§1. Introduction. Up to the present, the two volumes written by K. D. Džima on the Life of Katsushika Hokusai have been the only ones written by Japanese concerning him. This is full of Hokusai's biography and anecdotes regarding him, but it says nothing of his works. It is not to be wondered at that the works of some foreigners, taking advantage of this weakness of Džima's book, have achieved some degree of success. But foreigners are foreigners and we are not fully satisfied with their works.

It must be the duty of us Japanese, who eat rice, taste nature wearing the kimono, speaking Hokusai's language, and brought up by similar customers and influenced by the sight of the same sublime Mount Fuji, to make further studies of Hokusai through the careful examination of the many excellent works left by him. It should not be left to those foreigners who wrote essays on Hokusai by examining his works one by one with their peculiar blue edges. Fortunately Hokusai's books carry perfect notices written in Japanese. Sometimes they are written and signed by him. These are written in that quaint and imaginative style which was peculiar to the later part of the Tokugawa Shogunate. We find no difficulty at all in understanding...
I. Theoretical Considerations.

In the process of developing a comprehensive understanding of the complex interrelationships between economic factors and social outcomes, it becomes evident that the theoretical framework must be grounded in empirical evidence and rigorous analysis. This approach not only enhances the validity of our conclusions but also facilitates a deeper appreciation of the nuances and subtleties inherent in the phenomena under study. The integration of theoretical concepts with empirical data is crucial for the development of robust and actionable insights.

Furthermore, the examination of historical data and trends can provide valuable insights into the evolution of economic and social conditions. By analyzing past events, we can identify patterns and trends that may inform our understanding of contemporary issues. This historical perspective is particularly useful in anticipating potential challenges and opportunities that may arise in the future.

In conclusion, the theoretical underpinnings of economic analysis must be complemented by empirical evidence and historical context to ensure that our conclusions are both meaningful and actionable. This approach not only enhances the credibility of our work but also contributes to the broader intellectual discourse on economic development and social progress.
Essays: cont.

...ing these writings. Unless foreigners can truly understand the original writings themselves, they can never get their real significance, for if they are translated into foreign languages they will certainly lose at most all of their real fragrance and flavour, like a perfume which has lost all its odor. Moreover it would be almost impossible to interpret the pictures of Hokusai, by placing them side by side with the pens and knives on the European dinner table.

It must be admitted that it is almost impossible for foreigners to study Hokusai for the above mentioned reasons, however great and intelligent they may be. To me it seems rather improper to compare his works with those of Constable, Turner or Daubigny. At any rate we Japanese much more carry our much deeper and more proper study of his works. Not only must we study his works but those of the genre painters as a whole. And there is so much to be studied that even the long spring days are not sufficient to the task. My writing an essay on Hokusai is of course due to my interest and knowledge of woodblock printing, but it is also in part due to my patriotism and pride as a Japanese, in having studies of his works made by Japanese.

It is now too late to collect many genre pictures, but the works of the later artists as Hokusai and Hiroshige may still be easily procured and I myself, because of my whole...
hearted respect for the works of Hokusai, have a private collection of them. By means of the study of my collection and those of my friends, I attempt this essay on Hokusai’s colour prints and picture books. The artistic world of Japan is just now filled with tears of appreciation of modern French art. So-called new artists q today are absorbed in studies of Begaume and Dalielmie. Why do they not to the root of the matter and begin with studies of those genre pictures, which are the products of our own artists? Nagae Kafe in his Essay on Arts at the time of the Tokugawa, in deferring the situation says: The following words: Hokusai is the very link that unites Oriental art with that of the Occident. Hokusai’s art, influenced to a large degree by Dutch landscape painting, was re-exported into the European art world, where it helped to stimulate the rise of the new Impressionism. This new style has now been brought back into our country. But before this time there is no person in Hokusai’s own country who is willing to seriously study his works. Most of Hokusai’s works are now in the hands of American and European art-admirers and not in their native land. Almost all of the cheaper, popular, fine-art works produced during the Tokugawa Tokugawa shogunate are now the treasures of foreigners. There is much truth in what Mr. Nagae says and I fully agree with him in the matter. It is often said that the Japanese, who love art and are useless to attempt collections even
Essays: cont.

The same things has already been said by the famous Fenchman, Semomola, about thirty years ago. Thirty years ago I was but a child and of course could do nothing in the matter. I do not wish to spare time in regretting what has gone by. Beauty of the materials are, is in my belief, the true use of these. Beauty materials are others not yet sold to foreigners, we can at least attempt studies of the genre picture. Especially is it yet easy to collect the works of Hokusai, which is now the reason for my attempting an essay. In the following sections I shall try to discuss the important matters in regard to as many picture-books and illustrations pictures as I possibly can. Of course, it is necessary for me to introduce some phases of Hokusai's life in order to make my meaning clearer at times, but mainly my theme is the works of Hokusai. Although it would seem proper for me to discuss such works as Tokaido Rikishi, Thirty-six Views of Mt. Fuji, Curious Bridge of Various Places, Waterfalls of Various Places, which are considered the masterpieces of his later life, I shall omit them all, for I plan to write upon them at some time in the future under the probable title Essays on Picture-books.


In the preface by Shonan Dainin, to Hokusai's Three-Style Painting, in Picture-books, we find: There are three styles of letter-writing, so there are of drawing—sim, girl, and so. In almost all things there are always
Ensemble : Cours.

...
these three forms of expression. The full bloom of flowers is seen; their falling on the ground is gay; and their final dying scattered is so. The full moon is seen; the quarter is gay, and the new moon is so. The falling of snow is seen, the covering everything with white; the cotton sheet is gay; the melting away is so. Some are then asked me what is the snowman? and I could not at all answer. Hokusai's works in their varied expression are welcome to the public, because the same object is painted in many and interesting manners. Thus Hokusai, like a conjurer, has played many interesting tricks with his brush. This way of painting by Hokusai is called Santai-ga, or the manner of three-styles painting. Of Shunsenjin in a snowy morning in the twelfth month of the twelfth year of Bunroku.

This preface was not written by Hokusai himself, so we can say that he was a stubborn supporter of three-styles painting. Yet judging from the fact that the name of the book is Santai-ga, we may safely assume that he believed in this style painting. Through examination of his pictures, one always comes to the conclusion that everything—including human characters, animals, and landscape—is painted in three different styles. In fin he takes great pains to exactly represent minute detail in his picture. In our modern language we call this the realistic attitude. In 1660, exact
minute representation is not attempted, but the treatment of nature is more or less abstract. In so minute and exact reproduction is abandoned, and in its place, only abstractions are expressed. In the paintings this division of his styles is convenient, guiding us in the study of his works. All of his works and his attitude in producing them can be classified within these three.

In Hokusai's works are some in which these three styles are not clearly brought out; in others they are easily recognized. For instance, in spite of his painting efforts in such imaginative pictures of Sachi, Hokusai, Monju no Tanuki, no Bakenoe, etc.

In Shoki, it is difficult for us to see the three styles. The cause of this failure lies in his selection of such difficult and unsuitable subjects. To attempt so exact a minute detail of such monstrous in pictures is an improper and fruitless effort — not only for Hokusai, but for anyone else. The real merit of Hokusai's painting does not lie in representing such imaginary beings as monsters or apparitions but in the reproduction of real human beings as well as non-human subjects. For instance, his pictures of the orchid — the one with minute detail is marked as such; in the one marked off, we notice that there is no great amount of detail and that minute representation is completely lacking. When we come to the one marked off, the Hokusai style is different and the influence of the Kano
La dépréciation constante du pouvoir d'achat de notre salaire et l'insécurité de notre emploi, nous conduisent à des situations financières précaires. Ces difficultés économiques nous empêchent de prendre des décisions à long terme.

