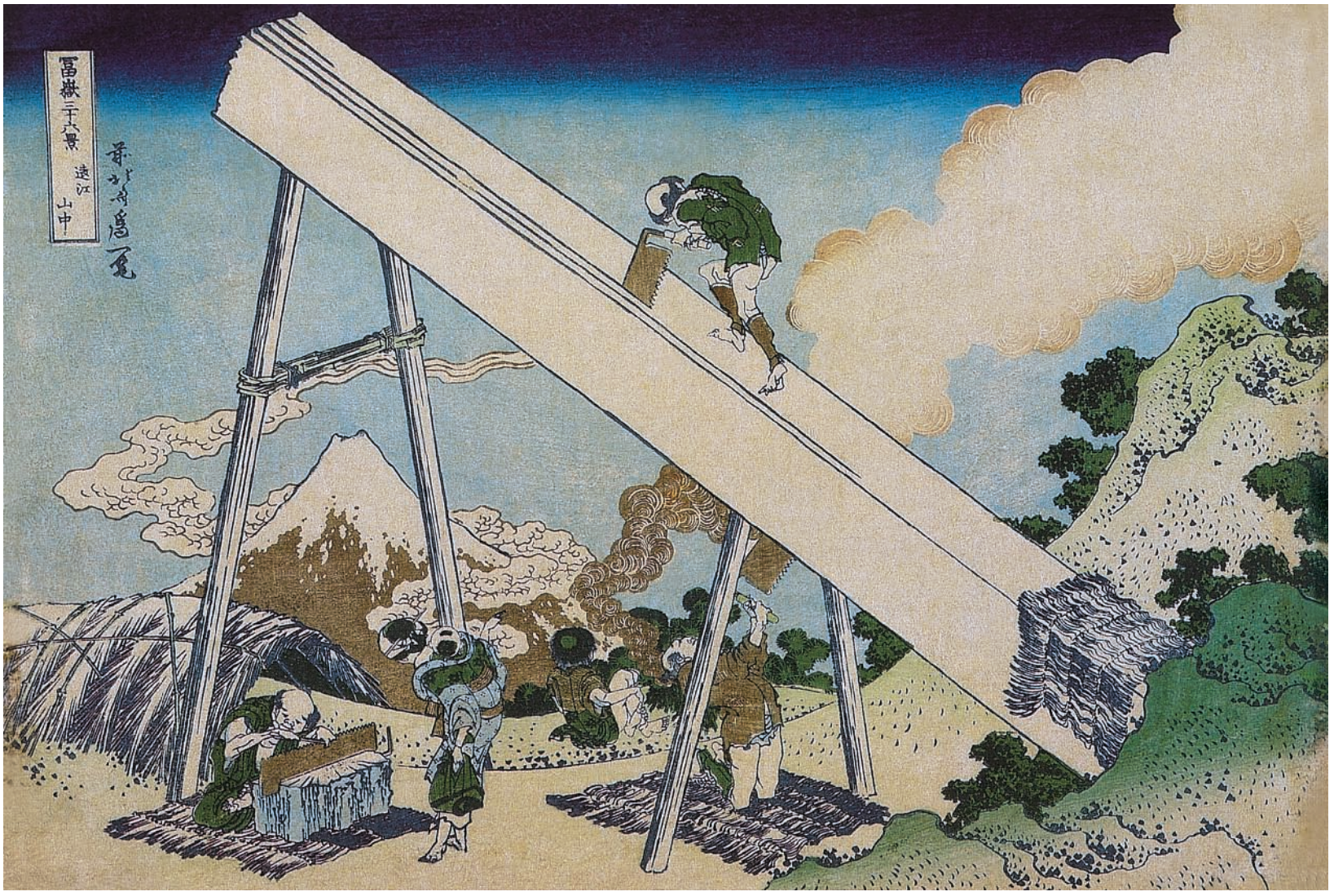
The fourth volume was published the following year, in 1816, with a preface by Hôzan. This volume is filled with subjects pulled from prehistoric mythological history. One finds in it Kintoki chasing a devil, a nine-headed dragon coming to drink from nine cups where he will find death, or a *sennin* astride a monstrous carp. In the middle of this bestiary, one finds plates of vegetables, herbs, branches from shrubs in pink and grey tones with an inexpressible softness to the prints. There are two curious pages: they are of men and women splashing about joyously, swimming, diving, picking marine plants or catching fish in their hands. The last plate represents a man and a woman, both fat, with drooping jowls and overhanging stomachs. Their faces have an evil, villainous look, at the idea of what they will find to eat in a pot, whose lid the husband is lifting. This is the typical family, with dissolute happiness, of the lower class, the *Wagojin* family, in opposition to the *Takasago* family, the family of the man with the pitchfork and the woman with the broom.

The fifth volume came out during the summer of the year 1816 with a preface by Rokujuyen. It is almost entirely a course on architecture. It starts with portraits, in official garb, the board bearing their nomination in hand, of Tatihoo-No-Mikoto and of Amano Hikosati-No-Mikoto, the two greatest Japanese architects of temples, castles, and houses. Then, one sees a *torii*, a tower with a large bell, followed by the hexagonal turning library invented by the priest Foudaï, from the entrance of the building where the Buddhist books are kept, and by the ornamented roofs of Buddhist monasteries. Among these plates, one composition merits attention, a prayer to heaven made by a man on a mountain peak, his two hands brought together in a gesture of supplication around a staff at the end of which a slip of paper upon which his request is written flies in the wind. The volume ends with the representation of

Ejiri in Suruga Province (Shunshū Ejiri),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, approx. 25.9 x 38.2 cm.
The British Museum, London.

The Temple of Hongaji at Asakusa in Edo,
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1831.
Horizontal ōban, nishiki-e, approx. 25 x 38 cm.
Bibliothèque nationale de France, Paris.

View of the Mitsui Store on Suruga Street in Edo (Edo Surugachō Mitsuimise ryakuzu),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, approx. 25 x 38 cm.
Bibliothèque nationale de France, Paris.


富嶽三十六景
遠江
山中


富嶽三十六景
駿州
江尻


富嶽三十六景
東都浅草
本願寺
富嶽三十六景
江都駿河町
三井見世略圖
現金
掛値無
組物
現金
掛値無
呉服

mythical and historical characters, the goddess Usume, or Sarudashiko, the god who brought light to the earth, or the Chinese warrior Kwannon, who is much loved in China and of whom each Chinese man has an image at home.

In that same year, 1816, the sixth volume was published, having at the beginning, a symbolic bow to which two dragons hold an arrow. In it, one sees exercises for the body in a prestigious rendering of the use of strength and dexterity. There are first, archers with the bowstring stretched back to the height of their ears, above their heads or behind their belts; the last plate details a bow, a leather glove, and a wooden duck used as a target. After the wrestlers, come the horsemen, at the trot or gallop. One distinguishes the bits in the teeth of the shaggy little horses, resembling grubs, beneath the knight in the saddle. There again, the last plate shows the ornate saddle, the girths, and the leads and heavy stirrups. The real marvel of this volume, a superb example of the human body in motion, is the study of fencing with a spear or sabre. In it, one finds seventy-two little sketches of men and twenty of larger size describing as if they were right in front of one's eyes, the advances, the retreats, the twists of the body, the pirouettes of the feet, the parries, and the ripostes of this simulacrum of war. One plate, entirely filled with arms and hands, illustrates the way to grasp in Greco-Roman wrestling. Finally, there are some plates reproducing the handling of heavy muskets, introduced by the Dutch, which Hokusai specifies, in a note, were introduced to Japan in 1842.

In 1816, the seventh volume of the *Manga* was published. This volume is, in so many words, entirely devoted to landscapes, to the sun, to the fog, and to storms.

Still in 1816, the eighth volume came out with a title drawn to imitate a piece of embroidered fabric. At the beginning is Waka-Musubi-No-Kami, the woman who invented cloth made with wood fibres. Next to her is princess Seiriô, the king's wife, who discovered how to raise silkworms, 2,614 years B.C.E., and next to her, looms that seem to have been drawn by an engineer. Suddenly, the album moves to representations of gymnasts swinging on a trapeze around a bamboo; acrobats juggling with a sabre, carrying, balanced on their foreheads on top of a long staff, a vase full of water; removing their hats with a foot while standing, and drinking, upside down, a cup of tea placed on the ground behind them. Two plates on which are drawn the heads of blind men are of a most striking realism. Finally, there are studies of characters, fat and thin, of great fantasy and hilarity. One must see these massive women, with their heavy footsteps and flabby charms, asleep or in the bath. One must also see their excessive compatriots, winded from walking, 'mopping up' sweat,

Mishima Peak in Kai Province (Kōshu Mishima-goe),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, approx. 25.6 x 37.8 cm.
Peter Morse Collection.

The Coast at Tago near Ejiri on the Road to Tōkaidō, (Tōkaidō Ejiri Tago-no-ura ryakuzu),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, approx. 25.7 x 38 cm.
Bibliothèque nationale de France, Paris.


富嶽三十六景
東海道江尾
田子の浦略景

collapsing, exhausted to rest on their heavy bottoms. On one sheet, the page of the "fat turned over", one is in the presence of torsos with ribs showing through from the back, or in which the knots of the spinal column can be counted, the fleshless necks, bony arms, and legs of consumptives; ridiculous anatomies that bring to mind Daumier's macabre and comic characters.

There was an interval of three years between the publication of the eighth and ninth volumes, with the ninth coming out only in 1819. This volume recounts anecdotes of the intimate life of Kiyomori. There is a traveller walking rapidly through the countryside. She goes towards two women at the door to a home. In the distance, one sees Hotoke, Kiyomori's mistress, the most beautiful, best dancer of her time. Two sisters ask to dance before Kiyomori, and out of benevolence for their youth and gracefulness, he accepts their

The Fields of Umezawa Hamlet in Sagami Province (Sōshū Umezawazai),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, approx. 25 x 38 cm.
Bibliothèque nationale de France, Paris.

request through his lover's intervention. Consequently, the prince falls in love with them and wants to make them his mistresses. They refuse and, to escape his omnipotence, become nuns. Hotoke, mindful of this delicate behaviour on her behalf, joins them in their convent. Later, one sees the sensual Kiyomori, in the presence of Minamoto's wife, one hand on her cheek, reflecting sadly in a despondent pose. Kiyomori vanquished Minamoto and wants to exterminate his wife and three children whom he has kidnapped. At the moment of ordering their deaths, strangely, he asks to see Minamoto's wife. Then, seduced by her beauty, he asks her to belong to him, to which she resigns herself upon the promise that her children will be spared. This agreement was the subject of a stamp. But later, these three children will avenge their father and annihilate the Taira family. Another composition shows Okane, a woman who had the reputation for Herculean strength, and one day a muscular

Rain Storm below the Summit (Sanka haku-u),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, approx. 25 x 38 cm.
Bibliothèque nationale de France, Paris.

Cool Wind on a Clear Morning (or *Red Fuji*) (Gaifū kaisei),
excerpt from the series *Thirty-Six Views of Mount Fuji* (Fugaku Sanjūrokkei), c. 1830-1832.
Horizontal ōban, nishiki-e, 25.6 x 37.7 cm.
Ostasiatische Kunstsammlung, Museum für Asiatische Kunst, Staatliche Museen zu Berlin, Berlin.


富嶽三十六景
凱風快晴

warrior with two sabres believed he could stop her while she was walking, but she continued to advance, holding with one arm, a cask on her head, and in the other, the man. Later, one sees representations of Japanese musicians, a year of good harvest, and the joy of peasants, or even a mysterious portrait of a Dutch astronomer.

The same year, in 1819, the tenth volume came out with a preface that vaunted Hokusai's perseverance, which had already led to the publication of ten volumes. This volume depicts performers, show-offs, conjurers, tightrope walkers, people swallowing sabres, people vomiting swarms of bees, and magicians making their heads disappear. Two compositions especially hold the attention, they are of a fantastic macabre that surpasses the imagination and completely justifies the nickname given to Hokusai, the "master ghost artist". They are two ghosts of dead women. One is Kasane, the ugly woman assassinated by her husband, who is represented with the forehead of a hydrocephalic foetus under a shaggy mass of hair, one eye shut and the other open wide, with the pupil of a cooked fish, the cartilage missing from her nose, her jaws without gums, open wide all the way to her ears, and her two skeletal hands close to her head in the jumping of the crazy dance she has started. This ghost is frightening, if it is viewed at night, by the light of a lamp. The other ghost resembles a grub, white, long, curved and soft, enveloped by hair, in a shadowy sky: it is the soul of the little servant Okiku. One day, she went into a house where there were ten precious plates and she had the misfortune to break one of them. The owner of the plates reproached the little girl so harshly that she threw herself into a well. Since that day, she returned every night, over the well of that house and the neighbouring houses. One heard her recount, one after another, the legends of the plates, and then upon arriving at the tenth one, the one she broke, one heard her let out a sob, so terrible that the neighbourhood asked a priest to help her get to heaven with his prayers.

The *Manga* seemed complete in 1819 with the tenth volume, and fifteen years passed without any more. Then, in 1834, an eleventh volume was published with a preface in which Tanehiko explained: "The *Manga* was completed with the tenth volume, but the greedy editors pressed our old man so much that he consented to take up his brush again. He has just finished drawing this volume and proposes, one day, to reach the twentieth volume." This eleventh volume has the same variety as the preceding ones. One sees in it, poses, aspects of intimate life, drawings of people seated or at work, strolling, or toiling at work, calm people, passionate people, or feverishly angry people. On other plates, there are fat wrestlers, little corners of landscapes, models of canons and pistols, two painters painting the leg of a sculpted

Hawks and Cherry Trees, 1832-1833.
Nishiki-e, 50.2 x 22.2 cm.
Pulverer Collection, Cologne.

Nio who resembles the trunk of an old oak tree, or even a woman wishing a warrior a safe journey while letting her comb fall on the ground.

The same year, in 1834, the twelfth volume was published. This volume pushes the caricature quite far. Thus, the Japanese Olympus is ridiculed extravagantly. One sees ridiculous falls, the interminable noses of Tengus upon which conjuring is done, shadow theatre silhouettes of horrible old women, the faces of monstrous women seen through a magnifying glass, necks stretched during sleep which, according to a superstition in Japan and in the Philippines allowed the sleepers to visit foreign countries and planets, and finally bodies from a land where men have only one arm and one leg, and where they rest against each other two by two. To draw some characters that are the antitheses of his other characters, Hokusai goes as far as the scatological. Thus, in the eleventh volume,

Two Cranes on a Snow-Covered Pine, 1832-1833.
Nagaoban, nishiki-e, 52.7 x 23.6 cm.
Honolulu Academy of Arts, donation
of James A. Michener, Honolulu.

one sees a woman whose robe is pulled up to her belt knocking one of her compatriots to the ground with the violence of her flatulence. In this volume, appeared also through a narrow window, the awkwardly contracted profile of a samurai, his head between his two sabres, and outside, three men blocking his nose with their fingers and the cloth from their robes.

The thirteenth volume only came out in the fall of 1849, after Hokusai's death, which came in the spring of this *Manga*, that same year.

In the thirteenth volume, there are two notable, beautiful drawings, the first of the divinity Kwannon on a monumental carp, as only Hokusai knows how to draw them, and the second, a tiger traversing a waterfall in the mountainous Hida province. There is also a rope bridge, along which one slides on the strength of one's arms. One also sees drawings representing models of rustic

Turtles Swimming, 1832-1833.
Nishiki-e, 49.9 x 22.7 cm.
Honolulu Academy of Arts, Honolulu.

houses, the preparation of a type of melon that one dries and makes into soups, and also the hulling of rice.

The fourteenth volume, which is in a very modern style, was published in 1875. It was made from drawings left by Hokusai before his death. Aside from some very diverse nature drawings, it contains only real and fantastic animals. There is a cat eating a mouse, a dog barking at the moon, a fox in the rain, sea lions, and goats. There is a squirrel crossed with a bat, a boar crossing a river, a bear in the snow, donkeys, horses, a Korean lion, and a confabulation of rats.

The fifteenth and last volume came out in 1878. It bears a warning, in which the editor explains that "the owner of all the woodcuts in *Manga* had agreed with Hokusai, before his death, to continue through the fifteenth volume." He adds that he had drawings engraved that had been planned for publication, but which had not yet been published. In reality, the editor lied, as most of the drawings of value are reprinted in the volume (amateur album, large format drawing album) entitled, *Hokusai Gwakiô*, "The Mirror of Hokusai's Drawing".

2. Sketchbooks

Ehon, literally sketchbooks, are so-called because of the binding similar to ordinary books and in opposition to *Jô*, albums made of beautiful paper folded into a deluxe cover. There are three sizes of sketchbooks: the large format or *Oh-hon*, (20 x 18 cm), the medium format or *Tchûhon*, (23 x 16 cm), and the small format or *Kohon*, (18 x 13 cm).

In 1815, *Odori Hitori Keiko*, "A Dance Lesson by Oneself", was published. This (medium format) sketchbook represents the artist, Hokusai, stretching his arms after awakening from a dream. One sees the dream moving away behind him, and one can make out in the disappearing vision, two male dancers and one female dancer. After the print of songs accompanying dances, a series of plates represents, each one, four or five little figurines of dancers, with to the right or left of their arm or foot, a straight or curved line indicating the complete development of the movement started by this arm or foot. The album starts with the *Dance of the Ferryman,* which has forty-three figures. This is followed by a comic dance full of motion, a gymnast's dance. Then comes a dance with sixty-seven figures entitled, *Dance of the Fresh Water Seller*. The most original dance is the *Dance of the Evil Spirit*, a devilish dance with movements of an inhuman 'dislocation' and expressions of Mephistophelian faces that are, for a moment beneath the square masks of mysterious evil genies. Hokusai wrote, on the last page of the album, with his habitual irony: "If, in the execution of these movements or steps, there are errors,

Two Carps, c. 1833.
Ushiwa-e, nishiki-e, 23.2 x 27.7 cm.
Musée national des Arts asiatiques – Guimet, Paris.

please excuse me. I drew them as I dreamed them, and as the dream of a spectator cannot get everything exactly, if you would like to dance, learn it from a master. Now, if my dream cannot make a true dancer, it makes an album just the same. But, at root, what I recommend when you want to dance is to place your *tabako-bon* (pipe) and your tea bowls safely away, as even having done so, you will do more than sufficient damage to your mats." Hokusai signed: "Katsushika Oyaji" (papa Katsushika).

In 1817, in an album edited by Yeirakuya Tôshiro of Owari entitled *Ehon ryōitsu*, "The Sketchbook with Two Brushes" (large format sketchbook, see p. 98), Hokusai collaborated with Rikkôsaï of Osaka, the first providing characters, animals, and birds, and the second drawing the landscapes and trees. In this album, the characters disappear into the landscape; Hokusai is perhaps represented here, in the last plate, licking his brush.

In 1818, Hokusai illustrated *Hokusai Gwakiô*, "The Mirror of Hokusai's Drawing" and *Denshin Gwakiô*, "Transmission of the Spirit of Drawing which is a Reflection of the Heart (or Mirror of Drawings that Come from the Soul)", both large format sketchbooks. This book, which contains fifty pages of drawings, is, with *Shashin gafu* (see pp. 90 & 96), the album were Katsushika Hokusai shows himself at his most authoritative, most masterful of his talent. According to the preface, "the elders have said that to make a great painter, there are three conditions: the elevation of the spirit; the freedom of the brush (execution); and the conception of things. It is generally difficult to find an artist who fulfils even one of these conditions. Well! There is a man from Edo named Hokusai, who has given himself over to painting for long years and who fulfils these three conditions," and the preface does not exaggerate.