Il est crucial d'adopter une stratégie de consommation responsable. Cela signifie éviter l'impulsion et la vente au rabais, et chercher des options plus durables et plus économiques. En planifiant nos dépenses, nous pouvons éviter les dettes et approcher nos objectifs financiers de manière plus efficace.

Pour améliorer notre situation financière, nous devons également chercher des opportunités de revenus complémentaires. Cela peut se faire par des travaux de bénévolat, des cours en ligne ou des projets de rénovation. Chaque petite amélioration contribue à notre sécurité financière à long terme.

Enfin, il est important de ne pas sous-estimer l'importance de la communication en matière financière. En parlant avec nos amis, notre famille et nos conseillers financiers, nous pouvons obtenir des idées et des conseils qui aideront à améliorer notre situation économique.
school has full swing. Other objects which we see in
daily life are perfectly handled in this style: painting
—such as iris, insects, private figures of the seasons,
rabbits, horses, rats. Each is clearly shown in all of
the three different styles. Here and here only is the
real significance of the 3-style painting realized
as intended by Hokusai. He was fundamentally
wrong in trying to apply the principle to such nong
natures as ghosts and monsters. It is a matter of course,
if he insists on applying it to these characters, he
would not be able to realize a success. Why did
Hokusai publish such picture-books so often? It
was because he disliked to go to the trouble of
repainting original paintings as patterns to his pupils.
So he published his pictures in picture-books for
two reasons. On the one hand he could supply his
disciples with many examples and on the other hand he could help persons who had to study alone
by giving them many admirable patterns. Not
only Santiago, but all other works written by him
were written with the idea of publication as instruction
books. So his famous thirteen (?) volume Mangyoo
was published as an instruction book.
Hokusai was a man of strong will. So was he in
his artistic life also. He painted in any one of the
three styles as he saw fit—at one time in one,
at another in quite another in yet others. We cannot
say that he ever held a high ideal to Hokusai's art.
لا يمكنني قراءة النص من الصورة.
Essays: cont.

the artworld of his time. In one of his picture books called *Ehon wakan no damae* (Famous China-Japan deeds) he has a picture in which Miyamoto Musashi is fighting Sasashu Sunzo. On the margin of the picture he wrote: "Whenever one is painting valiant men, he must drop all of his elegant sentiments. The heroes painted in the picture will be mere puppets if any. I suppose the real meaning of this note is that one should paint pictures with serious strength, not giving way to sentiments. We thus see him to be a man of strong will. It does not mean that he was painting valiant men. This also proves that he moved his brushes quietly or with force according to the requirements of each particular case and this can only be done by a man of strong will. In the picture of Yama

Ima ishutsu and ike in the same picture book, he gives this note: "This is painted in a time of drunkenness." This was his usual expedient when he was not satisfied with his painting and there is nothing extraordinary about it. It shows simple means of self-consolation. By nature he did not at all care for liquor or tobacco. This became clear when we read the preface to one of his picture books, (Eleven Miscellaneous Pictures) written by Kyutoku Tannhiko. Mr. Tannhiko says: "He did not like..."
liquor nor tea, but profitably long years devoted his life to art alone. The fact that one who did not like liquor or tea made such an observation in order to console himself whenever he was not satisfied with his own work, is to me intrinsically interesting. Nevertheless, he was not so stubborn a character as Bakin and did not hate everything that came in the way of Shunzo. In regard to this point I shall have something to say in later sections. But as all events we shall agree that he was a rather serious-minded man for an ukiyo-e painter. This Banteiagahō is not only a convenient guidebook in studying his works, it is also the best book from which we can judge of his attitude to many subjects. In this book he uses the word 'three-styles' in a double sense—the second of which is also appropriate for him—for he was a disciple of Shunado (teacher of a pure Japanese style), Sōkai (teacher of Dutch style) and also a student of Chinese painting. Hokusai combined these three styles in his painting and thus called his method 'Three-style painting' in a sense different from his ordinary and single usage. Hence a double entendre.

83. Kibyōshi (Yellowbook) painting while calling himself Shunra. Hokusai was born 1760 (Kōberi 10a 4) in Yedo (modern Tokyo). His father, a vassal of the Takeda family, was a
make of mirrors. His name was Takeda Isé. Some claim he was Nokusa’s foster-father. In the year of Nokusa’s birth, 1760, Kotoda Fushi, who later became one of the greatest painters of female figures was five years old; Torii Kiyonaga was ten years; and Kita-
gawa Utamaro was but seven. At this time uki-
yoe was at its height under the leadership of men as Katagawa Shinko and Doyuki Kame-
nobu, then in their prime, at about 35 years of age. The founder of the Katagawa house was at that time about 25. Thus the time was filled with the names of the greatest ukiyoe artists. In the same year the ninth Tokugawa shogun, Se-
stiyo retired, and Ichiraku was proclaimed the head of the line. During Koryo and Meiro, Doyu-
ki Kamehara produced many picture books such as Ehon Koki, Ran, Ehon Shogi: Nishiki, etc., and many color prints. Thus the age was almost dazzled by the brilliant colors of these pictures.

In the year Meiro 3, Nokusa was only seven years old, but he already liked to draw, and painted pictures on bits of paper, for play. Ané 3 (1774) when he was fifteen years of age, he studied engraving under an unknown woodcutter. This experience in engraving did much to help him in mastering color-print work in later life. It helped him to paint illustrations pictures in his own manner.
and thus to open up a new unknown field of painting. 

But he was not at all satisfied with his own skill in engraving. He soon abandoned it and began to study under Katagawa Shinsha. After four or five years he was permitted to call himself Katagawa Shunsen. At this time Utagawa Kuniyoshi was at the height of his unique fame. Shinsha had already published his Chon Puntai Ogi and had completed Yarusha Natsumo Fuji. Utamaro was only twenty-seven years old but was already a famous painter. Kiyonaga too was already recognized as one of the leading painters of the time. Utama\, r suspicion that crowds, Utamaro was at the height of prosperity and Ury\, harem's (the shogun's favorite) vassal, Tanuma Okitane, was in power. Thus it was the age of extravagance and ostentation. Naturally the peasantry was the most hardly oppressed class and they were hoping for the time when the shogun would settle down and seriously consider the results of what he was doing. In 1781 the new period, Tonmei (Heavenly Light) was inaugurated.
It is but natural that, as products of such an extravagant and ostentatious age, pictures of female beauties by such men as Utamaro, Kiyonaga and Eishi, should be produced in quantities. At about the beginning of Meïwa, Hokusaï gradually became known by his personality. His peculiarity was his spiritual capacity. Materially speaking he was a man of generous character, but spiritually speaking he was a man of great capacity. Through his entire life. Perhaps he was not entirely satisfied with Shunsho's style; he became a student of Kano Yūzen and studied the style of that Kano School. Because of this he was excommunicated by Shunsho. He therefore taught it best to refrain from using the name Katsukawa. Thereafter he sometimes called himself Katsuo Shunsō or Murayama Shunsō. It was at this time that he was rebuked by Shunsho, his brother-disciple, under Shunsho. This rebuke greatly stimulated him. One day Hokusaï had painted a picture at the request of a picture-book-store. When Shunsho, his brother-disciple, saw it, he laughed at Hokusaï's art-clumsiness as shown in it and finally tore it to pieces before Hokusaï's own eyes. At this rough treatment from his brother-disciple, Hokusaï's anger reached its climax, but because Shunsho was his brother-disciple he restrained himself.
at the time. But at the same time he made up his mind to study to the limit of his powers to become the greatest painter of his time, and thereby to clear himself of that insult. It was said that this was the greatest motive impelling him to found his own school of painting. After all, Hokusai's progress in art was due to the stimulus he received from Shunso and that can be said to be Shunso's gift to him. In Tenmei 7, Tokugawa Iemarui became the eleventh Shogun and in the sixth month of that year, Matsumairi Sadanobu was appointed chief administrative officer. Under his administration, education was fostered, frugality was encouraged. The extravagance and ostentation of the previous administrations were totally abandoned. Thus a new era was inaugurated. Due to my ignorance of history, I shall refrain from writing further of the history of that time. Nevertheless it is evident that the inauguration of a new era had great influence upon Nichikaye. In Tenmei 5, Hokusai changed his name, calling himself Gyunmai, instead of Shunso. Under his new name he painted two volumes of Den Uji no Nosanushi and three of Shen no names of Oya yuzure no kome. In the next year he painted and published two volumes of Waga...
ya. Bako-no-Kamakura-yama. By a careful examina-
tion of his books of this time we can recognize traces of
his teacher Shunso's style. But we can still call
them great works. Illustrations for Kiyosaki, not
only his work but also by Kiyonaga, Utamaro and
others do not fully represent the original pictures
due to the crudity of the engraving. Of course it
is true that most pictures, if considered as
products of the wood-block art may be consid-
ered proper, but they are not good material for the
study of the styles of their artists and their ability.
Moreover the printing was bad and does not plainly
show the pictures. This is true as regards the above
mentioned pictures by Hokusaï and his real style and
ability are hidden behind the engraving. However,
judging from the beauty informed we get from these
wood-block pictures, we are forced to admit the
influence of his master, Shunso, upon his style.
It is inconvenient for me at present to discuss
the progress of Hokusaï's art too definitely, as I
have not had an opportunity to see all of his
Kiyosaki. Naturally my study might give rise to
inconsistencies. When these pictures are com-
pared with those painted with minute detail in the
time of his prime, in Shuntei, we can recognize
many traces of his master, Shunso, in the ear-
lier pictures, and this is especially true of his
in the form of a continuous event. As a result of this process, we can account for:

- The persistence of certain patterns over time.
- The emergence of new patterns that were not previously observed.

In essence, the continuous event framework allows us to:

1. Identify the key components of the event.
2. Understand the relationships between these components.
3. Predict future developments based on historical patterns.

Moreover, this approach can be applied in various fields, including:

- Economics to analyze market trends.
- Sociology to study social movements.
- Environmental science to monitor climate change.

By adopting a continuous event perspective, we can gain a deeper understanding of complex systems and phenomena.
human figures, female as well as male. Many critics of Utamaro's pictures claim that his style as shown in his paintings of females is largely in-fluenced by Utamaro's contemporaries, such as Utamaro and Eishi. But it is my opinion that since Hokusai was not a man to imitate the style of his colleagues, he must have been influenced by his teacher, Shunsho, and might also have imbibed such old styles as those of Harunobu and Sakanenobu. This is a question to be determined in the future by careful examination of all available materials bearing on the subject. Of course we can not say that he was never affected by the styles of his colleagues, for we can recognize traces of Toyoharu and Shunsho in his ukiyo-e published in the Tenmei.

I have something more to say in regard to this ukiyo-e, but shall omit most of the discussion. Necessity by painting ukiyo-e developed skill in painting buildings and increased his knowledge of architectural details. At any rate his paintings of gouache figures in the 3-volume Chon-yama-mata, yama, printed in Mewa, shows considerable similarity between his style and that of Utamaro -- enough to make us believe that he was influenced at least to some small degree by him. During this period he also painted some yakusha-e (after pictures). In these it is not too much to say that he is a mere imitator of Shunsho. In Tenmei 7 he changed his name again and called
continued, cont.}

Continue the purchase of the remaining prints, including the
newly acquired ones, to complete the collection. This will help
in maintaining the aesthetic and thematic consistency of the
artwork. The importance of this project cannot be underestimated,
as it serves as a testament to the dedication and passion of the
collectors. The selection process requires careful consideration,
weighing the artistic value against the practical aspects such as
space and budget constraints. Efforts should be made to preserve
the artwork in a manner that is both functional and visually
appealing. This may involve framing, hanging, and storing
strategies that ensure the longevity and beauty of the pieces. In
addition, regular maintenance and cleaning are essential to
deter damage from dust and other environmental factors. By
adhering to these guidelines, the collection will not only remain
a source of pride but also provide a lasting legacy for future
generations to enjoy.
himself. At this time he was living in Nihonbashi,
the Edo, and devoted the most of his time to (1) his amorous.
(2) His amorous were popular, but an account of his natu-
real unselfishness, he was very poor. This was the hard-
est period of his life, spiritually as well as materially.
He was beginning to lose confidence in his ability as a
painter, and felt that he was a loser. His generally pessimistic
view of his ability together with his great poverty decid-
ed him to change his occupation. So he tried being
a merchant and peddled pepper through the city. It
is nearer truth to say that he went out to work
around the city rather than to sell his merchant-
ise. He soon failed in his new enterprise as a peddler of
cayenne and tried to sell almanacs but again he
failed. Mr. Sinyo in his Life of Horusai says: "Altho-
his amorous were excellent and the demand for his
work was considerable, it was not sufficient to
maintain him. Poverty drove him to find some other
means of support. One day he tried to sell seven
colored peppers, but had no success. Toward the
end of the year he tried peddling almanacs. In
this, he met his master Shunsho and felt ashamed.
This story Horusai himself told a friend in later
life. "The fact that he tried to sell seven-colored
peppers and almanacs shows how hard-pressed
he was. It maybe that his failure in peddling was a
manner of course and nothing unusual. Yet his failure
turned out to be the cause of his great success in later life.
If we examine Hokusai’s Surimono carefully we can
clearly see the evidence of his creative genius despite
many traces of the influence of Utamaro and others on
his style. Some of them are signed Hokusai, others Hokusai
and still others Tosa Kiyotada. These different
signatures indicate that these pictures were painted
at different times and naturally we find differences
of style among them. I do not care to go into detail in
classifying these pictures, but it is sufficient to say
that all evidence their creators superior skill. For
instance let me cite one of his pictures of that time
when he called himself Bori. In that picture a
country maiden sits in front of her mallet (used in
pulling cloth) and looks at the moon emerging from
clouds. A small child, wearing a red cloth, is front
of and facing her, also looks at the moon. girl.
The in the background, at the margin of the picture
we read: ‘the clear moon, keeps awake even the
country maid, drowsy with her work of pulling.” The
style of painting shown in his maiden’s face is
more that of Harunobu or Suenobu than Utama
Nara. But the superior skill shown in the moon
and cloud can be said to be that of his creative
mind. I shall attempt no further comment on
his Surimono, but it is sufficient to say that during
this period his special style which we recognize
as Hokusai’s was not yet at all perfected. The era of Tenei ended and Kuroeisei came in. One day a friend asked Hokusai to paint a banner for the boy festival. Being hard pressed, he did his utmost in painting this. His friend paid him two ryos for it. Hokusai, delighted, regained self-confidence and determined to be a painter. He began to worship Myoken Bosatsu, and studied hard, counting on divine assistance. Not knowing Myoken Bosatsu, your author looked him up in an encyclopedia, finding the following: Myoken Bosatsu, aged of the seven northern stars, helps the poor and fulfilling the desires of the helpless. Hokusai now put all his energy into art study. From dawn to night he cultivated his art, until from excessive study he became dead tired.

At this time Dutch merchant vessels made presents of foreign goods to the Tokugawa government. The Shogun was pleased to accept them. This was in Kuroeisei. Great changes occurred at this time in Hokusai’s affairs. He was studying under Kano Yosen. He was excommunicated by his master. This unfortunate occurrence happened when he was traveling to Nikko as an attendant of Kano Yosen. One evening at an inn in Ushinomiya the innkeeper asked Yosen to paint a picture, which was willingly done. In it a boy was represented trying to knock down some persimmons with a pole. Hokusai laughed at the picture, criticizing it as an imaginative picture with many contradictory sections. Yosen was irritated at Hokusai’s criticism and communicated him. So he was compelled to return.
Edo alone. Such an anecdote is suggestive of Hokusa
i's artistic attitude.

§ 4. The Period of his Kysakahoe production. The period
of the greatest popularity of Kyoka-hoe was Kwansei-
Kyoto, under Tokugawa government. Such books as
Utamaro's Ehon Mushieraki, Momochidori, Jin-
seki, Edosugumi, and Kita Shigemasa's Eges
Agemakarage appeared in rapid succession. Hokus-
ai's famous Toto Shokai-ichiran and Ehon Toto-
Kakoe were also Kysakahoe. He printed many others
during Kwansei. As a whole Kysakahoe were at
first for the justification of Edo maesho. It is also true
of the painting of many sodachi and in the case of
sodachi the effort was made to reproduce the melisho
in an artistic manner. The development of lands-
cape in ukiyo-e is so closely connected with the
Kysakahoe popularity that a considerable number
of students are apt to discuss them together.

When we examine the two volumes of Toto Shokai-
 Ichiran, published in Kwansei 12, we readily see
that Hokusa'i's style of painting human characters
is greatly different from that used by Rim in Ukiyo-e;
the stature of the women being taller, remind us of
Utamaro and Hokusa'i's style of the tendency
of the human face resembling Geennes. The landscape
background is the best part of Hokusa'i's painting
and it shows his specific trend. Especially in Toto-
pictures he shows no traces of his later descriptive style,
and he does show a certain mobility of style, which is a
peculiarity of Hosaka style in his other paintings. These
two volumes are full of excellent pieces, such as
Lotus in Shinobazunome, A play of Sake-Ima, Kichi
gosan-mairi as Kanda Shrine, Evening Key on Ryo-
Kubashi, Ferry on the Sumida, Bust of Mikawa
Snow-scene of Mimagiri. In these pictures we notice
the influence of Shunshe for more than Urames.
when we compare
in the female figures
the pictures in Toto-shokai, similar in their ac-
companying kyoka, it is difficult to decide which is
the more interesting and better expresses an idea.
If we glance at Snow-view of Mimagiri, we see
a female in geisha dress, with an umbrella in her
hand, walking with a man. In Mikojima Embank-
ament, a young man and a young woman are walk-
ing together, under the same umbrella, talking
happily. Mount Tatsunoki and Mountain of Totsu
suggest that the sun is completely covered with snow
and the top of the shrine entrance with the trees
standing near the shrine propel above the snow. The
man's purple dress contrasts well with the whiteness
of the snow. As a whole the style is different and
greatly inferior to that of Teisai in his later pic-
tures, but his descriptive style is fairly natural.
The kyoka which this picture is supposed to de-
scribe reads as follows: "Slender beauties poor-
ordered with the snow of autumn! Their walking around
miniguro is charming," — also: "The white dove on Mt.
Matsushima in the distance looks like flowers in full
bloom." Since I have begun to mention Nikko, I
will quote regarding another picture: Ferry-boat in
the Bonida. "River Bonida taste is like that of
a ripe plum. Yokobori no-kuchi looks to be a cool
place." "Drinking on the riverbank one hears a
cuckoo singing on the left." "Even the Bonida, when
one has lived on it long, becomes to one a sweet
home — and he who desires to cross can easily find a
man who makes a business of putting people over." I
am interested in considering these pictures in
connection with their Kestha as being an art. Were
these pictures and Kestha separated, both would lose
value. In Kesthara the Nikkusai studied the
Tsasho style under Sumi-yoshi Naoki Hirogaki,
and he also studied European style under Ishib
Kotan. In his Life of Nikkusai, Mr. Dajima says that
Nikkusai now began to call himself Nikkusai
Tateshima. As to this, we cannot be certain
and there is room for further study. Anyhow we can
recognize Nikkusai's greatest genius in the pictures of
this period — the latter part of Kesthara and beginning
of Bunkwa. In my opinion he was at his prime when
producing Yomihara. The thirty years from the Yoko
Kahone of Kesthara to the Yomihara of Bunkwa was
the most important of Nikkusai's life for during these
years he did the work which made his name immortal. During these thirty long years he wrought his wonders. During Bunsei and Tempo he put his energy into Ukiyo-e and non-ebon. When he went back to pictures, books he did not have the enthusiasm of his earlier period and moreover he was much influenced by Chinese style. However, he did go back to pictures and with great patience perfected the technique unique, and although he had defects, still deserved the name of great artist. Most critics think that Hokusai's greatest works were done during the period of using the name Hokusaï Takaiwara. But it is my sincere belief, that his style, during that time showed many indices of the influence of Ukiyo-e and others. Although it was then excellent, it was not his best as compared with that of Bunkwa. After all, his style when he was devoting his time to painting miscellanées or stray pictures was the best in his life, because of its creative character and its many peculiarities. He studied six different schools of painting—Tosa, Dutch, Chinese, Ukiyo-e (Shinsaى), Kano, Hara, and Korin, Ra, which was the style developed by Tawaraya Sotii. It was as the result of combination of these six styles and Hokusai's own descriptive style (the style which he called) his own and which is known as E-type painting had been perfected, dealing Bunkwa. When we carefully
examine Hokusai's *Dانتارن* and *Manjū* and *Manga*, we can see the traces of these styles. From Kurei to Kyōwa, Hokusai painted many pictures showing Japanese life at the request of the Dutch. Soon after the Tokugawa government forced him to do so for fear that the secrets of the country might be revealed to foreigners. During this period he painted many pictures of Edo Meisho using European style. Also his *Kōban Eight Views of Oni* is believed to have been painted during late Kyōwa in European style similar to oil painting. Hokusai's style of the time was continued by his disciple, Hokusai. Hokusai painted many excellent pictures of Meisho by using European style. Hokusai's use of European style did much to increase general interest in it and helped to produce Kurei Kunitomo, who later painted his famous *Eight Views of Made*. Of course in emphasizing Hokusai's influence upon the development of Europan style we must not forget the influence of Toyohara and Kōkan. It was not only due to Hokusai. Nevertheless his influence was great and evident. After this period Hokusai never completely abandoned European style, although he never painted any more in which it was used exclusively. It is my purpose and my duty to investigate Hokusai's pictures and to point out evidence of his use of European style in his later pictures, in the following section.
§5. Hokusai and Influence of Foreign Style. It is my belief that in studying Hokusai’s pictures we should consider the influence of European style upon him. Everyone knows that he studied the Dutch style (European) under Dōshibakōkan, but there are few of his pieces in which we can clearly see European influence. His pictures in European style are those already mentioned: The Koban set of Eight Views of Ōmi and a few of his Edō prints. There may be others but so far as I know not many. Doubtless there must be others, due to the fact that from among his pupils so famous a man as Hokusai emerged, and in order to produce such an artist he must have painted more in the style. In the pictures painted in his later life such as the Philosopher of Mt. Fuji, we recognize hardly any trace of European influence. This is highly confusing to me. I think of the many Japanese artists who simply imitate the characteristic features of famous European artists and whom we thus call “Japanese artists”... Suzanne and Japanese time and study upon the European influence in Hokusai but got little for our effort and the only reward for my trouble is one small picture-book, Ehon daijiten. This is not to be wondered at when we think of Hokusai as being too great an artist to be caught by so ignorant a critic as I am. Why can we say that although he did not imitate
the more external of European style; he did little much from it? It is because we find his description
of European style in the book mentioned—Chon Eeokki.
Now and his explanation of shading in painting human
figures runs somewhat as follows: "Heavy color shows
shadow and light color shows light places and unshad-
ed white." We see that he paid much attention to shed-
ing. Again, in the same book, he says: By light (shad-
ing) places, we mean the places which are high and re-
ceive the light rays more directly, and by shadow-
we mean places which are low and receive little of
the light rays. The purpose of shading is to make the
shadows appear dark. If no use is made of shading
in a picture we can hardly call it a picture. Again
in explaining the black object of nineteen chapters
length he says: "From ancient times it has been cus-
tomary to paint black color with India ink. But
there are various blacks. There are new black old
black. There is brilliant black and dull black.
If these different blacks are well distinguished we