The title, first, is set in a beautiful 'Michelangelesque' frame. It represents some *ont*, which are evil genies. This frame resembles the first page of the beautiful European books of the sixteenth century.

Then comes a series of images of a more powerful anatomical drawing, where all the muscles are indicated in the flesh as if through a knowing calligraphy, where one sees in the shape of their form, the curve of the calves and where the structure of the skeleton runs through the feet and hands. The nude has something of a Mantegna, animated by a fever for life. Under the eyes of the admirer parades the dented and shaken anatomy of Benkei, symbol of strength, as he mounts a bell on top of Ishiyama Mountain, killing a bear with blows from an axe. Momotaro, crushing a devil beneath him, or even these two blind men fighting each other with staffs are also impressive. The motion and vibration of the muscles spread, in Hokusai's work,

The Spirit of the Servant Okiku Emerging from a Well (in which she was Thrown after Having Broken a Plate) and Bringing with her a Series of Plates that she Tirelessly Counts (Sara Yashiki),
excerpt from the series *One Hundred Ghost Stories* (Hyaku monogatari), 1831-1832.
Chūban, nishiki-e, 25.5 x 18.6 cm.
Art Institute of Chicago, Clarence Buckingham Collection, Chicago.

to clothing, for example, in this flying ghost of a Darma at the top of a roll of paper. The curve of its body beneath its head, thrown backwards, under its recoiled feet, and the flight, behind it, of its robe has a whip-like movement. Next to these representations of strength and muscular torment, one finds pretty images of the gracefulness of children, of the alert gentleness on their round little faces, with three tufts of hair on their foreheads and temples. There is one charming plate in which some children are playing music. In another, they are playing a type of checkers game. However, the plate that constitutes a true chef-d'oeuvre is that of a meeting of four Japanese children, playing trapeze on the horizontal bars of a gate and one of whom, upside down, has his little bottom in the air; a superb representation of the gracefulness of a gymnast. One other composition is interesting: it represents a fat Hoteï, lying on his back and laughing to the point of tears while he makes a little boy dance on top of his raised feet as in Fragonard's *Gimblette*. Amid these drawings of humanity, small or large, one finds sketches of animals such as two cranes bent over the water or a hen and rooster. In them, Hokusai pushes the art of the sketch to the limit of what one can include and of what one must omit in a drawing to give it the best effect. We should also mention the plates of fish of all shapes, in the middle of which a cook is upended, head over heels, by a shock from an electric fish, and also the grandeur and power of the master's drawing, visible in little trifles like a simple iris stem.

Hokusai published, in 1819, with the collaboration of his students from Osaka, Hokuyô, Sekkwatei Hokuyô, Shungôtei, Hokkei (different from the well known Hokkei), *Hokusai Gashiki,* "Hokusai's Drawing Method" (large format sketchbook), a volume of drawings in black tones, tinted with a pink and bluish coloration (see p. 98). Next to the large fat Yebis, fishing with a line, one can see a meeting of *rakan*, Buddhist priests. One of them brings out of a cup a vapour that changes into a gigantic dragon. One also sees the sad prince Ohtô in his dark prison hidden in the crevice of a rock. There is also Yorimitso's hallucination before a gigantic spider whose web closes off the exit to a room. There is also wrestling between Kawazu-No-Saburo and Matano-No-Gorp, two formidable warriors from the twelfth century and Bishamon killing a devil. Here also are crab fishermen, yam washers, lumberjacks, and porters. These characters are so human, so alive, so eloquent, and so active that they give off a sense of being inebriated with life and of a joyful happiness. This comes not only from the physiognomies with wide open mouths, but also from the torsos, the arms, from the entire musculature that seems stirred up, agitated, and shaken by a comic laughter. There is an explanation of these mimics in

The Ghost of Oiwa,
excerpt from the series *One Hundred Ghost Stories* (Hyaku monogatari), 1831-1832.
Chūban, nishiki-e, 26.2 x 18.7 cm.
Musée national des Arts asiatiques – Guimet, Paris.

The Ghost of Kohada Koheiji,
excerpt from the series *One Hundred Ghost Stories* (Hyaku monogatari), 1831-1832.
Chūban, nishiki-e, 25.8 x 18.5 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Collecting Shells at Low Tide, c. 1832-1834.
Colour on silk, 54.3 x 86.2 cm.
Osaka Municipal Art Museum, Osaka.

the drawings, sometimes a bit caricatured, that is not particular to Hokusai, but can be generalised to almost all Japanese painters. In Japan, the mask of Okame, the goddess of great joy, is hung in the vestibule of all homes. The proverb which says "The smile is the source of happiness and luck" is a veritable axiom. This is also the country where one never hears a child cry, or where women have a laughing nature, where the battle of life is not bitter. In short, in this country of happy landscapes and blue sky, melancholy does not seem to exist and the prolonged sorrows of the northerly peoples are only momentary.

In 1834, the first book of the "One Hundred Views of Mount Fuji" (see pp. 203 & 206), *Fugaku Hiakkei*, was published, a first book of drawings (medium format) followed by a second, and a third volume, where Hokusai proved through his drawing a superior science, art, and humoristic observation and in which the woodcuts, done by Yegawa, Hokusai's preferred engraver, are little masterpieces. This illustrated celebration by the great artist of the venerated mountain of Japan is not so much a representation of the ascents that take place each year during the heat waves, as it is a hundred times a view of the mountain, from Edo, and from the countryside to the north, the south, the east, and the west of Mount Fuji.

The first plate is a representation of the goddess of Japan, Konohana-Sakuya-Hime ("Princess of the Flower in Bloom"), the divinity of Mount Fuji. She is drawn, with her black hair spread across her back, holding in one hand a mirror, and in the other, the branch of a shrub, wearing a wide robe that falls like waves at her feet.

The second plate shows groups of men, crouching or kneeling, pointing, stupefied, in the direction of the great mountain, there where there had been nothing. This plate alludes to the mountain springing up under emperor Kôrei (285 B.C.E); at the same time, 100 leagues away, Lake Biwa was hollowed out.

In the third plate, there is the first climber of the mountain, the Buddhist priest Yenno-guioja, holding against an arm, a staff with a black handle, the other arm wrapped with a rosary, represented in the clouds of the mountain's summit. One then sees an army of pilgrims climbing through a narrow gorge; one sees only their large rush hats bearing two characters meaning Fuji. Then, one sees their vertiginous descent in a rough tumble. This is followed by a plate representing, with extraordinary fury, the 1707 eruption resembling the explosion of a mine, throwing beams, casks, and broken bodies into the black sky. This eruption, which grew a little hillock on the right of Mount Fuji, is the pretext for a caricatured plate in which one man explains to another, afflicted by an enormous deformation of the

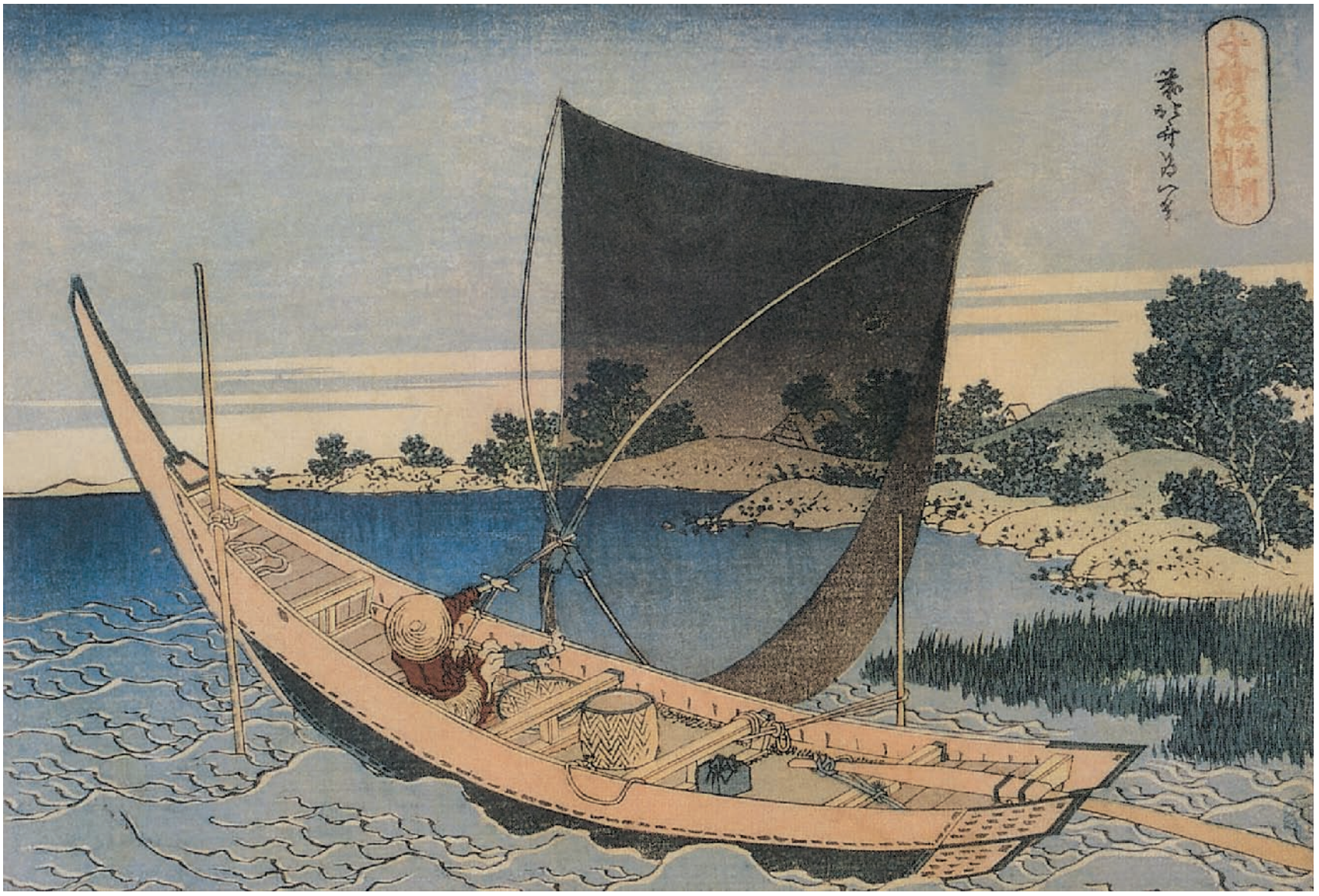
Chinese Poet Li Bai,
excerpt from the series *Mirror of Chinese and Japanese Poetry* (Shiika shashinokyō), 1833-1834.
Nagaoban, nishiki-e, 52.1 x 23.2 cm.
Honolulu Academy of Arts, donation of James A. Michener, Honolulu.

Chinese Poet Su Dongpo,
excerpt from the series *Mirror of Chinese and Japanese Poetry* (Shiika shashinokyō), 1833-1834.
Nagaoban, nishiki-e, 49.7 x 22.5 cm.
Museum of Fine Arts, Nellie P. Carter Collection, Boston.

cheek, that what happened to his cheek is the same thing that has happened to the mountain; the other men present are bent over with laughter.

Then come the plates that begin the representation of the various views of Mount Fuji. For example, in the fog, this plate has a marvellous effect comparable to the plate of the fog by Gakutei. One view of Mount Fuji shows it through the spindly foliage of weeping willows, made out from a small balcony on the roofs of homes in Edo to watch for fires, or in the middle of a sky cut by the banners for the star festival, from the streets of Edo, filled with the joyous promenade of the *manzaï*, on New Year's Day. Finally, we should cite the views of Mount Fuji from Ohmori, from the bay of Edo, above the reeds of the Sumida, from a hut in the country for watching and warding off birds, at sunset where sunbeams fill the sky, in the flowering of the cherry trees in spring, under which at the door to a

The Poet Minamoto no Toru Surrounded by Two Servants Contemplates the Reflection of the Moon on the Lake Water from the Bank,
excerpt from the series *Mirror of Chinese and Japanese Poetry* (Shiika shashinokyō), 1833-1834.
Nagaoban, nishiki-e, 50.5 x 22.8 cm.
Art Institute of Chicago,
Clarence Buckingham Collection, Chicago.



The Return of a Young Man (Shōnenkō),
excerpt from the series *Mirror of Chinese and Japanese Poetry* (Shiika shashinokyō), 1833-1834.
Nagaoban, nishiki-e, 49.9 x 22.9 cm.
Honolulu Academy of Arts, donation of James A. Michener, Honolulu.

The Chinese Poet Bai Juyi (Bai Juyi),
excerpt from the series *Mirror of Chinese and Japanese Poetry* (Shiika shashinokyō), 1833-1834.
Nagaoban, nishiki-e, 52.1 x 23.2 cm.
Honolulu Academy of Arts, donation of James A. Michener, Honolulu.

The River Tone in Kazusa Province (Sōshū Tonegawa),
excerpt from the series *One Thousand Images of the Sea* (Chie no umi), 1832-1834.
Chūban, nishiki-e, 18.8 x 25.4 cm.
Musée national des Arts asiatiques – Guimet, Paris.

teahouse, a woman plays music in the middle of an outdoor meal, across the rice fields in autumn.

In the second volume, some compositions are in dark 'Rembrantesque' colours, admirably rendered by the woodcutter who made plates of great character. Thus, the navigation of one of these strange primitive boats on a lake in Shinano province, the ascent of a dragon climbing into the sky during a storm (see p. 203), also *The Wave* with, in so many words, the claws of its crest, also a hawk eviscerating a pheasant, and the storm with a lightning bolt planting its zigzag in the cloud that it will puncture, and Mount Fuji at night above a dog howling at the moon. Opposite these plates of night and shadow, one finds pretty plates of luminous clarity, such as the one entitled *The Three Whites*, the white of Mount Fuji, that of a crane, and that of snow on fir trees. In the same style, there is a landscape beneath large bamboos, of seven bridges, the maritime landscape of Shimadaga Hana, with its picturesque pilings so spiritually sketched. Finally, there is a strange plate in which Hokusai has certainly represented himself in the process of painting Mount Fuji, crouching on a cardboard box, while two of his companions open cases and a third is warming some sake in a cauldron hung from three bamboo poles tied together at the top.

Amid these landscapes, one finds clever studies of men and women, but also a study of lumberjacks hung by the middle of their bodies from the tree branches that they are cutting above their heads, and a study of two men in which one shows the other from a raised frame, a view of Mount Fuji. This study is entitled *The First Idea for a Kakemono*. One also finds a study of pilgrims in one of the caves high on Mount Fuji that serve as places to sleep during the ascent, a study of an old poet taking inspiration from the famous mountain, sitting in a field of fantastic vegetation, different from the real landscape in the background. One powerful study is of Nitta killing a boar monster; we should finally cite the charming study of a man, tired from reading, his head resting between his two arms, looking at the restful mountain. All these representations show a view, in each plate, of Mount Fuji from all sides, through nets, fences, a spider web, and at its correct height but inverted. Thus, in the first volume, one plate shows it upside down in the waters of a lake, where a flock of wild geese is taking off. In the second volume, reflections provide the painter's imagination with a pretty motif. A man, about to drink a cup of water, stops for a moment, surprised and charmed before the little cone of the mountain reflected in the water that he brings to his lips.

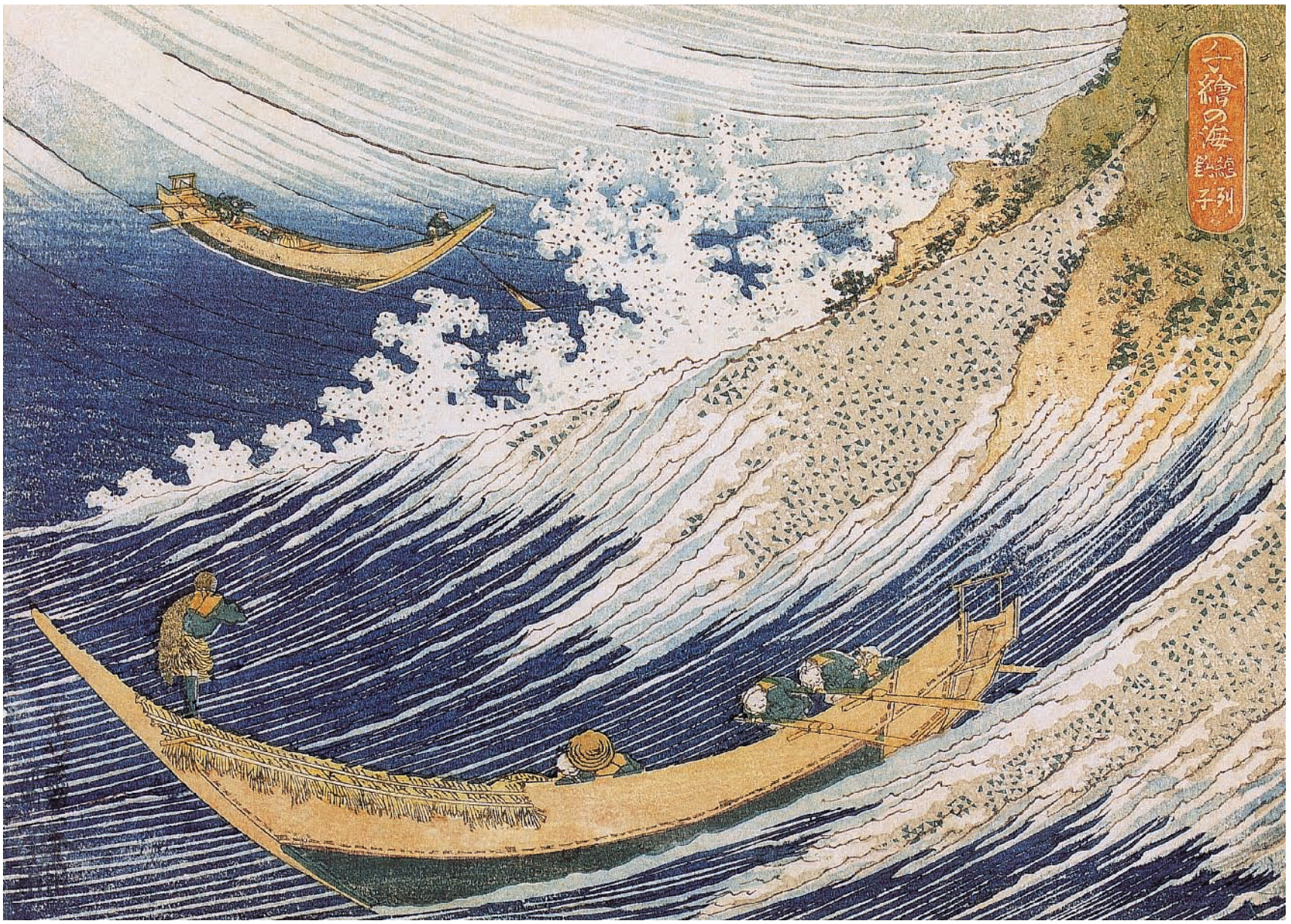
On the first plate of the third volume are two warriors wrestling, Kawazu and Matano,

in the second century, with Mount Fuji in the background. The whole volume continues to represent the mountain, at dawn, in the rain, in the mist, under the falling snow, seen from a great waterfall, from a Shinto monument where water for purification of prayer bubbles out of a hollow in a tree, seen from the observatory in Edo, and finally, seen from Korea. In these plates, one sees a beautiful drawing of a deer calling, a turbulent drawing of the Korean embassy's cavalcade bringing its tribute, and a curious drawing of two gigantic fir trees from Yashiu province that meet in the sky and on top of which the snow has made a path taken by travellers going to an inn. The last plate, as noted in the inscription above it, is "Mount Fuji drawn with only one brushstroke".