are able to use for shadows and another for lighted places.
There is a black for square corners and one for
rounded. New black is produced by mixing black
ink with blue; old black is made by mixing black
ink with red. dull black is made by mixing black with
powder. In painting dressers, heavy black is used to
portray the form and lighter black for shading. In
Handwritten text is not legible or recognizable.
In painting furniture and pictures, no heavy black had been used for the forms, but tube black should be used and if they are square corners should be made much distinctly, shining black is made by adding glue. To make an object appear round the Dutch style glazing shell be used. Since these passages were written by Kuransei himself, we can presume that they describe his ways of painting. It is safe to say that for fifty years, from Kuransei's, when he is said to have studied Dutch style under Kukan, to Kura 5 (or Kura) he must have used these methods. In Kura 5 Kuransei was 89 years old, and since he died the next year we may safely say that from the time of his study in Kuransei's up to his death, he never abandoned the European style. If when we are examining his pictures painted in Amakusa and Bars, we think what he says in the above sentence in connection with his three-type painting, it would aid us in studying these pictures. Kuransei never gave up European style and throughout his later life he used it in his own paintings. At the same time he was using Shunsha's style, Sari's style of Korinka, Yusui's style of Kanoshia, and Chinese style all at once in his paintings and all to good advantage. Altogether some of his pictures painted after Amakusa, especially some of Tsunio's show somewhat too much influence of Chinese style, expressing us somewhat when overdone. Still this does not greatly strike our attention and looks quite natural and proper. Regarding the influence of Chinese style, I shall...
Essays: cont.

I have more to say in later sections. In Manguera, ix. p. 16, is a picture showing the greatest influence of European style. In this picture - a Hollander studying Astronomy, the faces and clothing showing European influence. In Hayaku Raimon (Hollande, Thunderbolts) (Manguera ix. 17) the cloud painting is European influenced. Examining this we are convinced that Hokusai appreciated the importance of shading.

At the end of Part I, Ehon Saishiki-gi, Hokusai tells us how to prepare the pigments for oil painting: method of making oil for oil painting. Flint (used) lead and the oil (used) impregnating and burying in the ground for about seventy days. This is the Dutch method.

If we use any other oil, such as we use for oiling paper, it would not be satisfactory except for certain Japanese paintings such as donke, for the simple reason that such oil is apt to be too adhesive and that its color changes with time. Materials to be added to the above produced oil are charcoal, etc., etc., necessary instruments are: spatula, filter paper, brush, painting board, and various other miscellaneous necessary implements. Thus Hokusai attempted to explain how to prepare the materials for oil painting. In regard to the method of making the oil he insisted on illustration. He also explained the amount of each necessary and showed the mode of cleaning by a picture. He also for filtering the oil. With this last illustration he says: "If too much oil is used, it is easier to use the brush, but it will blur the picture and if too little is used it will be diffi-
child to move the breath freely. So one must be careful in using the oil. As we can see, Hokusai was quite explicit in his directions. I am of the opinion that he must himself have painted some actual oil paintings in order to give such details. Unfortunately we have had no opportunity to see any oil painting by him. Nor have I heard of any such picture. Hokusai continues with his explanation and a little further on says: "The above prepared papers must be dried by the heat of the sun for a day. Otherwise the oil comes out on the picture and it becomes yellowish. At the very end of his explanation he makes some interesting remarks which cause us to believe that he must have been thoroughly acquainted with Japanese, Chinese and European styles of painting. His exact words are: "The European way of shading is very different from that of Japan. In both Japan and China shading is considered as design. To be a great painter one should know both methods or styles before he paints a picture." The sentences above quoted also, in my opinion, indeed important in the study of Hokusai. His ideal was one must know everything before he does anything is seen in them. He spoke ill of Japanese painting as being simply design, and thus approved of Dutch style, but he was too great a man to simply imitate European style. He accepted its spirit but was never an imitator. It was external. Here is one point in which he proved himself to be one of the greatest painters Japan ever produced or here is where he deserves the honor we bestow.
upon him. As we examine his works carefully
as I have done, we reach the conclusion that
mixing both styles, he thought the natural or realistic
way was the better. The fact that he held to his
realistic attitude and descriptive style through
his life proves his scholarly attitude toward getting
values from nature. He lifted the old Japanese
design-like painting and disliked the pompous and
sentimental attitude of the old Japanese artists.
Thus, one of the opinion that refreshing into nature
with body and soul, he sought to uncover their secrets
when Tenchiho said that Hokusai was a man who
hated elegance and sentimentality in uttered a great
truth. If we express "a man who hated elegance and
sentimentalism" in modern fashion it means a
man who wishes to plunge into nature with his
naked body without ostentations thought. These words
well realize the many-sided character of Hokusai
and his works. While European style was novel to
him, he often painted in it but he did not care to be
conspicuous, and grasping the spirit soon ceased
to paint pictures exclusively European in style.
So he permitted disciples, such as Koseki and
Sinsai to paint such pictures. Thus he proved him-
sel to be a great painter. I have many more
things to say in regard to the influence of European
style on Hokusai, but due to the lack of certain
materials, I shall postpone discussion to a later date
nevertheless from what I have said the reader can
get a general view of the subject.
§ 6. Hokusai's Manzara. I am now to discuss
Nakasone’s "Mangwa" in fifteen volumes. Before I really enter the discussion, I wish to call the reader’s attention to the dates of its publication. On account of its great popularity the Mangwa met an enormous sale, several reprints came out one after the other. At first the book was published jointly by Einakuya of Nagoya and Kakumaruwa of Edo. But when Kakumaruwa discontinued business, it was thereafter often published by Einakuya alone. The first volume appeared, Bunke 11, spring and the last (15th) in Meiji 11, 9. At first Nakasone planned to complete it in ten volumes but an account of the popular interest shown, it was carried on. He intended to add five volumes, making a total of twenty, but when he had barely finished the thirteen, he died, Kaei 2.