The first volume of the first edition, called the "Hawk Feather" edition, for the drawing of a feather from this bird on the cover, a rare edition, came out in 1834 and the second volume, in 1835. There is no known third volume of this edition. This first edition was printed in black, but a short time later an edition consisting of three volumes was published, printed in black and tinted with a bluish slightly azure tint, which on cream-coloured Japanese paper, produced a harmonious softness to the woodcuts, from whites to blacks. These two editions are signed: "The old man crazy about drawing, formerly Hokusai-I-itsu, age 75."

All the representations of combat, wrestling or heroic duels, scattered throughout Hokusai's oeuvre, recounting the military past of Japan did not satisfy the master. At the end of his life, he wanted specific albums, devoted entirely to these men of war, at the same time, fearsome and soft, of which the *Annals of Japan* describes the type, in this portrait of Tamuramaro: "He was a well-built man. He had the eyes of a hawk, and a beard the colour of gold. When he was angry, he frightened birds and animals with his look. But, when he jested, children and women laughed with him." Hokusai wanted to draw albums showing only these warriors, armed with legendary sabres, cutting bulls in two, wearing metal masks, breastplates, shoulder guards, armbands, gauntlets and leg guards, as if moulded to the body and of the most flexible steel linked to the most resilient silk – later with the articulated pieces coming from the workshop of the Miôtchin family – enclosed in an iron garment leaving the limbs complete freedom of movement never afforded by medieval armour from Europe.

In 1835, Hokusai published a first album, soon followed by two others, in which the warrior mythology is mixed with the combat-filled history of the first dynasties of China and Japan. This first album (medium format sketchbook) was entitled: *Ehon Wakan Homare*, "The Glories of China and Japan",



Chōshi in Chiba Province (Sōshū Chōshi),
excerpt from the series *One Thousand Images of the Sea* (Chie no umi), 1832-1834.
Chūban, nishiki-e, 18.2 x 25.6 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Autumn in Chōkō (Chōkō shūsei),
excerpt from the series *Eight Views of Ryūkyū* (Ryūkyū hakkei), c. 1832.
Horizontal ōban, nishiki-e, 25.8 x 38.1 cm.
Honolulu Academy of Arts, Honolulu.

with at the beginning, the curious preface that Hokusai wrote for *Tchugli Suikoden Ehon*, "The Characters of Suikoden" (medium format sketchbook), cited here: "I find that all the Japanese or Chinese representations of war lack strength and movement, which are the essential characters of these representations. Saddened by this imperfection, I have 'burned' to remedy it and to bring to it the missing elements… There are indubitably defects and excesses in my drawings, but all the same, my students want to use them as models."

On the first page of the "Glories of China and Japan" is a Buddhist Mars, with straight hair on his head, eyebrows and moustache raised in anger, stepping out of a great nimbus cloud in his ornamental armour. This is succeeded by engravings of Isanaghi, the first man from Japan, killing Kagutsuti, the evil genie of the country, of Fumeitchôja, chasing away the fox with nine tails, of the soldier Sadnyo, pierced by arrows and dying while burying his sabre with two hands into the body of an enemy stretched out beneath him, of the god of thunder bowing before the monstrous axe of Kintoki of Yorimitsu, who has just cut off the head of the giant from the mountain of Ohyeyama and whose head is falling down to stick on the horns of the young warrior's helmet, of the intrepid explorer who would first enter the cave of Mount Fuji and whom one sees crossing it with his torch in hand, of the knight Oguri Hangwan, putting the four hooves of his horse on the small table of a narrow game of *go*, of general Yoshisada demanding the genie of the ocean, in a little cell made by the curve of a wave, asking him to lower the tide to let his army pass. On the last page, one sees a painter lifting into the air with one hand, a tied bundle of rolls of sapèques (coins), to the end of which his brush is fixed, perhaps an allusion by Hokusai to the strength he expends in his drawings.

The following year, in 1836, on a spring day… but let us listen to Hokusai himself: "While I was taking advantage of a beautiful spring day in this year of tranquillity, to warm myself in the sun, I had a visit from Suzumbo (his editor), who came to ask me to do something for him. Then I thought that I must not forget the glory of arms, above all when one was living in peace, and despite my age which has now passed seventy years, I gathered up the courage to draw the ancient heroes who were models of glory."

The book for which Hokusai gathered his old energy is called *Ehon Sakigake*, "The Heroes of China and Japan" (see p. 235). One by one parade the mythological Hercules Tati-karao-no-mikoto, carrying a boulder on his head, the first emperor of Japan, watching his heir sleep surrounded by an enormous dragon, minister Moriya, beating a Buddhist priest after having thrown the table and religious writings she

The Moon over the Yodo River and the Castle of Osaka,
excerpt from the series *Snow, Moon and Flowers*, c. 1833.
Horizontal ōban, nishiki-e, 25 x 36.6 cm.
Rijksmuseum, Amsterdam.

Banana Plantation in Chūtō (Chūtō shōten),
excerpt from the series *Eight Views of Ryūkyū* (Ryūkyū hakkei), 1833.
Horizontal ōban, nishiki-e, 24.4 x 36.3 cm.
Honolulu Academy of Arts, Honolulu.

carried to the ground, the warrior Hiraï-no-Hôihô killing a spider monster resembling an enormous octopus, the warrior Shôki strangling a devil, Mashukubô, the child-eater holding a child by the feet while he opened its stomach over a pot to collect the blood, the warrior Benkei carrying a bell on the top of Ishiyama Mountain, the Buddhist divinity Kudô, symbolising a firmness of conviction that could not be shaken by fire or water, the warrior woman Hangaku squashing a warrior under a tree trunk.

A sequel to "The Heroes of China and Japan" was published that same year, 1836, under the title of *Ehon Musashi Abumi*, "Soldier Ou's Stirrups" (medium format sketchbook), in which Hokusai's efforts bear on the study of the warrior's body armour and on the life, the movement communicated to this iron garb, by attacks and defence of life. There is nothing in "Soldier Ou's Stirrups" other than men and women in armour. Here, it is Empress Jingo, a cut-off head at her feet, using her formidable bow. There, it is prince Yamatodake who has just killed the enemy leader disguised as a woman. One also sees a general, injured by an arrow that lies at his feet, sending to the enemy camp, to the man who injured him, a colossal *taï* and a monumental jug of sake: an act of military courtesy very common at the time. Then there are combats in which, under the knights' iron gear, shaggy, bristly horses with fiery eyes and black coats are rearing.

Hokusai wanted to put his imagination at the service of all the arts descended from drawing; he wanted his brush to touch on them, his hand to extract models from them. Thus in 1836, the old painter, who signed "the old man crazy about drawing", published *Shin-Hinagata*, "New Models for Architectural Drawings" (medium format sketchbook), and wrote the following preface: "From ancient times, man has copied the forms of things: thus, in the sky, he has taken the sun, the moon and the stars, and on earth, the mountains, trees, fish, and then the houses, fields and these images simplified, modified, denatured, have become the characters of writing. But, he who would be called an artist must respect the original form of things and this artist, when he draws houses, palaces, and temples must necessarily know how the structures are constructed. There is a work done by an architect under the title, 'Architectural Models', and my editor asked me to draw a second volume. The first was done by a man of that profession, with technical data. What I have done in this volume falls more into the domain of art. However, if, thanks to my teaching, young artists are able to avoid drawing a cat in place of a tiger, a *tombi* in place of a hawk, even though my work is but a stone next to a mountain, I will able to be proud of this result before my descendants."

Sunset in Jungai,
excerpt from the series *Views of the Heights of Ryūkyū*, 1833.
Horizontal ōban, nishiki-e, 25.8 x 37.5 cm.
Honolulu Academy of Arts, Honolulu.

Fishing by Torchlight in Kai Province, 1833-1834.
Nishiki-e, 18.3 x 24.8 cm.
Bibliothèque nationale de France, Paris.


筒嵐久昭
琉球八景
前北齊宮一筆


十六夜の清月


鶺鴒
藤

To support this preface, after a representation of a plumb line, one sees models for wood construction of light and elegant carpentry, for terraces and completely open balconies, and floating staircases with pretty bamboo awnings. One also sees models of bells for Buddhist monasteries, in bronze etched with fantastic sea dragons, or rich pediments formed from two enormous *taï*, rope bridges passing above trees, garden lanterns made of a pyramid of three Japanese children mounted one on top of another. One also sees a Buddhist temple in all its loftiness. This drawing is preceded by a representation, in his rich nobleman's garb, of the official architect for the imperial palace, and of the carpenters working under his orders. The volume engraved by Yegawa, the skilful woodcutter of the "One Hundred Views of Mount Fuji" (medium format sketchbook), was printed in a second edition, done later and tinted with pink. At the end of the black and white edition, the editor announced the publication of three volumes that were to follow but which never came out. There is one strange detail; Hokusai's professor of architecture was one of the students at his studio named Hokuun, who assimilated his master's style so well that he published a *Manga*, whose pages of sketches were attributed to Hokusai by the finest connoisseurs.

But it was not only the form and contour of the house that occupied Hokusai's artistic thoughts. He devoted hours with his brush to the decoration of objects from the daily life of his time. He sought to make, as was done in the Middle Ages, an *objet d'art* out of every object from daily life. It is on pipes and combs that Japanese have expended the prettiest imagination and have associated the ornamentation of these objects with the most beautiful and delicate subjects. Hokusai also left two marvellous little books entitled: *Imayô Kushi Kiseru Hinagata*, "Models of Fashionable Combs and Pipes" (small format sketchbook). Three volumes, two of which were devoted to combs, were published in 1822 and the third, devoted to pipes, came out in 1823. The volume on combs, which has on the cover a woman polishing combs on a grindstone, contains the most varied and diverse ornamental motifs for this grooming object, in which lacquer, ivory, mother of pearl, flake and hard stones are mixed and blended. The style of these combs is quite delicate! Here, a pattern of flower petals, there a spray of iris, a crown of water lily. On other combs, one sees flocks of cranes beating their wings, swimming mandarin ducks, and flocks of sparrows or even, in miniscule size, village neighbourhoods, beaches, views of Mount Fuji, and panoramic views of broad horizons. Finally, these combs have unique decorations, such as veins of mineral coal, a wicker trellis, a confused tangle of nails, the crests of waves or streaks of rain. After the preface, Hokusai wrote these lines: "The fabrication of objects

Morning Glories and a Tree Frog,
excerpt from the *Series of Large Flowers*, 1833-1834.
Horizontal ōban, nishiki-e, 25.9 x 38.2 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Wagtail and Wisteria (Fuji, sekirei),
excerpt from the *Series of Small Flowers*, 1834.
Chūban, nishiki-e, 24.3 x 18.2 cm.
Musée national des Arts asiatiques – Guimet, Paris.

changes according to the era. Objects that were square, one makes round, and the world finds this more beautiful: this is called fashion. All objects are subject to these modifications, even more so for combs and grooming items used by women, whose fancies are pleased by changes. If I drew only for present fashion, my drawings would have no utility for future manufacturers; so, the drawings in this little volume were done with the idea of creating a décor that could be applied to variable forms. Thus, if fashion requires that combs be thick, artists must improve the drawing to cover the thickness. In the contrary case, they have only, which is easier, to simplify the drawing. Thus, I attempted to foresee, as much as possible, these variations," and he signed it "formerly Hokusai Katsushika I-itsu."

The volume on pipes has, at the beginning, a Korean man smoking a very long pipe and starts with a series of little squares in which is drawn a motif of the engraving between the bowl and the tube of a pipe. It is a motif typically executed on a silver pipe, a bamboo pipe with a partial silver coating, or a bronze pipe with ivory parts. The motifs represent a whole world: a tiger, an ascetic, a waterfall, a child flying a kite, a Rotei, bats, the holder for a tea whisk, a doe, a fir branch, an acrobat, a Darma, a skulk of foxes by moonlight, a frog, a fly, flames, or soap bubbles.

One could liken the *Shingata Komon-tchô*, "Album of Small Drawings for Novelties", published in 1824 to these volumes on architecture and on combs and pipes. At the beginning of this volume, Tanehiko's preface says: "Artists who draw freehand are usually maladroit with a compass and ruler, and those who do geometric designs do not know how to draw freehand. Hokusai does everything well, and he is able to do, with his ruler and compass, not only artistic drawings, but also drawings of infinite inventiveness."

In 1843, Hokusai published *Shoshin gwakan*, "Album of Drawings for Merchants" (medium format sketchbook), an album that has a certain stylistic kinship with *Shashin gafu* (see pp. 90 & 96). These are drawings, done in one stroke and with a most skilful crudeness that makes one look down on the refinement and finesse of 'little art'. One first sees a comical drawing of Hotei, the god of children, opening his mouth all the way to his ears with his two hands, and before him a little child pulling his tongue. Then come some little trifles such as mushrooms or a piece of bamboo: marvels that seem to be produced by an artistic fever. Amid these sketches is a drawing of the dialogue between a business minister who has been removed and a fisherman, in which one sees in the backbone and the cocky hand gestures of this fisherman, the tone of the phrase he directs to the resigning minister, saying that he left the ministry because the world has its mind backwards: "Is it not you who is

Peonies and Butterfly,
excerpt from the *Series of Large Flowers*, 1833-1834.
Horizontal ōban, nishiki-e, 25.7 x 38 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Iris and Grasshopper,
excerpt from the *Series of Large Flowers*, 1833-1834.
Horizontal ōban, nishiki-e, 25.2 x 37.5 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Cuckoo and Azaleas (Hototogitsu, satsuki),
excerpt from the *Series of Small Flowers*, 1834.
Chūban, nishiki-e, 24.3 x 18.2 cm.
Musée national des Arts asiatiques – Guimet, Paris.

backwards? Me, when the river is cloudy, I wash my feet in it, and when it is clearer, I drink it!" The woodcuts in this publication were republished later in colour, with a poor colour, under the title, *Hokusai Gwayen*, "Hokusai's Garden of Drawings" (medium format sketchbook).

In 1847, two years before the artist's death, *Retsujo Hiakuninshû*, "One Hundred Women Poets", came out. The 100 figures are by Toyokuni, but the first ten pages are by Hokusai. It seems that at this point, the artist, at eighty-seven years old, dreaded the responsibility of illustrating an entire book and he was content with a sort of sketched introduction made of little, quickly drawn but very witty sketches.

In 1848, one year before the painter's death, *Shûga Hiakounin Isshu*, "One Hundred Poets", was published, a collaborative publication by Kuniyoshi, Shighenobu, and Yeisen, but with the first ten pages by

Hokusai. One finds in it a very sentimental plate: an exiled emperor watches melancholically from the seashore while a flock of birds flies towards his country.

In 1848, Hokusai completed a large horizontal plate that represents a topographic operation, done with surveying equipment; it almost has the character of a European drawing; it is signed: "Manji rôjin, at the age of eighty-nine."

In 1848, Hokusai published *Ehon Sauhiki-tsu*, "A Treatise on Shading" (small format sketchbook), on the cover of which one sees Daïkoku unrolling a *kakemono* on which the title of the volume and the author's name are engraved. The first plate represents the painter in a sort of pictorial dance, above a man preparing India ink, painting with one brush in his mouth, one in each hand, and one at each foot. Hokusai wrote the treatise under the name of Hatiyemon. Some parts merit translation. It starts with:

Crossbill and Thistle (Iskua, oniazami),
excerpt from the *Series of Small Flowers*, 1834.
Chûban, nishiki-e, 24.3 x 18.2 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Canary and Peonies (Shakuyaku, kanaari),
excerpt from the *Series of Small Flowers*, 1834.
Chūban, nishiki-e, 24.3 x 18.2 cm.
Musée national des Arts asiatiques – Guimet, Paris.

"The ignorant Hatiyemon says: I did this little volume to teach children who like to draw in a simple manner how to shade… publishing this little volume cheaply, in the hope that everyone can buy it and give to the youth the experience of my eighty-nine years. At the age of six, I started to draw, and for eighty-four years I have worked independently of the schools, my thoughts turned towards drawing the whole time. Now then, as it is impossible for me to express everything in such a small space, I would like only to teach that vermillion is not carmine lake, that indigo is not green, and also to teach in a general manner, how to handle the round, the square, and straight or curved lines; and if I am able, one day, to follow up on this volume, I will give children the ability to render the violence of the ocean, the flow of rapids, the tranquillity of pools, and for those living on earth, their state of weakness or strength. In fact, there are birds that do not fly very high, flowering trees that do not

produce fruit, and all these conditions of life around us merit in-depth study. If I am able to persuade artists of this reality, I will have 'put my cane' a first step down the path."

Then one sees a painting of about fifty of the colours used by the master, and on the following page, above two hands holding a slanted brush that is diluting a colour in a saucer, these recommendations: "Colours should be neither too thick nor too light, and the brush must be held to the side, otherwise it will produce imperfections. The water for colouring must be lighter rather than darker because it hardens the tone, the contour never too crisp but very graduated. Do not use colour until it has rested and one has removed the dust that rises to the surface, the colour dissolved with the finger and never with the brush: do not colour except on the dark shadowed lines, where only the colour will be superposed." There are, according to him, special colours that must be used to colour animals and plants, represented in black on the succeeding plates, to colour the rooster, eagle, ducks or fish. Of black, he says: "There is antique black and fresh black, gloss black and matte black, black in the light and black in the shadows. For antique black, red must be mixed in; for fresh black, use blue; for matte black, use white; for gloss black, the addition of paste; for black in the light, highlight it with grey." On flowers, Hokusai reveals a curious tone of Japanese watercolours: the "smiling tone". However, let us hear from the old master: "This tone called the smiling tone, *Waraï-guma*, is used on the face of women to give them a lifelike complexion, and also used to colour flowers. Here is how to make it: take some mineral red, *shôyen ji*, melt this red in boiling water and let the dissolved colour rest; this is a secret that painters to not give out." Hokusai adds: "For flowers, one typically mixes alum with this solution: but this mix will turn the tone brown. Myself, I also use alum, but in a different manner, from my own experience. I beat it for a long time in a pot and I turn it over very low heat until the liquid has completely dried. The material so obtained can be kept in dry form and used by mixing it with white. To obtain this white tinted with a hint of red, I spread the white first, and then by diluting the *shôyen-ji* with a lot of water and letting it precipitate to the bottom of this barely tinted water, painted over the gouache, I obtain the desired colour." What is strange about Hokusai's art course is the independence that this free master preaches to his students, declaring to them, "that they should not believe that they must submit to the prescribed rules in a servile way, and that each, in his own work, must follow his inspiration".

The same year, he published a second volume bearing the same title, in which he said: "In the first volume, I mentioned the general state of colours, in this one, I

focus on colours in a liquid state." He then indicates processes, as in the other volume, for painting a Korean lion, a boar, and rabbits. In the first volume, he explained the Dutch process of oil painting in Europe as follows: "In Japanese painting one renders form and colour without seeking relief, but in the European process, one seeks relief and *trompe-l'oeil*," Hokusai concluded without visible bias for one of the two processes. In the second volume, undoubtedly making allusion to plates by Rembrandt that an American critic would accuse him of having transported into the traditional sacrosanct Japanese drawing, Hokusai speaks of the Dutch process of *eau-forte*, this process that consists of drawing on copper covered in varnish, and announces that he will unveil this process in the next volume. However, the second volume of "The Treatise on Shading" would be the last publication by the painter.

In *Riakugwa-haga Sainan*, "Rapid Lesson in Cursive Drawing" (small format sketchbook), a work that was published in three volumes, the first in 1812, the second in 1814, and the third without date, Hokusai professed at length. In the first volume, the sketches are quite crude and there is something curious about them: each drawing, a Darma or a millipede is reproduced in the contours of its form by the curved lines of half circumferences, quarter circumferences, and from time to time, a square. In the preface, Hokusai, railing against the ancients, expresses himself: "The ancients declared that a mountain must be drawn ten feet high, trees one foot tall, a horse one inch tall, a man the width of a bean, and they proclaimed that this was the law of proportion in drawing. No, the lines of a drawing consist of curves and straight lines… Now our old Hokusai, himself, took a ruler and a compass and with these, he drew all things to determine their shapes well: a process that somewhat resembles the old method of feeling with a 'charcoal brush' (a piece of burnt wood, charcoal). Now, he who learns to manoeuvre a ruler and compass well will be able to execute the finest and most delicate drawings." At the end of the volume, Hokusai adds: "This book teaches a manner of drawing with a compass and a ruler, and he who works with these means will learn proportions of things by himself."

In the second volume, Hokusai represents himself painting with his mouth, hands, and feet. He would pick up this drawing again, in 1848, in "The Treatise on Shading". The series of drawings in the second volume is fairly similar to the geometric designs in the first volume, but inspired by the "contexture" of words in the Japanese language. In this volume, in an impossible language,

Bullfinch and Weeping Cherry Tree in Bloom (Uso, shidaresakura),
excerpt from the *Series of Small Flowers*, 1834.
Chūban, nishiki-e, 24.3 x 18.2 cm.
Musée national des Arts asiatiques – Guimet, Paris.


鶯
垂櫻

in improbable locations, and under imaginary names, mocking the style of his rivals and competitors, Hokusai jokes thus: "In liking the pretentious style of Hemamusho-Niuda, the painter Yamamizu Tengu of Noshi-Koshi Yama has appropriated the incomprehensible art of his drawings. Now, I, who studied this style for nearly 100 years without understanding any more than he did, have however had this strange thing happen, it is that I perceive that my characters, my animals, my insects, my fish give the impression of escaping from the paper; is that not truly extraordinary? An editor, who was informed of this fact, asked for these drawings in such a fashion that I could not refuse him. Happily, the engraver Koizumi, a very adept woodcutter, was charged, with his well-honed knife, with cutting the veins and nerves of the beings that I drew and was able to deprive them of the freedom to escape.

This little volume, I must affirm, will be a precious jewel for posterity and the persons, into the hands of whom it finds itself, should study it with great confidence." He signed: "Yamamizu Tengu Tengudo Nettetsu (hot iron)."

In the third volume, which is another suite of drawings constructed according to the form of words and where at the top of the pages, there is a representation of the words above the subjects drawn, the first image represents the painter who signed the preface of the second volume Tengu Tengudo, presenting a drawing to a Tengu, one of those genies with hair like the fur of a beast and a nose like a vine. Hokusai wrote at the beginning of this volume: "This book teaches drawing without a master. The letters, the calligraphy characters, have been borrowed to simplify the study for the student. In each drawing, the movements of the brush are indicated by numbers, so that children can retain the order of the movements. But this book is not only for children; adults, poets for example, who want to execute a rapid drawing for a gathering, can be helped by this book. These are then the preliminaries of cursive drawing." At the end of the volume, Hokusai adds: "The idea that led me to do this volume came because, one evening at my house, Yu-yu Kiwan (not a fantasy) asked me, 'How can one learn to make a quick and simple drawing?' I responded to him that the best way was a game that consisted of seeking to shape drawings after letters, and I took my brush and showed him how one can easily draw. When I executed two or three drawings, the editor Kôshodô, who was there, did not want to lose these drawings, and he made me draw a whole volume that should be regarded, at root, as a distraction, an amusement to make one laugh."

Chidori Birds Fluttering Above the Crests of Waves, c. 1831.
Aizuri-e, koban.
Victoria & Albert Museum, London.

The Amida Waterfall on the Road to Kiso,
excerpt from the series *Voyage to the Waterfalls of the Various Provinces* (Shokoku Takimeguri), 1834-1835.
Nishiki-e, 38.9 x 26.3 cm.
Honolulu Academy of Arts, Honolulu.

The Kirifuri Waterfalls on Mount Kurokami in Shimotsuke Province,
excerpt from the series *Voyage to the Waterfalls of the Various Provinces* (Shokoku Takimeguri), 1833.
Ōban, nishiki-e, 38.7 x 25.9 cm.
Honolulu Academy of Arts, Honolulu.


諸国瀧廻り
木曽路奥
阿弥陀ヶ瀧
葛飾北斎為一筆


諸國瀧廻り
下野 黒髪山
きりふりの滝

From these two technical treatises written by Hokusai, one can draw parallels to Hokusai's albums specially treating drawing and colouring, whose preface writers were undoubtedly inspired in their prefaces by Hokusai's theories, ideas and ironies.

Thus, in the album entitled *Hokusai Soga*, "Hokusai's Vulgar Drawings", published in 1806, and in which the first plate represents a fantastic genie of India ink, the preface writer Sakaudô, as interpreter of the painter's conversations, expressed himself in these terms: "It is not difficult to draw monsters and ghosts, but what is difficult is drawing a dog or a horse, as it is only by observing and studying the things and beings surrounding you that a painter can represent a bird that gives the impression of flying or a man who seems to be speaking. Now, the extraordinary talent of old man Taïtô (Hokusai) is but the result of this work, of this observation to which he brought this untiring attention that I have always admired and makes him the great independent artist and unique master."

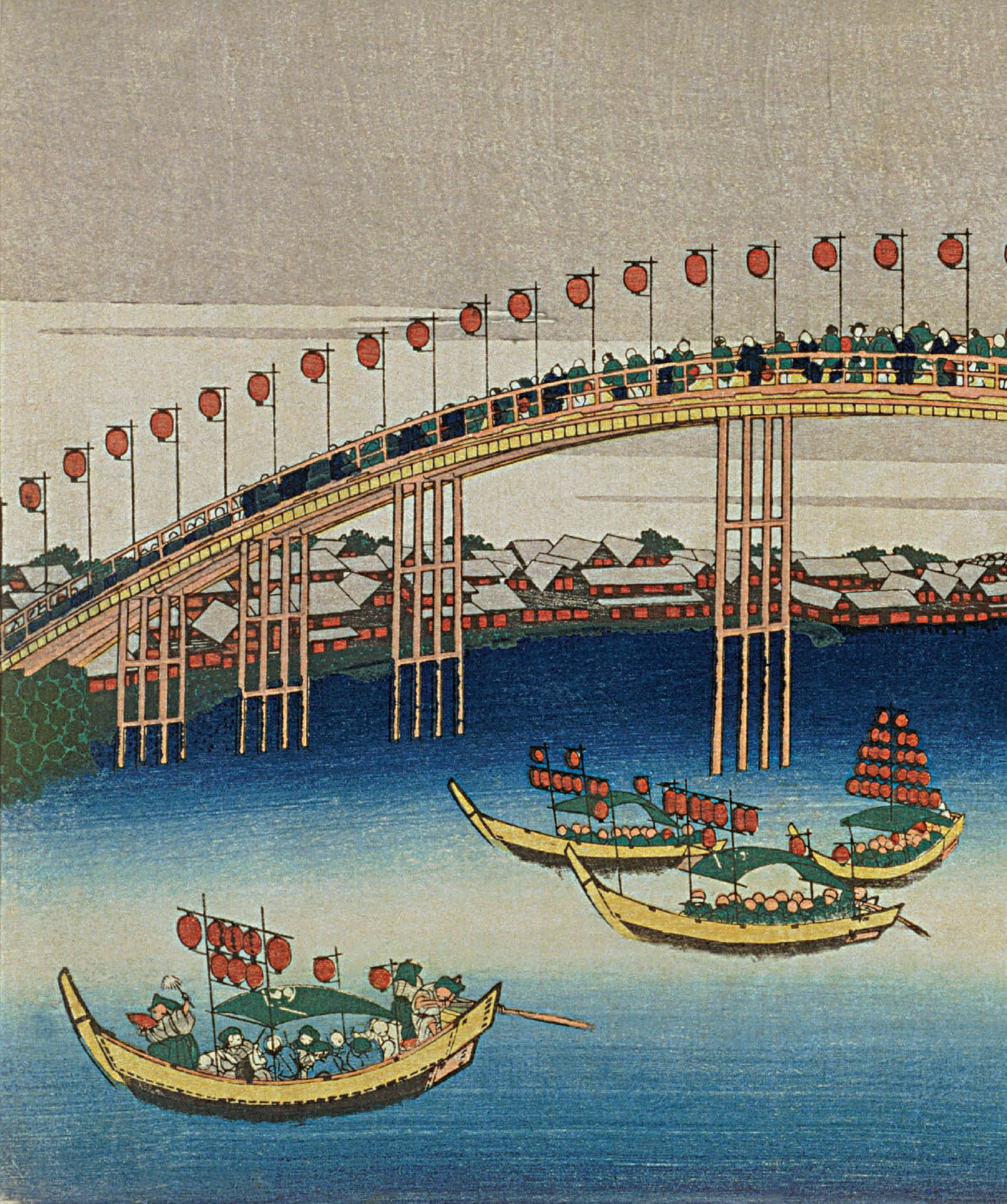
In the album *Shosin Yedehon*, "Drawing Models for Merchants", undated (small format sketchbook in two volumes, the second of which is in colour), the succession of brush strokes to make is indicated by numbering from Hokusai and where, for a study of a head in profile, the movement of the brush is thus indicated: 1, the forehead; 2, the line of the nose; 3, the nostril; 4, the top of the mouth, in part hidden by the robe; 5, the eye; 6, the eyebrow; 7, the interior of the ear; 8, the outline, and the hair from 9 to 16.

Thus, the "Rapid Repertoire of Drawing", under the title of *Ehon Hayabiki*, which followed the "Rapid Lesson in Cursive Drawing" (small format sketchbook), came out in two volumes published in 1817 and 1819. These albums, which contain fifty or sixty human silhouettes the size of insects per page, are a sort of inventory and catalogue of all the drawing motifs categorised by the first letter of their names: the first volume starts with the letter *i* and the second finishes with the letter *su*, the forty-seventh and last letter of the Japanese alphabet. In this collection, the head is almost always indicated only by an oval outline. This drawing mode, adopted by Hokusai, comes from a discussion with a friend of the painter who maintained that the physiognomy of a human being could not be reproduced except by drawing its eyes and mouth: a discussion in which Hokusai claimed that one can render a face lifelike and expressive without drawing them.

Thus, in the album *Ippitsu gafu*, "Drawing in One Brushstroke" (medium format sketchbook), published in 1823, one lone brushstroke gives quite strangely a silhouette of birds flying, turtles swimming, rabbits digesting, and men and women in all

Suspended Bridge on Mount Gyōdō near Ashikaga,
excerpt from the series *Picturesque Views of Famous Bridges from Various Provinces*
(Shokoku meikyō kiran), c. 1834.
Nishiki-e, 25.7 x 38.4 cm.
National Museum of Tokyo, Tokyo.

The Tenma Bridge in Settsu Province (Sesshū Tenmabashi),
excerpt from the series *Picturesque Views of Famous Bridges from Various Provinces*
(Shokoku meikyō kiran), c. 1838.
Horizontal ōban, nishiki-e, 25.8 x 37.6 cm.
The Metropolitan Museum of Art, New York.



攝州天滿橋奇覽

前北斎為一筆

The Boat Bridge in Sano in Kōzuke Province (Kōzuke Sano funabashi no kozu),
excerpt from the series *Picturesque Views of Famous Bridges from Various Provinces*
(Shokoku meikyō kiran), c. 1834.
Horizontal ōban, nishiki-e, 25.4 x 37.2 cm.
Musée national des Arts asiatiques – Guimet, Paris.

actions of their lives. According to the preface writer, this drawing mode was not invented by Hokusai, it was invented by Fukuzensaï of Nagoya, and during a stay in this city, Hokusai, interested by this drawing process and fearing that it might be lost, drew various subjects in the same manner so that, more widespread, its posterity would be ensured.

Thus, the album entitled *Santaï gafu*, "The Three Forms of Drawing" (medium format sketchbook) was printed in 1815, and Hokusai signed it Taïto. The preface writer Shokusan-Jïn, translating the painter's thoughts, says: "In calligraphy, there are three forms, but it is not always in the calligraphy that these three forms exist, it is in what the human eye observes. Thus when a flower starts to open, its form is, in so many words, a rigid form, while when it fades, its form is neglected, and when it falls to the ground, its form is as though abandoned and untidy." Amid the various images, a plate of an orchid, repeated three times, is like a confirmation of the painter's somewhat paradoxical idea.

Thus, the album *Hokusai Gwashiki*, "Hokusai's Drawing Method" (large format sketchbook), was published in 1819 with the collaboration of his students from Ohsaka, Senkwaku-teï, Hokuyô, Sekkwatei, Hokujû, Shunyôtei, and Hokkei. The preface writer praises Hokusai: "Painting is a world apart, and he who wants to succeed at it must know by heart the diversity of the four seasons and have the skill of the creator at the tip of his fingers. Katsushika Hokusai of Edo loved this art from his childhood, had nature as his sole master, and penetrated the mystery of the art. He is the one great painter of old and modern painting. For years, he has painted albums to be used by students, but they are not enough, so great is the demand. Today, the editor Sôyeidô asked the master for a new, more complete album, a method for children." At the end of all these revelations on the master's art, whether they come from his friends or himself, the most curious of all is that which Hokusai wrote, in 1835, at the beginning of the "One Hundred Views of Mount Fuji": "From the age of six, I have had the odd habit of drawing the shapes of objects. Near the age of fifty, I had published an infinite number of drawings, but all that I produced before the age of seventy is not worth counting. It is at the age of seventy-three that I more or less understood the true nature of animals, plants, trees, birds, fish, and insects. Consequently, at the age of eighty, I will have made more progress, at ninety, I will have penetrated the mystery of things, at 100 I will have decidedly arrived at a degree of marvel, and when I am 110, at my house, whether a point or a line, everything will be alive. I ask those who are alive as long as me to make sure that I keep my word. Written at the age of seventy-five by me, formerly Hokusai, today *Gwakiô Rôjin*, the old man crazy about drawing."

In the spring of 1849, the year of Hokusai's death, *Yoku yeiyu hiakunin shu*, "One Hundred Poems about Heroes", was published, illustration attributed to several artists, of which ten pages of drawings are by Hokusai; the first shows details of armour.

3. Colour Sketchbooks

In 1799, Hokusai published *Azuma Asobi*, "Promenade in the East" (Promenade in the Eastern Capital, which is to say Edo), a sketchbook first published in black and white, then republished in three volumes in colour in 1802 (*Tehon Asuma Asobi*, "Promenade in Edo"). City interiors and landscapes are villainously cut from tongues of red clouds the colour of the setting sun dissimulate all that the artist did not find interesting to draw, a process that Hokusai would abandon later. In the first volume, one finds an interesting view of the Shinto temple Shimméi with its sober architecture and the Nihonbashi Bridge with a milling crowd. In the second volume, one can see a shop selling *nori*, an edible marine plant that is consumed often in Japan; a teahouse with a geisha at the door on a street in the merchant quarter of Surugatebô ; a doll shop in Jikkendana before the girls' festival with pyramids of cases, the little world of saleswomen, and the interminable line of customers lined up to the end of the street; a dye shop on the door of which a dyer holds his stars; a tile factory; the Dutch hotel, Nagasakiya in front of which a gathering of curious people watch three inhabitants of the hotel at a window; the bookseller Tsutaya's shop, the editor of Utamaro, with his sign, made of a virgin vine leaf surmounted by the peak of Mount Fuji, on a lantern, his piles of images, and his assistants cleaning up, and the announcement for his new albums on the wooden boards of the display case. The third volume shows the courtyard of the Asakusa temple, filled with men and women customers before the little shops in the courtyard, or also an armour maker's workshop where a worker is hammering a piece and where a saddle, spurs, and gloves for fencing with a sabre are hung.

In 1800, Hokusai completed a three-volume colour sketchbook of *Sumidagawa Riôgan Itiran*, "Views of the Two Banks of the Sumida", a foldable panorama of the two banks of the river. The first volume shows a view of the bay at Takanava. One sees, against the old wall of the fortifications of Edo, at the door of an improvised teahouse under mats attached to bamboo poles, a *mousmé* inviting passers by for refreshment. Then, in moving back up the river, across from Tsukudajima Island, there are children flying a kite, next to a porter of packages of the cotton that brides use to veil their faces during wedding ceremonies. In Ohhashi, a woman, half lying on a large bench, enjoys the fresh air with her children.

Sodegaura in Shimosa Province,
excerpt from the series *Rare Views of Famous Landscapes* (Shōkei kiran), c. 1834-1835.
Nishiki-e, 23.6 x 30.1 cm.
Chibashi bijutsukan, Chiba City Museum of Art, Chiba.

Lake Suwa in Shimosa Province,
excerpt from the series *Rare Views of Famous Landscapes* (Shōkei kiran), c. 1834.
Nishiki-e, 21.9 x 28.9 cm.
Honolulu Academy of Arts, donation of James A. Michener, Honolulu.


勝景奇覧
相州 柚ヶ浦


勝景奇覧
信州 諏訪湖

Mount Haruna in Kōzuke Province (Jōshū Harunayama),
excerpt from the series *Rare Views of Famous Landscapes* (Shōkei kiran), 1834-1835.
Ushiwa-e, nishiki-e, 23.1 x 29.8 cm.
Honolulu Academy of Arts, donation of James A. Michener, Honolulu.

Hawk in Flight, c. 1834-1835.
Ushiwa-e, nishiki-e, 22 x 31.3 cm.
Honolulu Academy of Arts, donation of James A. Michener, Honolulu.

A Sudden Wind,
excerpt from the series *The Innumerable Sketches of Hokusai*, c. 1834.
Monochrome woodblock print, 22.6 x 16.2 cm.
Museum Volkenkunde, Leiden.

In the second volume, one sees the Ryōgoku bridge, which connects the two banks of the Sumida, being crossed by a small crowd, above which are raised the lances of the escort for a daimyo. Further on, in Shubino Matzu, elegant women in a boat fish with lines, with hooks shaped like tridents. In Ohkavabashi, an acrobat performs feats of strength before some children.

In the third volume is the slender roofline of the Asakusa temple in a flying cloud of crows. Further on, still moving back up the river, one is on Mattiyama hill, from which one can discover the peasant and farming country of Katsushika. Finally, the painter brings us to Invinado, the tile and ceramic quarter. There, one abandons the Sumida for the entrance of Yoshiwara, before the houses with wooden gates, and in the streets enlivened by the music of flutes and tambourines, the day before New Year's Day. This spectacle of the two banks of the Sumida starts in spring and ends at the end of the year.

Hokusai published, in 1802, a colour sketchbook, *Isosuzu-gawa kyōka-guruma*, "Fifty Modern kyōka Poets", a colour album signed Hokusai Tokimasa, in which the artist gave to fifty of his contemporary poets an old character. He dressed them up in an archaic carnival. The first plate is a pretty one in which the virgin dancers of a Shinto temple turn around a little simulacrum of a *torii* with their crowns of gilded metal and crystal balls. They have bells in their hands, pine branches and little white sticks covered with paper bearing prayers.