In regard to this work Mr. Einakuya launched, after a careful study of the dates of publication, says in "Mangwa no Kankei", No. 16:

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Unknown

Tempo 5

Kaei 2

unknown

Meiji 11
In addition to the publications listed above, Kaku-
maruya issued a volume containing the eight-
first numbers together in Bunka 14. Again in
Bunsei 2, the same house published a book con-
taining the first ten numbers. Mr. Inouye's
study of these dates is based upon Mr. Tesso's
collection and when they are compared with mine
there is no difference. My copies are contained in
suitable paper containers and from these notes
on these containers I am convinced that Mr.
Inouye's results are correct. From this table we
can see that one or two editions were published
of each of the first ten volumes, but for volumes
10, 11, 12 it took a period of fifteen years and we
do not know exactly when volume 11 was publish-
It is marked undated in Mr. Inouye's table
and there is no date in my copy. It may have
been published shortly before vol. 12 or shortly after
vol. 10. I am anxious to know its true date, as
in vol. 12 no fancy colors are used and used
and the style of painting is different from that of
vol. 12. There is no means for guessing the exact
date of vol. 11, but it looks to me as if it might have
been Bunsei 12, Spring. My opinion is based
on the following facts: On the paper container
in which vol. 12 of my collection is kept some
notes are written and in addition is a picture
of four cows painted. If this picture is painted
Essays: cont.

to show the year in which it was published, the compass preceding Tempo 5, when volume 12 was published, and
following Bunseki 2, when volume 16 was published was
Bunseki 12. It is natural then to assume that vol. 11
was published in that year. In addition to this fact, on
the same paper containing vol. 11, Halluei signed
his name as Katsushika Hokusai, which name has
been used by him throughout Tempo and Kaei
from the end of Bunseki as we know from other
paintings. Although the fact lends to prove the cor-
rectness of my opinion, there are discrepancies in
his use of names. But I suspected Hakuwara's
studies of the name of Hokusai, but in it no such
name as Katsushika Itchir (?) is given and I
think Hakuwara Dan does not know the matter
well. I have more to say on this matter, but as I
cannot take too much space for such discussion
I shall drop the matter entirely. We are
now ready to examine and discuss Hokusai's
Mangue. If I attempted to discuss all three
fifteen volumes in detail, it would not only take
much space and time but would result in being
very disconnected discussion. I shall
therefore select some which in my judgment are masterpieces and discuss them to the best of
my ability. It may be interesting to discuss
these pictures by classifying them according to their style—that is, whether a picture is painted descriptively, abstractly, or impressively, bearing no mind his three styles—sun, gyo, and so. Since volumes 13, 14, 15 we published after his death, they demand a separate treatment, but as a whole this manga is full of abstract and impressive pictures.

In contrast to his descriptively painted illustration pictures, we can clearly recognize in these pictures traces of his free and unburdened style, especially a picture named: Kyo-ba Ka-tan-shi-ku Bu-ri (Katsushika's style of free painting) is one of his greatest and best. Although this style is used in this picture must be called gyo or impressive, it yet seems clearly based upon the strictly descriptive style. In Kyo-ba Ka-tan-shi-ku Bu-ri a spare man and woman, mere skeletons, are contrasted with the daily content of fat persons. Another picture in which a fat woman taking a midday nap is painted, is sufficient to make one imagine a hot summer day. In volume 9, pictures entitled Shi-ko-shu Taki-ji-Yashe no zu (General and soldiers gaining vigor and courage) and Ban-nin Ge-ke (Wstęp population, pleasant and peaceful) show Katsushika's free style in the clearest way. In the same volume a picture entitled Kik-Wa no Ro-ba ni Shitagyū Ka-rezu.
or Kwanko coming back with his old horse—a defunct feudal lord of old Chūnai—was painted to show the pitiful state of Kwanko. In Vol. 10, the style becomes more interesting and the objects represented larger and larger. In Vol. 11, this becomes more emphasized and only four or five, or only two, human characters are represented on a page. In Volume 12, three or four human beings are painted on two pages and in this volume the pictures are not simple sketches, but true creative efforts. In this Vol. 12 there are so many erotic pictures that it may be called his cli-max in that line, especially in Warō Katori.

da Inkar. Kitaru or where there is a smile there is wealth, Tengu no. Meru, and throughout pictures they are so candidly painted that they must be considered two extremes. The comical features which appear in Bushi no. becakin (the Bushi's toilet), and Usagi no. hoshi (rising like an eel), are as Nas. gai San Ros suggested, quite similar to the sug- gestive features of Letayi's Hikakurage. The style used in Vol. 12 is classified according to Hokusaï's three styles which may be called: Sin, or descriptive and throughout the volume his descriptive atti-tude is clearly shown. Some foreigners who have studied Hokusaï's monogra have compared him with Constable and Turner, but I recognize
necessity for this, and if it is done, it is no benefit to
Hokusai at all. It is enough that Hokusai is great
as Hokusai and to try to make him great only by com-
paring him with Constable, Turner, and others is im-
ply will result in self-admiring those foreigners.
Before we do anything of that kind, we must pay
tribute for his great life, works and attitude
as a painter. While we deceive ourselves by
accepting worthless admiration of Hokusai by for-
eigners, his important works are being carried
away from his native land. Michagai in
his Edo Geigetsu Ron (Essays on Edo Arts) says: The
reason why Hokusai alone, above all other artists,
is admired by Europeans is the fact that his
art has contributed much to the development of
impressionism. It is often said that Crowman in
painting the same scene under the differing lights
of morning, evening, and the seasons got many
hints from Hokusai’s works, such as Fuji Kyakkaiki,
Fuji Sanjurokkokai. When Doga, La Title
Roebeck, under the influence of Naturalism, were
seeking subjects, not in noble, historical charac-
ters, but rather in commonplace and ordinary
characters, as factory hands, acrobats, laundry girls
of Paris, etc., Hokusai’s art encouraged them, es-
pecially the new tendency in European art toward
painting moving character shown in such pic-
Essays: cont.

...tunes of Degas, Anzaldúa and Kupchen. Constructions of Port of Dover, received many suggestions as to selecting subjects from Hokusai's pictures. Without comparing him with anybody, Hokusai was a truly great painter. Take his Manga for his many other great works and lay them out before your own eyes and you will be equally convinced. I relate to be cleared among these Japanese, who without going into deep study of Hokusai for themselves are so pleased by words of praise for him from foreigners. The Europeans, who stimulated by Hokusai's art, do not try simply to imitate him, but rather try to analyse his attitude and spirit, and then are willing to take some important elements from his art. Roeteracle is always Roeteracle and Beardsley is always Beardsley. Just as Hokusai took the real spirit of oil painting from European art and not simply its surface, so Europeans took the real spirit of Hokusai's art and not simply imitation of it. There is where Europeans are truly great and really understand Hokusai. The human figures represented in Roeteracle's lithographs are fed with nourishing food from Hokusai. True to its reputation, the volumes of Hokusai's Manga from a body of Encyclopaedia of Painting, in its volumes we find pictures of Europeans and Chinese, manners and customs, legends, scenery, plants, animals, architecture, history, geography, caricatures. We used the famous true-life painting of the puppet.
and took in as much as possible from Kano, Whigs, European, Korin and Chinese styles. Indeed, it seems to be called a wonder when we consider what a mass of materials and styles have been combined within one man's style. The deepest impression is received from Hokusai's Manga, is not from his great imaginative power, nor his masterly painting, but from his great descriptive power, from his certainty of memory and from his wisdom. Moreover, his greatness is there is nothing to compare with him in history or in the world. Hokusai's Manga is sufficient to be made a National Treasure for the Japanese art world. Volume 15 which was published after his death contains few of his pieces and many of those of his disciples. This volume does not contribute to his reputation and Hokusai himself would never have wished it published in such a form. It is often an unnecessary addition.

§ 7. About Hokusai's Ehon. I have spent much time in discussing Hokusai's Manga. Here I shall take up a few of his Ehon which deserve especial attention. In his preface to Rakan Raisa (Teaching Training of Simple Pictures) he says: "There is a certain way for painting each single object and no two ways are the same. But the basic elements in all are circle and line. Hokusai in this book is to teach methods by means of which various objects can be drawn in the sole
use of circles and lines. Anyone who is well-versed
in the drawing of circles and lines, can draw any
kind of a picture however complex it may be... Kuri-
orisan Oainen.” Ryokuga Shihan is a very interest-
ing book. Human beings and animals are drawn in their
various forms by the sheer use of circles and triangles
and as the style is quite similar to cubism. The man-
ner in which lines and circles are used presents a
geometric plane and thus Hokusai can be called a
forerunner of cubism. Perhaps this book might
have given an impulse to the development of cubism
in the European world.
and then conclude any given statement. Our discussion will be concluded with a
summary and a brief overview of the main points. We will also consider the
implications of our findings for further research.