Still in 1802, *Itakubushi* or *Tchôraï-zakku*, "Songs on a Ferryman's Air", from the title of "*Itakobushi*", the name of a fashionable song of the time, Hokusai published a colour sketchbook in two volumes devoted to the Japanese woman. It shows her, captured in motion, in all the abandon of her poses and flirtatious postures, when occupied by thoughts of love. The series begins with a young woman, bent over a paper that she is unrolling and upon which she will write a letter with the brush that she is holding by the tip in her mouth. This is followed by other women, one arranging her hair in a graceful movement where her head is turned to the side and her two arms are placing the coiffure to the side; another woman stretched out on the ground reads with one hand under her chin a romance novel while a child climbs onto her back; and a last one desolately slumped, is crying over the delay of a lover that can be seen at the base of the stairway. One also sees poses of loving contemplation, chats about love between two women, bent over a balcony overhanging flowering shrubs, or also friends confiding in one another where stretched out one against the other on the ground, two other women reflect for a silent moment, one of them, in her preoccupation, playing with a piece of

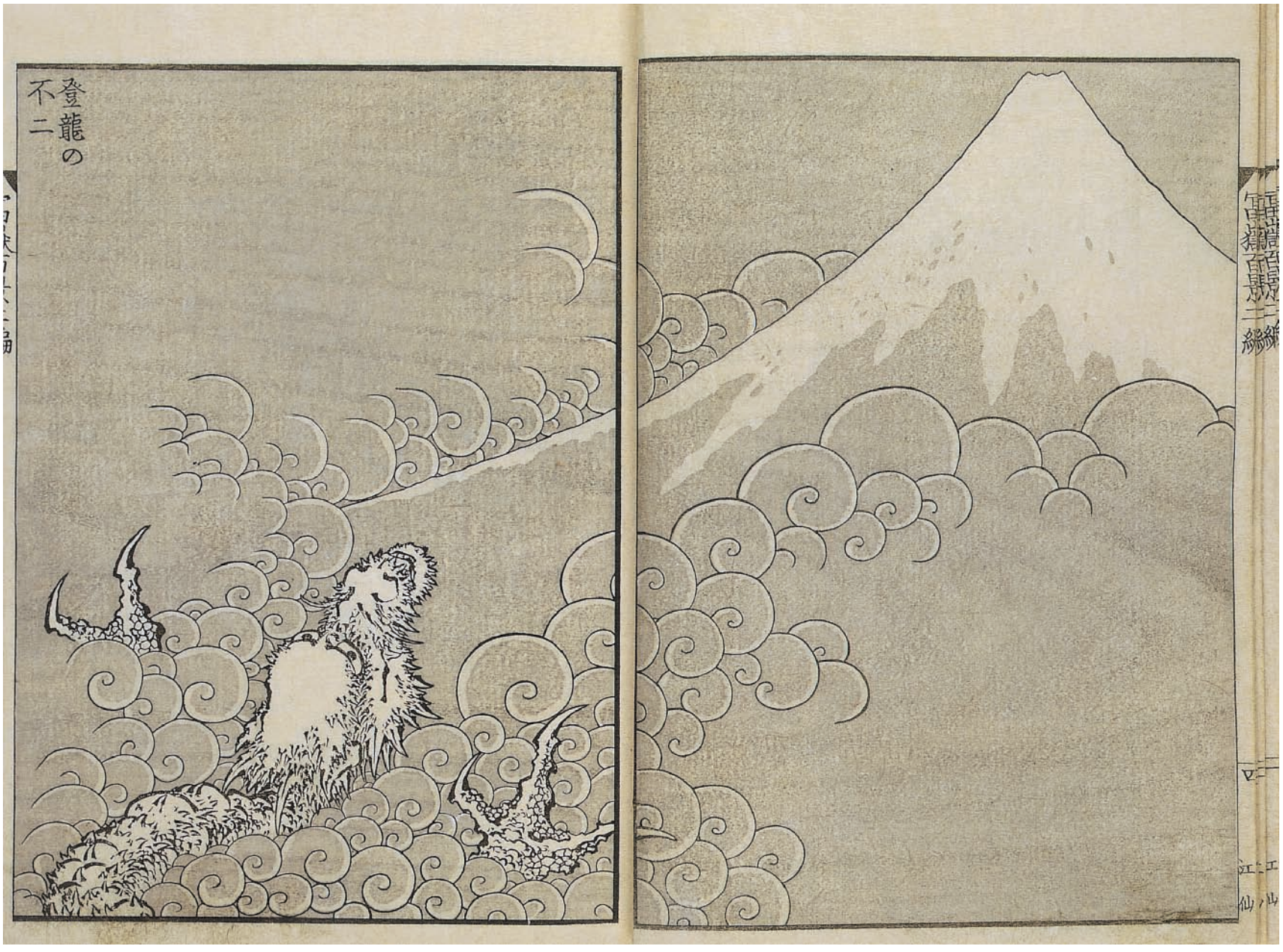
thread. One of the most charming compositions is this one: near a still lit lantern, which must have been used to take someone home, one can see the silhouette, both happy and overcome, of a woman who has just left her lover.

In 1804 an important publication by Hokusai came out, a three-volume sketchbook with colour images, bearing the title of *Yarna Mata Mama*, "Mountains and Mountains (Landscapes)", which is a suite of views from around the bay of Edo. Here is an excerpt from the preface: "Those who have rendered the beauty of these landscapes in paint or in poetry are the artist Hokusai and the poet Taïguentei."

The first plate of the first volume represents the hill of the Hatiman temple in Ityaga. One sees two women in it with a child carrying a kite on his back at the moment they pass under a *torii*, one of these entrance gates to Shinto temples. The second plate is a view of the Horino-uti quarter, being traversed by a woman being carried in a *kago*, on the roof of which rests the branch of a flowering shrub. Then in Ohji, in front of a teahouse, men are washing trays in the fountain. In Asuka, the porter of a cask of sake is accompanied by a comrade; the drunken stumbling of the latter making two women smile. In Hongo, there is a grotesque sweeper, sweeping the path taken by two women walking. On the hill of Takata, from which one can see Mount Fuji, three society women, recognisable by the roll of silk that surrounds their hair, are eating next to a tree whose branches are supporting a telescope pointed towards the mountain. In the waterfall at Dondo, so named for the noise, people are fishing. In Edogawa, a place made famous for its cool temperatures and where a spring gives excellent water, baptised 'tea water', one can see fishermen in their boats.

The second volume shows, on one of the plates, men and women against the walls of the shogun's fortification in Ohkido, surprised by a rainstorm and their comical or graceful poses to keep the rain off of themselves. On another plate, young women on a terrace in Atago contemplate the green landscape that they have beneath their feet. On a third plate, located in Shinjiku, a man, on the day of the star festival, attaches lanterns and coloured paper to a bamboo. On a fourth plate, in Fukagawa, a woman buys a bird that she is carrying in a cage, from a live bird and fish merchant.

The third volume shows a view of the stone statue of Nio and the entrance to the temple at Zôshigaya. A view of the terrace of the Akasaka temple shows women and children. On another, a man steals caramels for children in the shape of birds from a tea seller in front of people strolling. In a snow-covered landscape in Kudan, a Japanese woman walks away in her pretty black hood. In a view of Asuka, a Japanese man makes a proof of the inscription on a



Mount Fuji and a Dragon (Tōryū no Fuji),
excerpt from the series *One Hundred Views of Mount Fuji* (Fugaku hyakkei),
1834-1835, finished c. 1849.
Monochrome woodblock print, 22.6 x 15.6 cm.
Chibashi bijutsukan, Chiba City Museum of Art, Chiba.

Monsters of the Barbarian Countries Applying Curative Moxas, 1834.
Monochrome woodblock print, 23 x 16 cm.
Freer Gallery of Art, Arthur M. Sackler Gallery, Washington, D.C.

蠻国の灸治

Wise Men on Mount Fuji,
excerpt from the series *One Hundred Views of Mount Fuji* (Fugaku hyakkei), c. 1834-1835.
Monochrome woodblock print, 18.8 x 25.3 cm.
Private collection.

commemorative monument of an artist or a man of letters (*sekihi*) on a piece of stretched paper. Another copy of a proof of this inscription is held by a woman so that it can dry.

The women populating the promenades in these three books are very recognisable as the women drawn by the artist around the age of forty. They are graceful little women, rather elongated, with a tall scaffolding of hair run through with pins, with cute features rendered by three points for the eyes and the mouth, and three little lines for the nose and eyebrows, with ample sleeves and belt, and a narrow skirt, pulled tight across the stomach and thighs, that widens out and spreads in waves at their feet: an elegant, slender, lovely sort of woman, but a bit precious.

In 1804, Hokusai illustrated *Misoka Tsuzura*, "The Paper Basket", a little colour sketchbook containing Hokusai's thoughts and reflections. One plate is especially pretty with its faded colours, typical of the time; one can see in it two young Japanese women playing with a white mouse.

In 1806, Hokusai published the colour sketchbook *Kanadehon Chūshingura*, "The Syllabary Chūshingura" (see pp. 78 & 81). It is a suite of scenes from the story of the forty-seven *ronin*, pulled from the theatrical play acted one year after the event. There are two small volumes in colour, of rather poor execution, signed Hokusai Tokimasa. They add little-known episodes to the better-known episodes. Thus, the first plate gives the reason for the secret hatred between the daimyo Takumi no Kami and Kôzuke, the shogun's master of etiquette. Takumi no Kami was in charge of guarding a helmet worn by the grandfather of the living shogun. On one plate, the daimyo's wife shows the helmet in a case to Kôzuke, sent to inspect it. During this interview, Kôzuke falls in love with the woman. He writes her a declaration that she treats with the contempt of an honest woman. That, undoubtedly, was the reason that brought the sabre to Takumi no Kami's hand against Kôzuke in the shogun's palace. Word got out in Japan that Hokusai did not like to draw the episodes of the story of the forty-seven *ronin* because he was a descendent of a vassal of Kôzuke. In reality, this is not true at all, for Hokusai drew a great number of scenes from this dramatic story.

In 1822 *Kyōka Muma Zukuski*, "Popular Poetry about Horses", a colour sketchbook came out. One lone double plate, signed: "Hokusai, crazy about the moon", represents three shaggy horses, with spiky manes, one of which, his shoes in the air, is rolling on the ground with fearsome kicks.


諸国瀧廻り
木曽海道
小野ノ瀑布

IV. Poetry Albums, Plates, Panels, and Other Works

I. Kyōka Poetry Albums with Colour Plates

At the same time Hokusai was publishing numerous *surimonos*, he also illustrated a certain number of works. In 1797 *Hatsu Wakana*, "The First Green Vegetable", appeared. This extremely rare volume was only illustrated with a single plate by Hokusai, who signed: "Hokusai Sôri, who changed his name." A peasant woman is harvesting plants, a child tells her that the sun is setting and passes a hand over his eyes.

That same year, this work was published: *Yanagi no ito*, "Cords of Weeping Willow", a volume of poetry with illustrations by Yeishi, Kitao Shighemasa and Hokusai, who represented the seashore at Yenoshima where a large wave is breaking (see pp. 26-27). This plate has the soft colouring and pretty embossing of a *surimono*.

The same year *Shunkiôjô*, "Springtime Activities", also came out, a volume of poetry with softly nuanced illustrations, subdued plates, certainly a publication made by a group of connoisseurs. In the colour plate, Hokusai represented a lunch in the countryside. Women are amusing themselves by making cups of sake float down a stream and the man, to whom the stream brings them, is obliged to improvise a poetic phrase, upon pain of having to drink three cups.

That year *Sandara Kasumi*, "Mist in the Countryside (Sandara)", a volume done in collaboration with Shighémasa and Tsoukane, also came out. The plate that Hokusai signed "Hokusai Sôri" shows a country house from which a peasant woman, a child holding her hand, and another child tied to her back by his belt are coming out, while in the background, women are coming from the city followed by a porter. Pinks, greys, and yellows are like the dawn of these colours, and in the middle of them, the bursts the red of the robe on the child that the peasant woman is holding by the hand.

In 1798, *Dantôka*, "Dancing Songs for Men", came out. The artists Yekighi Tôrin, Yeishi, Shighemasa, Utamaro, and Hokusai collaborated on this volume of *kyōka* poetry, each artist drawing one plate. One very well done print resembles a true watercolour, brown being the dominant colour of the women's robes.

In 1801, *Onna Sanju Rokkasen*, "Thirty-Six Women Poets", was published, an colour album of *kyōka* poetry, illustrated by Yeishi, an album containing perhaps the most original colour prints existing in Japanese books. They are cast, in the middle of the calligraphy, on clouds tinted with nuances from the sky, at dawn, at sunset. Hokusai painted, at the beginning of the album, a promenade of people from the court in the countryside.

Villagers Crossing a Bridge on a Donkey, Illustration of a Poem by Ariwara no Narihira,
excerpt from the series *One Hundred Poems by One Hundred Poets Explained by the Nurse*
(Hyakunin isshu uba ga etoki), 1835.
Ōban, nishiki-e, 38.1 x 26 cm.
Art Institute of Chicago, Clarence Buckingham Collection, Chicago.

In 1802, an untitled poetry volume was published, illustrated with a single plate by Hokusai. But this plate is a little marvel, even though it only represents a flowering plum tree branch, drawn on the oxidised silver of a full moon.

2. Albums of Drawings

In 1814, one illustration by Hokusai was published that merits being noted and described. It is the *Shashin gafu*, "Studies of Nature", (an album of drawings), published in 1814 with a preface by Hirata, without an editor's name, which leaves one to believe that it was drawn and engraved in colour for a group of connoisseurs (see pp. 90 & 96). It is a book composed of fifteen plates, in which Hokusai gives fifteen samples of his many talents, at the time of his best work, in the light and delicate colouring of his *surimonos*. It is a book whose beautiful whole copies are extremely rare.

There are some well-known ones among the albums "On the Tip of the Brush", that are composed of twelve drawings (Hayashi collection). One of these rapid washings, with crude colouring, washed, where under the hasty scribbling, one can feel the master, in the silhouettes of the beings and objects. One can see Fukoroku unrolling a *makimono*, on which a turtle has just walked. One can also see the devil, disguised as a priest, saying his prayers. One also sees a good number of motifs already published by Hokusai that he repeats without modesty: such as the wagtail on a rock, which returns so often in his drawings or the man watching butterflies fly away, from *Shashin gafu* (see pp. 90 & 96). The album is signed, Gwakiô rôjin manji ("The old man crazy about drawing, at the age of eighty").

3. Separate Plates (prints)

In addition to Hokusai's books and *surimonos* from 1778 to the end of the century, it is important to mention the plates published separately by the artist during these twenty years. One finds first of all, among these separately published plates (although often grouped into albums), around 1778, prints of actors resembling those of Shunshō. They are printed in yellow tones with a light pinkish colouring, in an almost sad harmony. Among the extremely rare stamps from these years, there is a "Kintoki between a monkey and a dog carrying his coffer"; a little child laughing at a fisherman to whom an octopus has attached itself; caricature heads designed to be children's cut-outs; promenades by Japanese women in the country, disagreeably cut by those red clouds that are unfortunate imitations of the bands of gold powder on old scrolls.

Around 1793, a beautiful plate represents the combat between two wrestlers of elephantine builds.

It was probably in 1794 that *Seirô niwaka zenseï asobi*, "Improvised Festival in the Red

Emperor Sanjō, Removed from Power (Sanjōin),
excerpt from the series *One Hundred Poems by One Hundred Poets Explained by the Nurse*
(Hyakunin isshu uba ga etoki), 1835.
Ōban, nishiki-e, 26.1 x 36.3 cm.
The British Museum, London.

The Poet Ōnakotomi no Yoshinobu ason (ōnakatomi no Yoshinobu ason),
excerpt from the series *One Hundred Poems by One Hundred Poets Explained by the Nurse*
(Hyakunin isshu uba ga etoki), 1835.
Ōban, nishiki-e, 25 x 36.8 cm.
Private collection.

Light District", came out, a series of colour stamps, brought together in an album, showing the street carnival of Yoshiwara. One sees women theatrically dressed and crowned with hats of flowers, executing dances, playing little dramatic scenes representing the plays of the year.

In the following years, Hokusai completed a 'smorgasbord' upon which the Japanese Olympus is fishing with lines; two diptychs, one representing a procession of children, the other a group of children drawing from images; and a triptych of the attack on Kôzouke's castle by the *ronin*.

Among these compositions, there is one absolutely wonderful drawing, signed Shunrō, that announces the artist's future mastery. On this drawing, Kintoki is represented with one hand around the neck of a bear, an eagle on his shoulder (see p. 12). The Herculean child's brick-coloured body, between the black of the eagle and the tawny bear, is gripping in its power. Another print of great character represents empress Dakki, who according to a Japanese legend was a "fox with nine tails". This empress, having a taste for blood, had pregnant women's stomachs opened. One looks through a window, watching a child that an executioner holds suspended in the air by the collar of its robe, ready to cut off its head with his sabre. Another print shows the sun goddess, born of the marriage between Isanagui and Izanami, the first male and female divinities, creators of Japan, hidden in a cave closed off by an immense boulder and leaving the sky and the earth plunged into shadow at the moment when Tatikara, 'god of the Powerful Arms', is about to pull her from her cave, charmed as she is by the song of Usoume.

In 1796, Hokusai learned perspective from Shiba Kokan, who learned it from the Dutch. This study brought, that year, the publication of a series of twelve landscapes that have, under the Japanese master's brush, an almost Dutch appearance. Hokusai signed his name horizontally, as in European writing. This series already bore the seeds of a work that would follow, *The Wave,* and had the feel of a series of watercolours printed on scratch paper. At this time, Hokusai also published a series of eight pages representing eight views of Lake Biwa in a purplish grey tint where one can also discern a European influence.

The series on Tōkaidō, the principal route linking Edo to Kyōto, which traverses the cities serving as stations, is remarkable. From them comes the name, "fifty-three stations", which, by adding those of Edo and Kyōto, form a suite of fifty-five plates. There are five series, as this Tōkaidō route was one of Hokusai's favourite subjects, of which he would have drawn four before 1800.

A first series is in the horizontal *quarto* format, with an inset of little spiritual sketches. A second series also in horizontal

quarto format, printed on *surimono* paper, is dominated by a bistre tone. One attractive print is of a child swinging from the arm of an anchor. A third series, in a small square format, represents Edo and Kyōto in the form of diptychs. A fourth vertical series is of beautiful anatomical drawings. A fifth series, printed like *surimonos*, came out in 1801. In this series, there are seven double-size plates set vertically. It is a series with great finesse in the lines and a remarkable softness of colour. It contains two charming plates: a woman brushing her hair, crouched on the ground, holding behind her in one hand the braid that she is combing with the other, while looking at herself in a mirror. Another woman is turning around during her walk, towards a small child who is trailing after her, tied by a rope to her robe.

One should also mention the series of landscapes:

- Notably, there is a series of six "*Tamagawa*", six landscapes in a rather crude style, followed by a second series of six "*Tamagawa*".

- The series of "Three Evenings Out", represents three little landscapes animated by women taking walks.

- Finally, a large panoramic view shows the two banks of the Sumida (25 x 65 cm), with miniscule houses and trees, starting at the end of a bridge that links the two banks, and in which one can distinguish an imperceptible kite, high in the sky.

There are, undoubtedly, many other separate landscapes, that perhaps will be found again one day. We do know, however, of a series of sixteen landscapes, done horizontally, collected in an album with the handwritten title, *Tato Meisho Shu*, "Collection of the Famous Places in Edo, Illustrated by Ten Poems". These are sixteen pages whose printing is similar to that of *surimonos*, that were probably only published at the end of the nineteenth or beginning of the twentieth century.

Between 1800 and 1826, the separate sheets that Hokusai published are numerous and of all types. One day, there is an industrial stamp, and the next, a purely artistic stamp. In the years after 1800, one must note in particular two series of little bands, numbering about twenty, containing a variety of subjects. The artist also produced, at the same time, a series of caricature prints, one of which is rather amusing. It is of a sake merchant's boy, who is giving a bill to a handmaid, who takes it for a love letter and tries to escape while the boy is obliged to catch her by her skirts. There is a series of ten plates almost entirely devoted, with the series "One Hundred Comical Proverbs", to the amorous adventures of handmaids. There exists, in this series, another plate in which, in a summersault, a man passes over a woman washing laundry and pulls off her skirt. The dumbfounded eyes, the nose drawn like an ace of clubs, and the gaping mouth of a cooked fish on the washerwoman are indescribable!

Palanquin Carriers, Illustrating a Poem by Fujiwara no Michinobu (Fujiwara no Michinobu Ason),
excerpt from the series *One Hundred Poems by One Hundred Poets Explained by the Nurse*
(Hyakunin isshu uba ga etoki), 1835.
Ōban, nishiki-e, 24.8 x 36.7 cm.
Musée national des Arts asiatiques – Guimet, Paris.

The Poet Abe no Nakamaro (Abe no Nakamaro),
excerpt from the series *One Hundred Poems by One Hundred Poets Explained by the Nurse*
(Hyakunin isshu uba ga etoki), 1835.
Ōban, nishiki-e, 24.8 x 37 cm.
Fine Arts Museums of San Francisco, San Francisco.

Around 1802, some images to be coloured in by children came out. They are composed of two plates, which by being cut out, children could create a house with characters inside and outside. This house to be built is a 'house of ill repute'. Another, more complicated model to build was of a bathhouse. It can be made by cutting out five plates that included all the details of the establishment and the nude men and women in the two baths. This 'house of ill repute' and bathhouse were published at the same time as two series on the *ronin* were published, one small one, imitating *surimonos*, and a large series, dating from 1836. Then came a beautiful suite of landscapes, upon which the drawing seems to render the gaiety of a noble woman's house, a delicate construction, exposed to the light, filled with flowering cherry tree branches in large vases and with galleries leading to a little lake.

Around 1810, Hokusai completed, in large format, six prints of these six poets: Onono Komati (a woman of the court), Ariwara-No Narihira (a lord), Sôjô Henjô (a high priest), Kisen Hosshi (a priest), Ohtomo-No Kouronoushi (an educated noble), and Boun-Ya-No Yasuhide (a bourgeois poet). The outlines of the bodies of the six poets, with a "chinoiserie" effect in fashion at the time, were done with the letters of their names. Among these poets, is a Komati of beautiful colours, in the middle of violet and green wave crests running attractively between the words of one of her poems.

At the same time, a series of characters, landscapes, birds, and fish printed in blue came out, containing ten plates of each. During the same years a representation of a 'house of ill repute', with great detail, was published in five plates. In it one can see casks of sake under a staircase, and on the left, a little building and incessant comings and goings. In the first room, the owner and his wife are sitting in front of a *chibatchi* and a teapot, surrounded by a circle of women squatting. One can see a little pagoda behind them with its Korean lions, its little Darmas, and its two lacquer bottles of sake, an offering to the gods, set next to the money received by the women, but that they would take back soon after. One also sees a gallery, and across the garden, women grooming themselves. There is one room where women are washing lacquer trays and putting bowls and plates into chests. In the kitchen, a man is blowing on the fire in a large stove next to a colossal pot of rice topped with four little pyramids of rice; above him, two little bottles of sake have been given as an offering to a Buddha.

Then comes the time for decks of cards, for example a deck of cards with the Guenji's poetry, composed of 110 miniscule cards, decorated with a fan, a bottle of sake, a flock of butterflies, a writing table, a small tree branch, a straw hat, or a basket of vegetables. One then sees a screen, on which are represented two sake spirits, those little fantastic beings with red hair, one of

which carries on his shoulder the goblet in which he draws the sake, and the other who plays the flute.

Three prints of screens in blue monochrome are curious. The faces and nude bodies are kept in white, and the sky is the red of a setting sun. They are signed, Manji (around 1834, Vever collection). One represents a thermal bath in the Kahi province, another, a lake on the route to Kiso, and the third, a picturesque rock in Joshu province. Two other prints of screens, which are part of the same series, were printed in colour: one representing fishermen pulling their nets, and the other, travellers walking beside the sea in the snow. Among the drawings of screens, one finds an interesting series (Bing collection). In it one can see a pheasant and a snake, a group of seven roosters, a very original print, a woman carrying a teacup, the print in the black and white of early printing, or also the dyers or women gathering salt, at the seashore while the sea is filled with whitecaps and weaves break around them. An eagle flying above a cloud is shown in the Manzi collection. Also known to have been published at this time, are a certain number of prints of fans, among which are some remarkable pieces (Bing collection), for example an eagle holding a baby bear in its talons, while its outstretched wings fill, in a very beautiful manner, the semicircle of the fan.

In 1823, Hokusai published his most beautiful separate prints, and also the first plates of "The Thirty-Six Views of Mount Fuji", *Fugaku Sanjūrokkei*. One strange print figures among them. It is a very large plate, of the size of a city map, an imaginary landscape containing 100 bridges in a single, indescribably picturesque view (see pp. 124-25). Here is the caption for the stamp written by Hokusai: "Last autumn, I was a sad dreamer, and suddenly I imagined myself walking in a picturesque landscape passing innumerable bridges. I found myself so happy during my long walk in this countryside that I

Fishermen Pulling a Net, Illustration of a Poem by Kakinomoto no Hitomaro (Kakinomoto no Hitomaro), excerpt from the series *One Hundred Poems by One Hundred Poets Explained by the Nurse* (Hyakunin isshu uba ga etoki), 1835.
Ōban, nishiki-e, 25.4 x 36.5 cm.
Detroit Institute of Arts, Detroit.


百人一首
乳母の夢之絵

Sarumaru Dayū (Sarumaru Dayū),
excerpt from the series *One Hundred Poems by One Hundred Poets Explained by the Nurse* (Hyakunin isshu uba ga etoki), 1835.
Ōban, nishiki-e, 25 x 36.5 cm.
Musée national des Arts asiatiques – Guimet, Paris.

took up my brush right away and drew this landscape before it got lost in my imagination." This caption bears witness to the poetic temperament of the painter. Additionally, the biography of the painter by Kioden affirms that Hokusai was an excellent poet, particularly of *haïku* poetry (popular poetry). Related to Hokusai's taste for poetry, it is said that he was a member of a group of poets called the "Katsushika group", and because of his superiority over his fellow poets, he became their leader. Now, in this group, there were people of the servant class who did not know that the painter and the poet were one and the same. One evening, one brought the master a lantern of white paper with no ornamentation. Hokusai asked for a brush and drew fern branches with such an extraordinary *trompe-l'oeil* that the servant who brought the lamp could not stop himself from crying out, "Oh! Truly, Mr. Hokusai, you have quite a gift for drawing." One then heard a burst of laughter from the "Katsushika group".

Between 1823 and 1829, published under the title *Fugaku Sanjūrokkei*, "The Thirty-Six Views of Mount Fuji", were a series of famous prints that originally only numbered thirty-six plates, but were increased to forty-six plates (see p. 4 & pp.126-145). This series, in horizontal format, with ambitious but slightly crude colours, with the colours of nature in all its successive lights, is the album that inspired European Impressionist painters.

In 1830, published as separate plates, the *Hyaku Monogatari*, "The One Hundred Tales" came out, a series of ghostly stamps of a completely extraordinary, terrifying character, and of which only five plates were published, perhaps because of the fright that they caused (see pp. 152 & 155). The most frightening image is that of a lantern made to look like a skull with hair standing on end on the top of the head, but limp and hanging on the temples. The bloodshot eyes are enlivened by the light from the lantern, with the seam or the collage of paper imitating sutures on a skull in an incredible manner. This death's head, coming out of the blue-black of night, is the product of an ingeniously macabre imagination. Another stamp shows an ogress with hair like a mane, half-closed eyes filled with a black pupil, a hooked nose like a goat, and bluish fangs jutting out from the sides of a blood-stained mouth. She is holding, in her skeletal hand, behind her back, a child's head that she has started to devour. On another stamp, one can see a ghostly woman, who is lifting a mosquito net, under which a woman is sleeping peacefully, half skeleton, half anatomical model without skin. The ossicles of her hand are green in the shadows and flesh coloured in the light. Another stamp represents the head of a dead woman, pale, with dishevelled hair, her mouth open from which a sigh is drawn on the black sky like a drawing of a breath in frozen air. The upper body is coming out of a well, shaped like the coils of a snake,

but which is made of a pile of green plates. It is the ghost that the little servant, Okiku, sees in the *Manga*. Another stamp, simply allegorical, represents the administrative sheet for a dead person; on the sheet are written his dates of birth and death. In the middle is his name, and on the side one can see the candies brought for the anniversary of his death, a leaf from a bouquet fallen into a bowl, and a display shelf around which a snake is coiled.

In that same year, 1830, *Shiika Shashinokyo*, "Mirror of Chinese and Japanese Poetry" (see pp. 158, 160, 161, & 223), came out, a series of ten large colour prints, which is one of the series most revealing of the great artist and powerful painter that Hokusai was. These ten compositions are the most beautiful drawings, done with highly skilful assurance in the lines. The colouring of the watercolour that covers them has a sturdiness, a richness, that makes the impression of colour on paper disappear and makes these images resemble panels covered with the most perfect oil paint. It is impossible to render the grandeur, the picturesque sense, the colour simultaneously real and poetic of the landscapes, done vertically, on which these lyric scenes take place. The titles of this series sometimes bear the name of a poet, sometimes the title of a poem.

It was around 1830 that the most beautiful, most coloured prints were published, as separate pages: thus, a suite of these five plates (37 x 17cm, signed A'Hokusai I-itsu).

- A hawk on its perch in the middle of blooming plum trees (p. 146); it is a print with turbulent lines and a superb outline of the head of the bird of prey.

- Three turtles, one of which is swimming in full light (p. 149); one can see them as in the crystalline clarity of an aquarium.

- Two carp, one swimming upstream from a waterfall, the other leaping out.

- Two cranes in the snow (p. 148); the purple of the head and the pink of the wings stand out against the sad neutrality of a snowy sky. On a marvellous print, the green of bouquets of fir needles, the drizzly sky, the white of the snow, the soft pink and blue of the crane's wings are rendered with perfect harmony.

- Also part of this series is a print of two horses and a foal; they are of extraordinary fury and rage, the bit between their teeth.

We should also cite three excellent pieces:

- The first, a diptych reproducing an episode of the metamorphosis of the nine-tailed fox into the empress of Japan, is signed "Hokusai" (around 1800).

- The second is a very large piece (40 x 51 cm), with a wide, free technique, like that of the *surimonos* from Kyōto. It represents the dance of *nô*, and shows two men and a woman, who is playing the tambourine. It is signed: "Hokusai, crazy about drawing."

- The third print is a marvel. It is one of the master's most turbulent plates, with the

The Nō Play by Tokusa Kari,
excerpt from the series *Mirror of Chinese and Japanese Poetry* (Shiika shashinokyō), 1834-1835.
Nagaoban, nishiki-e, 50.3 x 22.3 cm.
Musée national des Arts asiatiques – Guimet, Paris.

Famous Views in China, 1840.
Nishiki-e, 40.9 x 54.2 cm.
Kobe City Museum, Kobe.


北
元良合界
韃靼界
万里長城
愛降城
蒙古地
銅馬関
黒山界
天寿山
白馬関
北京
宣化
大同
恒山
山西
楡林
延安
西安
終南山
華山
太白山
武関
潼関
山海関
盛京
開原
阿児吉
鴨緑江
朝鮮国
義州
天津
河間
保定
順徳
彰徳
衛水
清河
白狼口
海蒼口
泰安
武定
山東
青州
大梁
東昌
泰山
日観峰
登州
萊州
成山
徐州
黄河
嵩山
河南
漢中
武當
大海洋
東
江南
太平
江西
湖廣
赤壁
武陵
洞庭湖
大酉
小酉
衡山
辰州
衡州
廬水
長州
臨州
鄱陽湖
會稽山
天台山
西湖
松江
四明
寧波
温州
台州
赤城
武夷山
麻姑山
竜虎山
吉安
湘水
湘山
九疑山
桂州
永州
柳州
梧州
韶州
南雄
羅浮山
廣東
雷州
南
定海
福州
福安
泉州
漳州
甲子
臺湾
小琉球
三派山
白石山
白馬岑
十角山
香山

Flute Player Sitting on a Willow Branch, Contemplating Mount Fuji, 1839.
Paint on silk, 36.2 x 50.9 cm.
Freer Gallery of Art, Arthur M. Sackler Gallery, Washington, D.C.

most delicately harmonious colour. It is a plate in the shape of a *kakemono*. It represents a group of street dancers, mounted one on top of the others in a pyramid structure, topped by a dancer who is making music with his fan against the shaft of his open parasol; the pyramid continues with the forced gesticulation of four men seen from the back and side, and ends, at the bottom, with two women, one of which, with her arms and head thrown back behind her, shows a superb "mimodramatic" pose. It is signed: "Hokusai, crazy about drawing."

In this bad year for art, Hokusai nevertheless had the luck of finding an editor for a large series of individual plates. This date of 1839 is not only supported by the signature "Manji, previously Hokusai", but certified by a letter from Hokusai dated that same year, concerning the order of this series done by the editor Yeijudô. This series includes a suite of landscapes, done horizontally, printed in colour, with the same technique as the "Thirty-Six Views of Mount Fuji", entitled: *Hyakunin isshu uba ga etoki*, "One Hundred Poems Explained by the Nanny" (see pp. 208, 211, 212, 215, 216, 218-219, & 220).

Out of 100 plates that were to form the collection, only twenty-seven were published.

Around 1840, Hokusai published four more stamps in vertical format. These plates represent the twelve signs of the zodiac, the two warriors Kômei and Schusô, a woman on a white elephant and a cage full of cranes. Around 1840 *Shimpan Daïdô Zui*, "New Plates of Drawings on Public Streets", a series of twelve sheets in horizontal format, came out. This is a series of devilish motion. It represents a parade of pilgrims wearing Tengu masks, sake merchant's boys having tasted too much of their merchandise, soap makers making bubbles with the end of a blowtorch, blacksmiths forging anchors, blind masseurs, and beggars calling, singing, dancing and brandishing screens, leading a crazy epileptic bacchanal, with arms and legs in the air. One can also situate *Tiyenooumi*, "The Ocean of Ideas", an extremely rare series, around 1840.

4. Kakemonos and Makimonos

The *kakemono* is a scroll held at the top by a small half cylinder strip of wood, and ends at the bottom with a cylindrical strip of wood of greater diameter. Its ends may be made of ivory, horn, red sandalwood, lacquer, ceramic, or crystal, with colours and motifs that are in harmony with the work. These tall narrow bands typically measure 25 x 60 cm. A *kakemono* is generally unrolled and hung on a wall. They are only done by specialists. *Kakemonos* are sometimes painted, but the majority are printed, according to traditional techniques. Painted *kakemonos* consist of watercolour on ten bands of paper or gauze (almost the only paint known in Japan). The paint has a soft clarity, the harmony of the

diluted tones of these prints, along with the quite remarkable audacity of touch from the first stroke that gives only a partial colour print. Printed *kakemonos* are, in Japan, works of art for the homes of the masses, surrounded by a cheap paper mounting, playing fairly well. Hokusai's *kakemonos* are in India ink or watercolour.

Makimonos are scrolls several metres long, in which a composition unfolds horizontally. These paintings on bands of paper rolled around a wooden stick often illustrate religious texts, and must be unrolled to be read. These rolled paintings may attain twenty metres long by fifty centimetres wide and are read from right to left. This style of painting, which started in the eighth century and had its apogee in the thirteenth and fourteenth centuries, continued until the nineteenth century. Among the *makimonos* with numerous drawings by Hokusai, one should note one with a lotus leaf and bud, a pine branch, a daytime landscape in the snow, a leaf from a *tônabasu*, a Japanese pumpkin the size of our melons, a boar, an eggplant, a fox dressed as a Japanese man, a piece of cured salmon, a narcissus, fish, a rapid in which *momiji* flowers are floating, a bowl, a lotus root, a cat, an eel, foxes crossing an ice-covered lake. This last drawing is curious: it leaves, under the watercolour, the remains of a charcoal outline, polonia charcoal, the Japanese charcoal that Hokusai sometimes used, above all, when he drew in the presence of someone. This *makimono* is signed: "Manji, old man crazy about drawing, age eighty" (1839) (Hayashi collection).

Another interesting *makimono* is a panorama of the banks of the Sumida, done at the time of the master's illustrated books. The middle ground is a marvel of delicacy, and there is a studied reflection of things in the water, very detailed, very finely worked, and wonderfully finished. The last watercolour is a group of men and women in a lounge. This *makimono* is signed Kukushin Hokusai (1805), and with the signature one finds this note: "As a souvenir of a walk that Hokusai took with his friends on the Sumida; and at the request of Tausiurô Yemba (a writer who told the story of the walk) Hokusai drew, there in Yoshiwara, his friends with the courtesans at a 'house of ill repute': fourth month (the month of May)." It is likely that the drinker with a Socratic head, a small upturned nose and mocking eyes, dressed in a tawny brown robe and who is holding up his empty sake cup to be refilled, is Hokusai (Hayashi collection).

Another *makimono* of great beauty contains forty-six subjects (Gonse collection). One can see in particular, a lobster, resting on a piece of charcoal, a drawing symbolic of gifts for New Year's Day, a flock of sparrows, four sketches of poets reading by the light of a lamp, thrown onto a page:

Group of Hens and Roosters, c. 1835.
Ushiwa-e, nishiki-e, 22.5 x 29 cm.
National Museum of Tokyo, Tokyo.

a turtle, a pheasant, and a crab, in India ink in the middle of which is a pigeon made entirely of white gouache and whose beak and feet are pink, caterpillars and begonias, a rat eating a slice of watermelon, marine plants and shells, two ducks sleeping, scraped with a brushstroke in the manner of the drawings in the *Ippitsu* album, a hairpin, a moorhen, cyprinid in a crystal vase, a fan folder, and the "dance of the sparrows", with an amusing and infinite perspective of little dancers.

5. Fans, Screens, and Folding Screens

Fans:

(see pp. 75, 151, 198, 199, & 229)

We should note an album of twelve drawings of fans, of which some are little marvels; in it

Outline for a Painting of a Phoenix (attributed to Hokusai), 1842-1845.
Ink and colour on paper, 38.9 x 43.9 cm.
Private collection.

can be found birds, a grasshopper on a lantern with shadow figures, or a mushroom fallen on some *momiji* leaves. These drawings of fans bear the signature of Hokusai (Hayashi collection). In the same collection, we should mention:

- A seller of bamboo tea skimmers; signed "Hokusai Taïto".