In summary, we have presented evidence to support our hypothesis. Our
data, collected through a series of experiments, have shown a consistent
pattern that aligns with our predictions. While there is still much to learn
about this topic, our findings provide a strong foundation for future work.

We hope that this paper will stimulate interest in this area of study and
encourage further exploration. Thank you for your attention.
Sansai-Gafu and Denshingakyo together we can clearly recognize that he understood both content and formality in painting. It is often said that Hokusai in his later life, in contrast to the fact that he could not draw even a cat, quite well. This fact alone is sufficient to show that he was a great genius, recognizing the imperfection of his art. In Bunka 15 Hokusai published Denshingakyo and in the same year volume 7 of Mangyua. During the year he was busy preparing such books as Shuga Shoban (A glance at Excellent Pictures) and Ehon Hayashi. Throughout all of these works we can follow both his faults and excellence. Ehon Yoriu Zetu published in Bunka 12, by Kakumaruya (n.e. Edo) and Matsuya (Nagoya) contains two famous passages taken from Yoriu. These are printed at the top of the page, and below are the pictures, intended to convey the meaning to the eyes. Thus, in the case of Danna Ura Kakure Gunki (War of Danno Ura), a picture of a beautiful-looking girl named Akoya, playing the Koto is painted, with two pails before her and a samisen at her side. Akoya's face appears very tender and feminine, and there is no trace of stiffness which is peculiar to Hokusai. In the case of Naniwa Matsuri Naniwa (Naniwa Summer Festival) is a love-scene of Seihichi, a handsome young man, and Onaka a beautiful damsel. It is full emotion...
Seiichi is back toward us and he looks at Onaka by turning his face. The figure is excellent. Onaka is in part of an andon and sits backlessly with a paper-folding crane. Her figure is tender and emotional. In the case of Kagami: Young Kokeyo no: Hichige no, a beautiful girl, Shonai; Shonai; the style here is that of Shunsai, Kokusai's teacher. In Hakone: Rengaku is the picture a beautiful girl looking at a flying butterfly. Here too the style is Shunsai. In these pictures of Genri: Tekki: Kake: Nozusai's style is softer and tenderer than in any other of his works and we feel that the Kokusai of the era of Kukei, when he was at the height of his Kyoka, may have reappeared. The pictures may not be his masterpieces, thinking of his drawing and simplicity but they are the pictures in which emotional feeling is most fully expressed. Refers to the books already discussed—Katai-gafe, Senshin-jakyo, Kyo-ga-yu Hayagahana. The only other important book is Kukei during Bunkwa was Odori: Kitaro: ge (Self-involving in Odori). But I shall have discussions of this book to some later date. During Bunsei there are no excellent Ehon. This is due to the fact that he was busy preparing Manga, and so he spent much of his time travelling over the country. Hence this period may be called his period of training.
81. Basho (illustrative pictures in Yomehon (coly. books) during Bunke and Bunrei. The time was the shogunate of Tokugawa Ieyasu, a period of great extravagance and corruption. The whole popula-
tion was intoxicated with music and dancing. At
such places as the Yoshiwara, the capital of ge-
ron and similar resorts of Tokugawa, the people
were fully occupied with the pursuit of sensual
pleasures and beauties were glorified throughout Eds.
The popular subject of acting, music and yamyu-
were beauties and handsome youths. Even the great
Matsudaira Sadanobu, one of the ablest Toku-
gawa statesmen could not stem the tide of age.
The whole nation was united in the worship of beauties
and pursuit of sensual pleasures. The country was
so degenerate and corrupt that intellectuals and tol-
-erating people barely found a place in which to
live. How much the pictures of harlot painted by such
men as Kitagawa Utamaro and Kosoda Eishi show
-::the eye of the entire populace, which was sleeping
due to the non-stimulating influences of a stagnant
The natural result of the enervating idle and non-
spinning life and the irresponsible sexuality was
the art of glorifying the luxury of prostitution. This in-
teresting trait in these degenerate times of Bunke and
Bunrei, Hollesean alone could gain as great suc-
cess.
cess with his comparatively sane art. But he was himself a man of the period and it was only natural that he should be influenced to a degree by the tendency of the time. Hokusai's erotic art must have been the product of this period. There is nothing strange that so great a descriptive artist with such a generating power of observation should have taken his part in eroticism, and we cannot reproach him for his participation, for it was merely a matter of style and a product of the age. The art of all ukiyoe she began and ended with the glorification of sexual pleasure. Regarding this matter, I had already presented my views in an article: Erotic Art and Ukiyoe in February 1924 of Chikutokuron and also had something to say in an article: Ukiyoe and Physical Beauty in No. 51 of Chikutokuron. It would have been difficult for Hokusai to set himself off from the tendency of the age. Fortunately or unfortunate, due to his dislike of pictures of nakedness, he tried to keep aloof, as a result built up his own independent art. Dashi in contrast, published by Hokusai in the period from Bunka to Bunsei was so excellent and peculiar that some people claim him as the originator of Dashi; and so he received many orders from all parts of the country. Any discussion of his art would be incomplete if these were to be omitted. The minute detail, the peculiar ideas, the skillful drawing and his realistic attitude were imitable. During the period when
In the original, there was a paragraph about the importance of early preparation for success. The key points were:

1. The importance of planning and preparation.
2. The benefits of starting early.
3. The necessity of maintaining a disciplined routine.

The text then went on to discuss various strategies for effective preparation, including:

- Setting clear goals.
- Allocating time for study and practice.
- Maintaining a consistent schedule.

The author emphasized the role of persistence and the value of consistent effort.

In the next section, the focus was on the role of motivation and how it can be cultivated through:

- Setting personal goals.
- Identifying and overcoming obstacles.
- Finding a support system.

The conclusion stressed the importance of never giving up and always striving for improvement.
he was producing sketches he laid the foundation for becoming a great master in his later life, by educating and training himself. Mr. Nagai in Edo Geijutsu Rokku (Essay on Literature) says: "During early Bunkei, Hokusai was busy in painting illustrations for the novels of famous writers such as Sakai and others. He thus could try his hand at human figures and scenery which he had no opportunity to handle in his formal works, such as mitate and shibai, and thus could broaden his training." Again, in a book, Iho Keisei Rokku, its author says: "Hokusai's illustrative pictures were widely admired, and he may be considered the originator of story-books with illustrations. Such illustrative story-books were in great demand at that time. The style used in such pictures was considered natural; it did not resemble that used in Kusazosho and it is to be considered an independent art at that time. Hokusai lived in Asakusa." Hokusai's illustrative pictures produced in Bunkei sufficiently reveal his greatness and peculiarities. He thus helped much in the development of literature in this country. I have considered some general points and am now ready to enter into detailed study of some numbers. Mr. Seijima lists 39 examples of Hokusai's Yoninban. Of this large number, Edo Aguma Jukaku Nishiki, in 5 volumes, is the first produced; Shin Sukoden by Sakai in 90 volumes is the largest; and Chihoten Yoninban went in 24 volumes.


...
Eskimo craft

next in length. According to The Life of Hokusai, Chūshō
Yunishibarajiki was in such great demand that the pub-
lisher was willing to give Hokusai extra compensation.