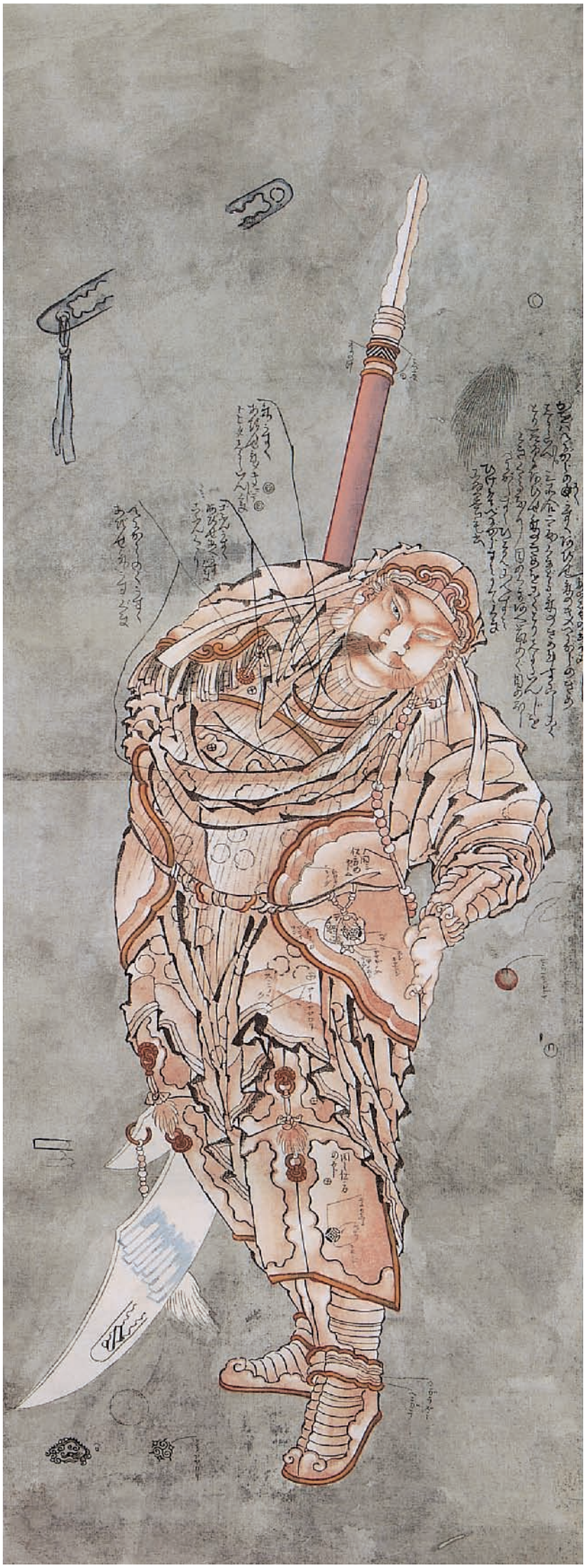
- A chrysanthemum on a wide drawing slightly washed in pink on India ink; signed "I-itsu! Hokusai who changed his name".

- Two sparrows; signed "Hokusai".

- Two thin men getting drunk on sake, a caricature; signed "Taïto".

In the Bing, Goncourt, Haviland, and Hart collections in London, there are also some important series of drawings of fans.

Phoenix, 1842-1845.
Colour on paper, 38.5 x 52 cm.
Ganshōin, Obuse.



Screens:

The master's drawings for screens are today dispersed and have passed into unknown collections. In the Gillot collection is Mount Fuji behind a weeping willow, cut by the mesh of fishing nets, hung out to dry.

Folding Screens:

Among the folding screens, we should mention one that represents, on the right panel, the goddess Benet flying among the clouds, a drawing very lightly washed with watercolour, and on the left panel, a dragon scraped with India ink (Basin collection; two panels; 170 x 80 cm).

6. Albums of Early Ideas

The most revealing documents for studying Hokusai, for understanding his processes, for penetrating the secret of his art, can be found in three or four albums containing projects, the sketches and outlines for his completed drawings; what one called the "early ideas", in the French eighteenth century (Hayashi collection).

In one album, one can see studies of women resembling scribbles done in pen, on one side a little woman barely formed; she is taken up again later partly washed in India ink. Some sketches with lightly reddened outlines give an impression of red chalk drawings. Another shows the top of a temple in Edo, on a little piece of paper to which the painter added some cranes. Like Watteau or Gavarni, Hokusai did many studies of hands with great energy of motion. There are also studies of legs, where the painter was seeking the line of the muscles, following Bandinelli's example; his muscles are never round and one can discern the accentuation and the rise of the muscle in them. He even had a tendency to put, in the anatomy of the human body, the flat relief and broken lines of sculpture. Then, there are drawings where, from the first stroke, he was able to mimic a body dancing, the gesticulation of the arms and legs battling, or the gymnastics of a woman fishing for scallops by diving to the sea floor. The vigour and fever of the drawing can be felt in this rearing horse (see p. 120), in the flight of a bird or in the grip of the paw of a monkey.

Another album is almost entirely filled with projects for book titles, made of *kakemonos* being unrolled by women, children, Fukoroku, and Yebisu. After these projects, one can see the swaying walk of men ready to strike a sabre blow, indications on Shôki's clothes, who is like a wave in a storm. Mixed in with these sketches on strength and motion, are peonies softly washed with a pink water, and an erotic drawing representing the god of thunder raping a virgin dancer at a temple, but the eroticism happens, as the Japanese say, "in the clouds". Then, there are also drawings of large dimensions, where in

Chinese Warrior with Halberd, c. 1835.
Ink and colour on paper, 74 x 29.5 cm.
Ichimura Tsugio Collection, Obuse.

the middle of some smears of India ink, some delicate outlines are finely traced, as if with purple ink. Many of the drawings are simply made of lines, with a piece completed, for example this rooster and that hen, where only the tail of the rooster is washed. One also finds galloping horses that have the feel of flying unicorns.

One album, very strangely, contains almost all the outlines of the colour prints of Hokusai *Shashin gafu*, "Studies From Nature" (see pp. 90 & 96), 1814, such as the golden pheasant, the mandarin ducks, the turnip stalk, or the man meditating in front of the flight of two butterflies. One also finds the sketches of the cave of Mount Fuji, women fishing for *awabi* at Fugaku, and the sketch of the great hawk on its perch.

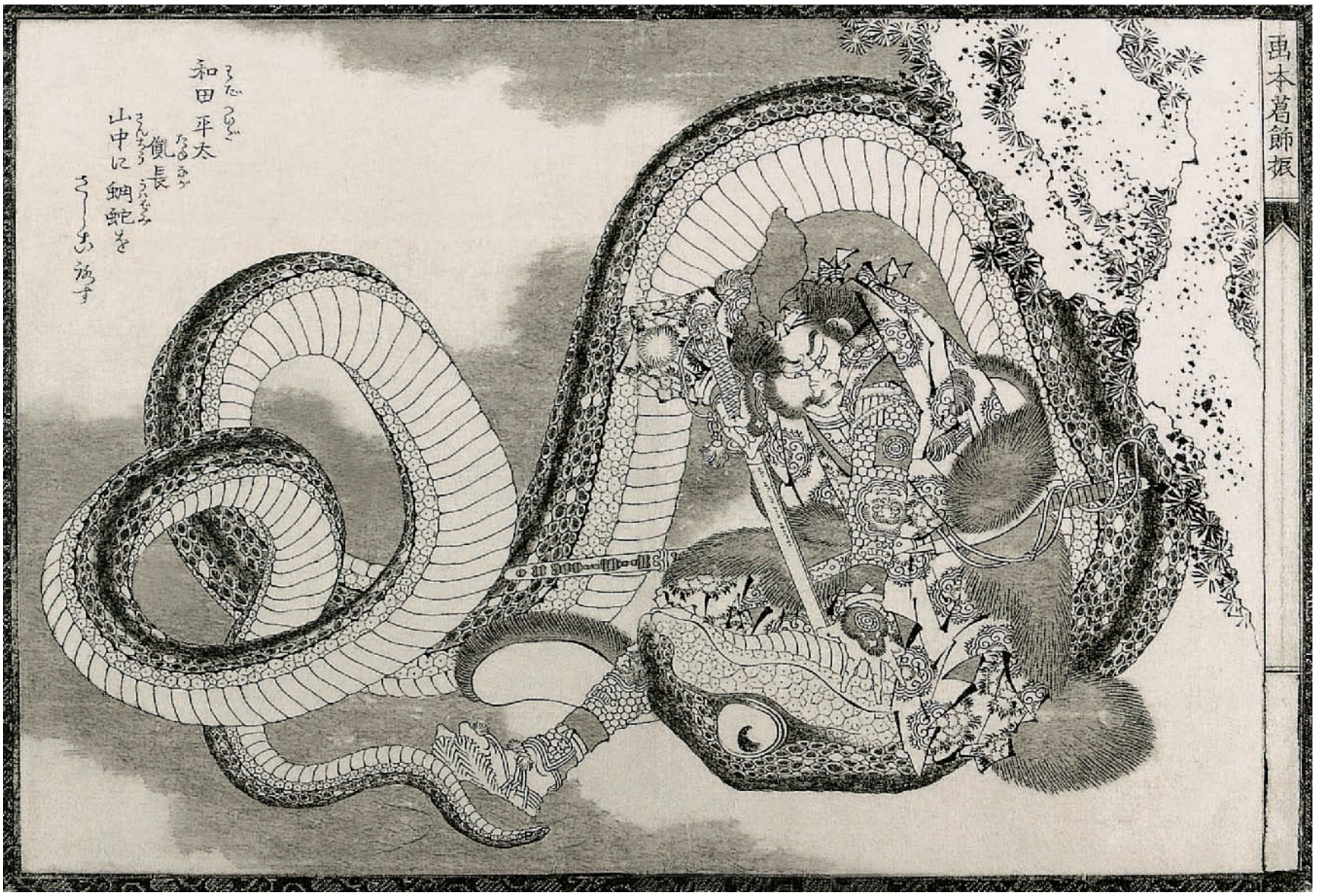
Another album is in some way dedicated to the heroic representation of warriors in combat, to the fight in their bodies. These are line drawings with, here and there, angry brushstrokes, crushed with the violence of movement of the members and the drunken epilepsies or those of double-jointed acrobats; these bodies have an admirable lifelikeness. Then come the studies of legs and feet walking that give the illusion of advancing across the paper, and of bodies made of little trifles, like drawings of eyes, noses, and mouths, that have, in spite of it all, the expression of human passion, happy, sad, or angry.

Some albums of sketches are very revealing of the master's processes (Bing and Hayashi collections). One album includes the "early ideas" of his illustrations of Buddha and of the Chinese novels: drawings in one brush stroke, all full of regret, erasures, and deletions. These are sketches in which the wide lines of a crushed brush are opposed to the lines of such finesse that they seem to be traced with a crow's feather. One sheet of great character represents the display of a head that has been cut off, stared at by a crowd.

Another album is very curious; its drawings were not engraved. It represents eight views of the Sumida, with banks populated by workers toiling at the water's edge. These are large and powerful sketches, in India ink, of which only one is washed with a touch of blue tint (28 x 40 cm).

One album is almost entirely devoted to mythological characters and warriors. The drawings are washed with a great deal of water and traced with beautiful black India ink. One finds especially, a musician making a toad dance; it has an extraordinary smoothness. At the end of this album is a letter by Hokusai, signed Gwakiôjin.

One album has a similarity with the variety of drawings in *Shashin gafu*, "Studies From Nature" (see pp. 90 & 96). One notices in it the particular artistry with which Hokusai's brush represents the material of the object drawn: the down of a bird's feather, the silkiness of a fabric, the



Wade Heida Tanenaga Killing a Giant Snake,
excerpt from the book *The Heroes of China and Japan* (Ehon Sakigake), 1835-1836.
Ink on paper and monochrome woodcut, 25.4 x 39.4 cm.
The Metropolitan Museum of Art, Charles Stewart Smith Collection, New York.

transparency of glass, or the speckling on a piece of fruit.

Another album of sketches is among the most desirable (Gillot collection). It is a series of staggering washings of India ink, cut through with gouache. Among them, one notes a dancer with head bowed, masked by his hat, with hands shaking at the ends of his arms stretched into space, one foot lifted before him to the height of his chest; it is the most extraordinary dancer that one could see. Then, next to these works in India ink, watercolours, large or small, done with one brush stroke in an inimitable style, like a blue butterfly whose wings have the feel of being done with the azure of the butterflies of Brazil, a bunch of grapes where autumn saffron is growing in the India ink of the leaves and where the seeds of the bunch resemble bubbles of crystal containing the bluish water of black grapes, and turtles that have that particular colour, resembling the patina on old bronzes. In the middle of these little masterpieces, sewn on the pages, a great crane that should have been framed; it is washed with greenish and bluish tints, impossible to describe in their harmonious charm.

One album of Hokusai's sketches is devoted only to the representation of Yoshiwara, the prostitution quarter (Samuel collection).

Next to these albums of the artist's "early ideas", we should indicate an album of sketches for completed engravings (de Goncourt collection). It contains fifty drawings in India ink, of which the majority are highlighted with a light pink tint; they are, with a few modifications, reproductions of compositions published elsewhere (14 x 14 cm).

All these drawings were done at the time when he signed Katsushika Taïto (around 1813) and are enclosed in a double circumference formed by the two characters *Hoku*, with two title blocks on the sides, containing, repeated, the character *saï*.

L'Ukiyo-e Ruiko by Kioden, which celebrates Hokusai's talent, calls up his manual dexterity and virtuosity, a quality appreciated in Japan, where they admire drawing done without repeating any line, without 'regret', art done in a set time frame. According to Kiôden, Hokusai painted admirably well with his left hand and from bottom to top, and "his painting done with his fingernails was very surprising, and as for this particular style, one had to witness oneself the artist's work, otherwise, one would have taken his painting by fingernail for painting with a brush." One finds such a panel representing a dancer that was drawn in a manner so that the person watching the painter work, sees him in its meaning; it is signed "drawn upside down by Hokusai" (Hayashi collection; 44 x 10 cm). In the same style is a *kakemono* representing, with a broad, light watercolour, a pigeon on a weeping willow branch; it was signed "Hokusai did this drawing with his fingernail" (26 x 28 cm).

Self-Portrait of Hokusai at Eighty-Three, 1842.
Ink on paper, 26.9 x 16.9 cm.
Museum Volkenkunde, Leiden.

7. Shunga

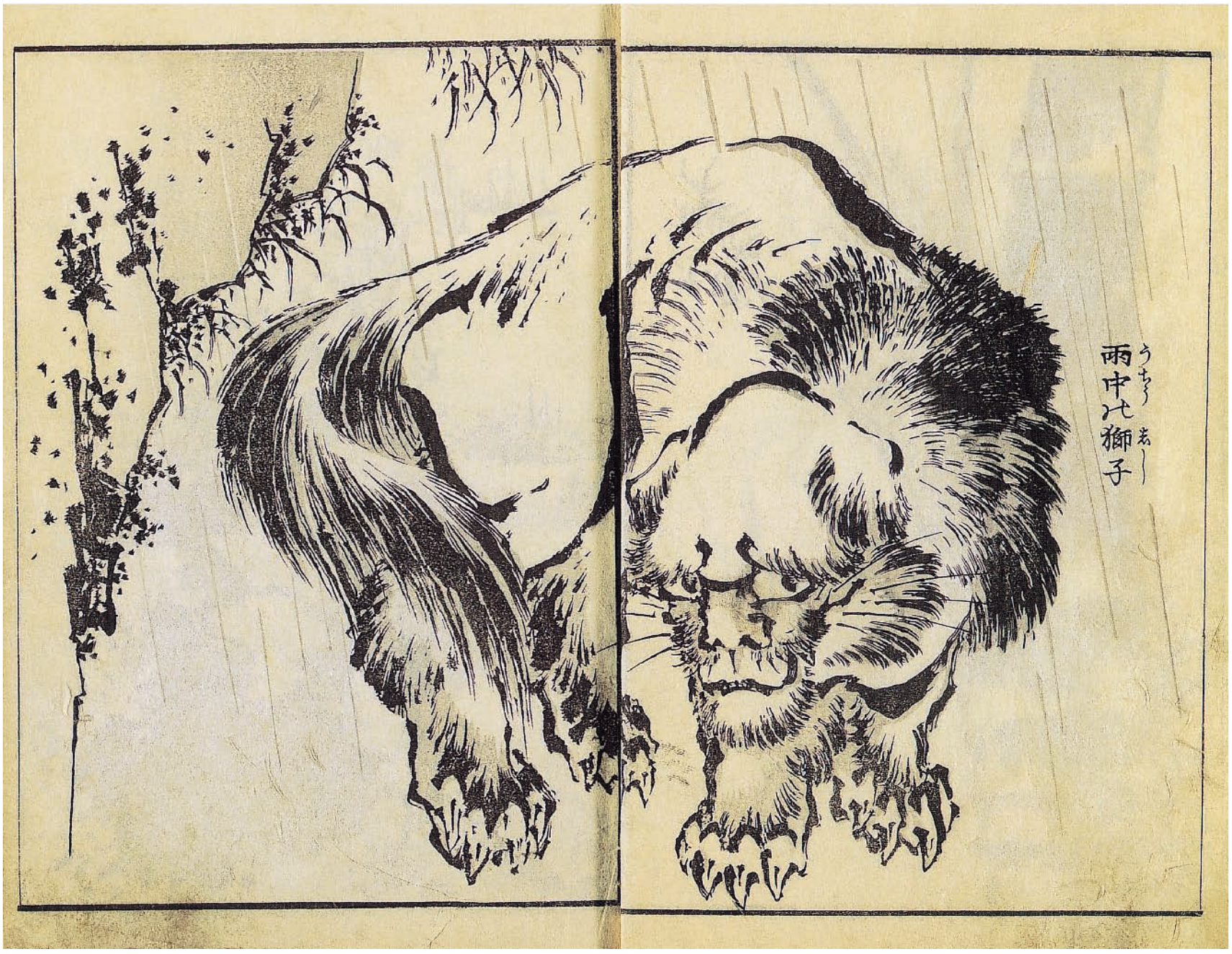
Every Japanese painter has an erotic oeuvre, his *shunga* (springtime paintings). Erotic painting of this type should be studied for the fantasies of the drawings, in the fire and fury of the copulations, as if angry, by the tumbling of this rutting, knocking over the folding screens in the bedroom, by the enmeshing of bodies melted together, by the climaxing tension of arms, simultaneously attracting and repelling the coitus, by the twitching in these feet with twisted toes kicking in the air; by these carnal mouth to mouth kisses, by these fainting women, with heads thrown back against the ground, with 'ecstasy' on their faces, with their heavily made-up eyes closed, and finally by the strength, the force of the lines in the drawing of the penis, a drawing equal to that in the Louvre attributed to Michelangelo. In the middle of this animalistic frenzy of flesh, the savoury meditations of the being, the blissful collapse, the work of our primitive painters, the mystical poses, the almost religious motions of love.

There are three such albums of marvellous prints by Hokusai, entitled: *Kinoye no Komatsu*, "The Young Pines", published between 1820 and 1830. It is in these albums that one finds this fearsome plate: on the rocks, turned green by the marine plants, the nude body of a woman seems to have fainted with pleasure, *sicut cadaver*, to such a point that one cannot tell if she has drowned or is alive. An immense octopus, with its frightening pupils shaped like black half-moons, is swallowing her lower body, while a small octopus greedily eats her mouth. Still in these albums, one finds this plate of an indescribable voluptuousness: on undulations of purple fabric, a woman is shown below the waist where she has inserted a finger, her hand in a nervously broken fist, with long fingers outlined, with a touch of titillating softness of a hand that, in its curve, has the fleeting elegance of a hand by Primaticcio. We should also note a series of small *surimonos*, some of which, undoubtedly hidden at first, were published towards the end of the eighteenth century and in which, amid the animal frenzy, one finds the blissful collapse and efforts close to those of primitive European painters, with their mystical poses and almost religious motions of love.

8. Miscancellaneous Works Illustrated by Hokusai

In 1803, Hokusai illustrated *Adudehon Tsushin Muda*, "Allusion to the Episode of the Forty-Seven Ronin", two volumes containing little woodcuts of no importance.

In 1811, Hokusai published, in collaboration with Hokousou who drew the first volume, *Jôdan Futsuka Yehi*, "Two Days of Drunkenness", a series of comical drawings. In the illustrations from the second volume



Legendary Lion in the Rain,
excerpt from *Old Manji's Album* (Manji ō sōshitsu gafu), 1843.
Monochrome woodblock print, 22.5 x 15.7 cm.
Pulverer Collection, Cologne.

by Hokusai, one can see drunken porters being watched by children. It would be impossible to better render the silly hilarity of these faces, the eyes half closed, and the mouth sagging, falling to the side. Another is very amusing, that of scenes taking place on New Year's Eve: they are in the entry of the home of an old "tippling" priest. He has an impossible head; he is dressed up as a *manzai* and escorted by a sort of choirboy calling him to religious service with the help of an instrument. Faced with the contrast between these two old drunks and the children, a Japanese bourgeois man laughs, a woman pouts, and a friend has a stunned expression. Finally, the last plate shows, in a bedroom decorated with fern leaves and fir branches, preparations for New Year's Day and a fearsome battle with brooms between two men, whom three others are unable to separate.

In 1815, Hokusai published, in collaboration with Hokutei Bokusen, the *Jôruri Zekku*, "Principal Subjects of Dramas", a suite of scenes pulled from the most famous plays of the seventeenth and eighteenth centuries in fifty-six black and white prints, with very delicate halftones, as though washed. One sees in them a woman, her head thrown back, her two hands clutched together, at the end of her outstretched arms, in a gesture of desperation: she is the mistress of a married man who has just found his lover's father. Her father convinces her to leave him, explaining that she is ruining his family. The poor woman will soon be subject to scenes of the man, who, believing she has left him for another, will kill himself. Another curious plate represents a scene from an eighteenth-century play entitled, *Ohana-Hanshiti*. In this play, two women, apparently friends, are sleeping against one another. One is the wife of a prince, and the other is his mistress. The shadow made by the mistress's hair outlines, on the paper frame, a tangle of two snakes fighting. The prince, upon seeing the two serpents, remembers scenes that this blind rivalry has already created in his mind, abandons his palace and becomes a priest. This play is, according to the Japanese, a very interesting psychological study of women. Another plate represents a country woman speaking to a courtesan who is crying uncontrollably. Here is the subject: a young girl, whose father was killed by a criminal, is sold to the Yoshiwara. She becomes a great courtesan but does not remember her past. Her younger sister, who arrives from a distant province, tells her of this past. The two sisters begin to search for the criminal, and as there existed at the time a 'right of vengeance', the two sisters find and kill their father's assassin. Another plate shows a Buddhist priest, before a *kakemono* representing a woman. Her head, with her hair brushed back, resembles that of a devil. She is resting her head in thought, on one hand, full of thoughts and worries. This virtuous and wise priest falls, however, in love with the image before him and, in

Eagle on a Rock in a Snow Storm, 1847.
Paint on paper, 111.8 x 55.9 cm.
Pacific Asia Museum, Pasadena.

becoming indifferent to his religion, no longer fulfils his religious duties. He is sent away from the church and meets, in his new life, a woman resembling the one in the *kakemono*. She rejects his love and makes him the unhappiest of men. This album is truly one in which sadness, tears, desolation, nervous tension, collapse, and desperation in women are most marvellously rendered with all the gracefulness, charm, and flirtation of theatrical female pain.

In 1828, *Ehon Teikin Ohraï*, "Family Education by Correspondence", was published. It is a very eloquent book, illustrated by Hokusai and engraved by Yegawa Tomekiti. It is composed of three volumes, in which Hokusai's compositions, taking up either the middle or the top of the page, are embedded in an old style writing with bold calligraphy admirably rendered by the calligraphy engraver Buntidô. The first volume was published in 1828, the second in 1848, and the third is undated, but all of the drawings are from 1828. They are about the old style of education in Japan, which took place in the father's house and not in schools. This book, whose title comes from *tei*, which means garden, and *kin*, education, is a treatise whose text is written in modern language. Its goal is to give moral education to children within the family, even while they play in the garden. The interest of these volumes, in which the illustration, very modern and unrelated to the text, is interspersed amid the fourteenth-century writing, is above all to provide specific information about trades in the country.

Let us take this image of a kitchen: the official kitchen of the sovereign, where the cooks can touch nothing except with chopsticks. Let us take that of the studio of a sculptor sculpting a colossal chimera. Let us look at these two plates of blacksmiths, in one of which an old engraver, with heavy glasses, cuts a sabre hilt, or that dye shop with its dyer with arms tinted the colour of blood, or also these embroiderers, embroidering silk stretched on a frame. There are the weaving trades, in the city and in the country, the manufacture of straw hats, or that of paper for domestic use, of umbrellas, of little boxes made of rolled strips of wood. Here again, a painter of *kakemonos*, a sculptor specialised in statues and statuettes of Buddha, a fortune-teller offering to women in the street his little bundle of fifty sticks that will reveal good or bad luck in their lives. Finally, you can see the bookseller's shop with announcements for the latest books. In this representation of industries and trades, one finds a marvel, for its 'natural' effect, in the poses, movements, the attention of the men and women to what they are doing, the calm tranquillity of their application to the delicate needs and the violence of their bodies in the effort of hard work.

In the second volume, one can see a *tatami* mat maker, a moulder of metal teapots,

The God of Thunder, 1847.
Ink and paint on paper, 226.8 x 74.8 cm.
Freer Gallery of Art, Arthur M. Sackler Gallery, Washington, D.C.

Monkey, 1848.
Ink, colour and *gofun* on silk, 27.7 x 42 cm.
Private collection.

a candle maker making hand-dipped candles by coating a bamboo stalk with wax, an oil seller, a sake storehouse, a vendor of fresh vegetables, a dried vegetable merchant, a preparer of marine plants such as *aonori* and *kombou*, which one eats boiled, grilled, or dried, a woman making nets, a man drying octopuses, the dried flesh of which is used to make very delicate soups.

The third volume contains a very small number of plates of industry. There is little other than a worker turning a grindstone used to bleach rice, a tea whisk for the *Tchanoyu* ceremony (which is divided into *Koïtoha* and *Mattcha*), a man making buckwheat noodles, represented alongside the comical faces of two men swallowing noodles with gluttonous joy at their occupation. Among these workers, one finds a storyteller playing the characters he describes, always surrounded by a large audience of people who do not know how to read. As in serials, he stops his story at the most interesting point and asks the audience to return the next day for the next episode. Several plates are devoted to the celebration of the phenomenal vegetables of some Japanese provinces. One sees a turnip from Ohmi province that requires two men to carry, there a bamboo shoot from *Iyo* province, that looks like a ship's mast, further still, two gigantic turnips from Owari province, and finally a petasite from Akita, a small plant, the size of a head of lettuce used in the image as a parasol for a man and a woman.

In the three volumes, mixed in with the plates representing trades, one finds plates of all kinds: a daimyo's audience, a street in Edo, the interior of a Buddhist temple, a courtroom with three judges on a rostrum and the audience sitting on the ground, strokes on a wooden *taï*, announcing a religious service, the kaki harvest, and cormorants fishing. One can also find plates like this one of the four classes of Japanese society: the warrior, the peasant, the worker, and the merchant, the lowest in this aristocratic society. Of all these images, the most charming are those representing women, for example that of a woman grooming herself, seen from the back as she puts a hairpin into her hair before her mirror. Her face is lowered with a graceful movement of the neck, and behind her, her hand holds a screen, which is quite simply formed by the grouping of a chimera, two combs, a sake cup, a pipe, and a flower.

In 1833, Hokusai published *Tôshisen Ehon*, "Tang Dynasty Illustrated Poetry". The first series, edited in five volumes, includes Chinese poetry with five Chinese characters per line, literally five words. The second series, also edited in five volumes, came out in 1836; it contains a collection of poetry of seven words per line. One subject of astonishment to the Chinese is the accuracy with which Hokusai, who never went to China, drew the clothes,

the body carriage, or the character of the Chinese people. These ten volumes contain drawings from Hokusai's best period: thus, this Chinese woman with the sumptuous luxury of her robes, this monumental variegated carp: it has the power and vigour of a drawing done from a sculpture, this amusing sketch of three drunken states: the laughing drunk, the angry drunk, and the crying drunk. But, among these drawings, the most successful are perhaps these sketches rendering, in a quite faithful manner, of the Japanese admiration of nature. One sees them, head held back, lying down, supported on their elbows, or lost in reverie before landscapes, hands in their sleeves behind their backs. Among these admiring plates, there is a view of a man from the back, intent on the traverse of a bay that opens into lake, telling all the interior ecstasy and love of nature.

In 1834, Hokusai illustrated *Ehon Tchukiô*, "An Illustration of Loyalty to the Master", a Chinese text with commentary by Ranzan. It is a volume on morality, with examples of heroism and self-sacrifice. One plate represents courtesans greeting a king. It gives a sense of respect through the foreheads and backs, bent in veneration. The woodcuts, with very soft and yet very clean incisions, are by Suguita Kiusouke.

In 1834, Hokusai illustrated *Ehon Kob nin Kokio*, "Filial Piety Illustrated", an old Chinese treatise on morality that has entered into Japanese education. It was published in two volumes, with text in Chinese and Japanese. The first plate is a portrait of Confucius, the second, of his much loved disciple Sôshi. One plate is strange; it shows the four social classes of Japan, represented by a member of the upper class, a warrior reading a book resting on a lectern, a member of the second class, a peasant, reading a book tied to his shovel, a member of the third class, a worker, a woodcutter, making pieces of wood jump with blows from his mallet from a board that he is cutting, and a member of the fourth class, a merchant, a bookseller keeping his books. Then, drawn a little devilishly, one can see printers, jugglers, and dancing women. The last plate is quite amusing; it is a great letter that has the feel of a stone monument, and in the shape of a cross with two branches, on which are hung little men who, in all sorts of poses, are cleaning it, scraping it, brushing it, and washing it with water from a pump. This large letter is the character signifying piety and the cleaning means that one must 'clean one's piety', one must keep one's conscience pure.

In 1835, Hokusai illustrated *Ehon Senjimon*, "The Poem in One Thousand Different Characters", an old Chinese work that has entered in to Japanese education, of which the Japanese translation is given in relation to the Chinese text. Two types of pretty drawings represent children, one of which is on his mother's back, contemplating the

Tiger in the Rain, 1849.
Kakemono, Indian ink (sumi) and colours on paper, 120.5 x 41.5 cm.
Ota Museum, Tokyo.

Tiger among the Bamboo under a Full Moon, c. 1816.
Colour on silk, 104 x 33.3 cm.
Museo d'Arte Orientale Edoardo Chiossone, Genoa.

Old Tiger in the Snow, 1849.
Ink, colour and *gofun* on silk, 39 x 50 cm.
Private collection.

shadow theatre of a lantern, the other is two children seen on a boat, half hidden by the water lilies in a pond. Another beautiful drawing represents Kusunoki Masashighe's widow holding up the scroll containing her husband's will and stopping her son at the moment he is about to kill himself.

Between 1840 and 1849, the year of his death, Hokusai illustrated *Wakan Inshitsuden*, "Chinese and Japanese Examples of the Consequences of Unseen Good or Bad Actions", (on secret, unknown, good or bad actions). Good and evil are repaid in this work to good or evil people or to their descendents. In this little book, each character to whom an action is related has his name printed next to the representation of this action.

Probably in 1840, Hokusai illustrated *Ehon Onna Imagawa*, the "Illustration of 'Imagawa' for Use by Women (Illustrated Women's Education Book)".

Thirty years after Hokusai's death, in 1879, two volumes were published from his drawings, *Ehon Tôshisen Gogon-zekku*, "Illustrations of Tang Poetry Composed of Four Verses of Five Words". The first two pages show, on one, the poet writing with his hand raised with a brush, while a child is preparing India ink for him, and on the other, the painter painting with India ink on a *kakemono*, wild geese, to the astonishment of his disciples. After these two plates, the compositions are quite diverse: a man cleaning a bronze mirror, an abandoned woman despondent in her bed, a meal at the end of which the host gives his sabre to his friend who is leaving on a military expedition, swans swimming in the shadow of large camellias. Finally, as if dependent upon the first two plates, the last two represent the manufacture of India ink: the collection of the soot from which it is made and the moulding of this soot into sticks.

9. Miscancellaneous Works Containing Drawings by Hokusai

In 1801 *Hitori Hokou*, "Collection of Signatures and Drawings (To Each His Own)", came out, signed "Hokusai, crazy about drawing". This book composed of two volumes was, in total, 100 pages and fifty drawings, grouping literature and sketches from almost all of the artists and writers of the time. Hokusai did only one sketch, but it is a marvellous sketch: a wild goose, flying upside down, one wing folded, one wing stretched out, its feet pulled up against its stomach. The image is, in so many words, a perfect snapshot of the movement of the bird.

In 1813, the painter illustrated *Katsushika Sushi Togur-bugne*, "The Katsushika Countryside". Among the plates in this volume, one should note a map of a part of the city of Edo, situated on the other side of the Sumida, a farming quarter full of salt

marshes that the painter loved. In it Hokusai drew, next to two fishermen, in grass skirts, a woman drawing water from a famous spring, with a small bucket with a long stick for a handle.

In 1826, Hokusai collaborated on the work *Hankon Shirio*, "Throwaway Papers", two volumes by Tanehiko. There was, according to Torii Kiyonobu – a seventeenth-century painter – a strange facsimile by Hokusai, representing a vendor of 'Long Life Caramels' for children, so popular that the famous actor Nakamura Kitibei made his life into a play.

In 1828, a book that is, so to speak, the handbook of the art of sand painting, designed for women and without any obscene models, came out under the title, *Bongwa Hitori Keiko*, "A Lesson in Drawing with Sand", by Mrs. Tsukihana Yei. Hokusai did the majority of the illustrations. Baron de Hubner, in his "Promenade around the World", recounts that in Odawara, after a meal in the large teahouse in the city, a man was presented with a box divided into four compartments containing red, blue, black, and white sand. In throwing it on the floor as a farmer spreads seed, he drew and painted both flowers and birds, and in the end, amid noisy laughter, men and women. He drew erotic images, worthy of the 'Secret Bedroom' of Pompeii. The first plate represents, next to the boxes of coloured sand, two young women, crouching before a tray. One has a spoon in her hand; the other is holding a board. They are composing a painting together. The album first contains elementary motifs such as a bamboo stalk, an iris flower, rabbits in the moonlight, then more complicated motifs, such as a turtle, a golden pheasant, a peacock, represented in two colours, a greyish colour and a reddish one. In the text, little sketches show the board, the spoon, and the way the hand must hold them and let the sand fall.

In 1837, in *Nikko Sanshi*, "A Description of Nikkô Mountain", the mountain where the first Tokugawa shoguns are buried, a collection with illustrations by several artists, Hokusai published two landscapes of the Riudzou (Dragon's Head) waterfall: two large plates in which the slender white form of the tree branches stands out in a remarkable manner against the black of the leaves.

In 1850, the year following Hokusai's death, *Guiretsou Hiakonin Isshu*, "One Hundred Examples of Courage (One Hundred Poet Heroes)", came out with illustrations by several artists, but in which one plate by Hokusai represents a frightening storm and shows Tatiwana-hime, prince Yamatodake's wife, throwing herself into the sea to calm the waves by sacrificing her life.

Lumberjack Smoking a Pipe, 1849.
Paint on silk, 114 x 39 cm.
Freer Gallery of Art, Arthur M. Sackler Gallery, Washington, D.C.

Dragon Flying over Mount Fuji, 1849.
Ink and pastels on silk, 95.5 x 36.2 cm.
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Glossary

Aizuri-e: literally blue print, monochrome blue print, developed along with the apparition of Prussian blue in 1829.

Chūban: medium print size, approx. 26 x 19 cm.

Chūshingura: a kabuki play telling of the forty-seven ronin.

Daimyo: feudal lord.

Ehon: picture books and illustrated stories.

Gofun: white pigment created with cooked and crushed oyster shell powder.

Hosoban: narrow print, approx. 33 x 15 cm.

Kabuki: popular theatre.

Kago: bourgeois norimon.

Kakemono: literally a hung object that one hangs (from *kake*: hung and *mono*: object), suspended upright scroll, with a weight attached to the bottom.

Kami: Shinto divinity or spirit.

Kamuro: young girl serving a courtesan, destined to also become a courtesan.

Kibyōshi: literally yellow book, popular novels printed in black, small format, approx. 17 x 12 cm, taking their name from the colour of their covers.

Koban: small print size, approx. 12 x 9 cm.

Kokiu: stringed musical instrument played with a bow.

Kyōka: light poetry, humorous and satirical, free-form and rhymeless. Kyōka were often associated with a print.

Makimono: decorative horizontal scroll displaying painted images or calligraphy.

Manga: literally whimsical images, a book of sketches.

Musume: a young girl.

Nagaoban: literally long print, dimensions varying from 47 x 17 cm to 52 x 25 cm.

Netzuke: small and sculpted button used to hang things to the belt (*obi*) that works like a hook on the top of the belt.

Nishiki-e: literally brocade picture, print combining more than two colours.

Norimon: a one-passenger carriage carried by men.

Ōban: large print, dimensions varying from 36 x 25 cm to 39 x 27 cm.

Orihon: kind of album with an 'accordion binding'.

Rakan: Buddhist saint (follower of Buddha who realised the goal of nirvana).

Ronin: samurai with no master.

Shamisen: a three-stringed musical instrument resembling a lute.

Shikishiban: literally square print, approx. 20 x 18 cm.

Shogun: Japanese military dictators, governing office of the country from 1198 to 1868.

Shunga: literally picture of spring, an erotic print.

Surimono: a luxurious, made-to-order print.

Tengu: mythical animal that takes the appearance of a long nosed man, or of a long raven-beaked bird.

Torii: ceremonial entry door of a Shintoist sanctuary.

Uchiwa-e: literally fan print.

Ukiyo-e: literally pictures of the floating world (from *Uki*: that which floats above, swims above; *yo*: world, life, contemporary time; and *e*: picture, print).

Yoko-oban: horizontal print size.

List of Illustrations

HOKUSAI

Katsushika Hokusai is without a doubt the most famous Japanese artist known in the Western world since the middle of the nineteenth century.

Reflecting the artistic expression of an isolated civilisation, the works of Hokusai, one of the first Japanese artists to emerge in Europe, greatly influenced the Impressionists and Post-Impressionists painters, such as Vincent van Gogh.

Considered during his life as a living Ukiyo-e master, Hokusai fascinates us with the variety and the significance of his work which spanned almost ninety years and is presented here in all its breadth and diversity.