Nakan himself asked Hokusai to paint a picture of Tome-
tomo and was greatly satisfied with it. This picture is now
preserved in the British Museum. From the fact that
Nakan, a great man, became an admirer of Hokusai
through a single picture, shows how popular were
his above-mentioned works. The illustrations in Yokoham
were painted by Hokusai with the utmost care and
their minute descriptive detail can hardly be over-empha
sized. In this respect they excel all his preceding
work. The arrangement of figures and landscapes
are sufficient to show that he had his own indepen
dent and peculiar art and that he was a master of
painting. Anyone who has occasion to see his
sashimono, that these alone show Hokusai at his
best a great artist. At the same time as Hokusai, Misa
Gawara Toyotomi and Kitao Masayoshi were also
painting illustrations, pictures but without compar
ison to their works. One readily sees Hokusai's great
ness. For instance let us take Kanadehon
Gojūsan no Bunshō, 5 vols. published, Bun'ka
by Katsumaruya. The story was written by Tachi
Kawa Danshū Asemba. The volume is a prose
by the author himself and a tabulated contents. The
table of contents is in two pages. Important notes
null
ni the volume are written in various styles in a gakery.

The frame of the gakery is black and the gakery is hung under the eaves before a bamboo-latticed window. Though the latticed window can be seen parts of pine, plum, and bamboos within. Thus the view of a shop entrance is painted to represent the beginning of a volume, the table of contents, a clever and interesting idea. Even in a table of contents, thoughts and energy have been expended. Then ten pages following the table of contents are filled with frontispieces. Next to these is a picture of two important characters as painted as to fill two pages. The ten pages of frontispieces are sufficient to show Natsume's greatness and although there may be a certain amount of unreasonableness in the pose and expression of the characters such as can be seen in a play, yet Natsume's peculiarities are clearly displayed. Let me take up a few of these frontispieces. In the scene, the daughter of Okae, Yae, dressed in a furisode (long-sleeved garment) is on the back of a small cow:country horse, and the wicked priest, Ota Hyeokichi, in priestly robe is holding the bridle of the horse in his right hand and has a long tomodachi in his left. The two are looking at each other. On this page, the priest, Hyeokichi, is shown with an open fan on which is Kunjir (good bear). In his right hand he stands with back towards Us, turns his head to one side and has his hand on his sword.
Essays: cont.

To the extreme right are stone images of the master and mistresses of the house; above are the words: "Envoys receive no haste no ēkōshi (like a lotus in the mud).

On the fourth page, the wife of Owashi Bungo, Orik, stands with disheveled hair: in her left hand a shrine; her face raised toward heaven; her right hand open; and extended with her is her small son Dennozuke, turning his face toward his mother, his foot reaching down a willow lying on the floor. Thus these frontispieces not only show the contents of a story: they are the story itself. The next few pages following are frontispieces and accompanied by the text of the story. When comes the first illustrative picture - the cemetery in Sengakuji in Takanawa. Before the hangover's tomb, the 37 ronin prostrate themselves, dedicating Moronobu's head. In the snow-covered cemetery are pictured 43 ronin and eleven tombs, most counting the hangover are represented in minute detail. Pines and other dense growth are among the tombs. This picture fills two pages and measures 6.3 x 8.3 cm.
The second illustrative picture is a view of the snow-covered entrance to Sengakuji, where crowds are pressing to see the inside. On the left, the half view of the temple gate is shown: a crowd of 95 persons is shown before the gate. Other (ronin) as at both sides of the gate, a few trees, rather artistically are represented on the doha. Several priests with
It is extremely difficult to discuss this matter without prejudice.

Science and technology are powerful tools that can be used for good or evil purposes.

The former Prime Minister, who is a noted environmentalist, is deeply concerned about the impact of technology on our future.

In this regard, it is important to consider the ethical implications of our technological advancements.

The current administration has been working hard to ensure that the benefits of technology are shared equitably with all members of society.

However, there are still many challenges to overcome, and we must remain vigilant in our efforts to promote responsible technological development.
Inclining on their heads. Having climbed by ladder up the earthen wall on the inside, someone is shouting to the överred outside. The third illustrated picture is an inside view of the temple. In the foreground is a gashiki (apartment). In the centre of the room the hanaomae wakasanosuke dressed in kameshiki standing, followed by two of his retainers. Before him three priests of bengakuji, in robes, kneel. In the background is an inside garden surrounded by a corridor, with plants, garden-baskets—all under snow. In the room beyond the garden 47 men dressed in the attire of their night attack, sit in a circle. The head-priest walks along the corridor toward the gashiki. The picture is to show the conditions within the temple at the moment. Beyond my wonder at Hokusai's genius of arrangement, I am surprised at his knowledge of the minutiae of the structure of the building and his faithful description. When the above described illustrated pictures are compared with the story itself, we readily see that the pictures are not only more interesting but have the greater artistic value for the purpose of information. I shall quote the story which these pictures are supposed to illustrate: "At the command of wakasanosuke, the front gate was opened. Soon the enemy of the shogun, Monji wakasanosuke came in. He was followed by four vessels. This fact together with his behaviour showed that he was unperturbed. Wakanosuke
After bowing to the envoy, said Your Excellency—honorable envoy of the Shogun, I am pleased to see you come in such unexpectedly simple fashion. He—Kasamotokaze replied politely; Methinks that you are well satisfied to have accomplished your design of years. My duty is to inform you, that as there is a possibility that Moroyase, younger brother of Morono, whom you—vassals of the late Shinya—Hwangwan have killed, may cause a disturbance, your knights are to be in charge of Ishido Umas
motsuké, and myself. Momo, Wakahamotsuké, while the affair is being carefully examined and considered by the highest officials of the government. Then the story itself is not very interesting nor at all well told, but an awkward description. When compared with Holbein's illustrations, one sees at a glance which has true artistic value. The pictures are the result of great artistic effort and the painter's sincere descriptive attitude is seen above the story. The picture is more theoretical (a flight of imagination?) for the reason that in the story certain stereotyped sayings are often introduced. The pictures are as painted as to show the meaning of those stereotyped sayings by the pictures themselves. There are about four or five two-page illustrative pictures in each part of the volume. So if the work is 5 volumes there are about 20-25 illustrative pictures and in addition each book...
has about 10 frontispieces and five pictures for the table of contents and of covers. The total number of pictures in each volume amounts to at least 35 or 40 pictures. For example, take Gojitsu no Bunsho. In Vol. 1, there are 10 frontispieces, 10 frontispieces and five illustrative pictures. In Vol. 2, there are five illustrative pictures. In Vol. 3, five; in Vol. 4, five; in Vol. 5, five. The total is thirty-seven pictures—excluding 26 illustrative pictures, 2 frontispieces, ten frontispieces and five to seven gents. Outside of the frontispieces, the illustrative pictures each fill two pages so that Kokusai no Bunsho have spent much time upon them. The number of pictures in Shinpen Bunkei-Bunsho, 90 vols., among to several hundred, and we can thus appreciate Kokusai's great effort. He took about twenty years to complete this, from Bunkei 4 to Bunkei 11. During these twenty long years of labor, he showed vast patience and energy in carrying it through.

The above is but a brief discussion of Gojitsu no Bunsho, and I shall now discuss the pictures in the other yamakasa. Let us first take up the 5 vols. of Awano Naruto, by Ruyudai Tanaka, and illustrated by Kokusai in Bunkei 5 and published by Enomoto Jokomon. This story is somewhat like that of the famous Awano Naruto, and is a story of Zenbei and Otome. In the picture on the inside of the cover of Vol. 1, a man in pink silk dress looks out on a waterfall on which three...
Sandkrit characters are shown. To an indifferent spectator this might seem meaningless, but a careful observer will find a religious significance. On the first page two dragons face each other, one from above and the other from below, while in the blank space is the word Shagai (signs). Five frontispieces follow, each occupying two pages. Each is skillfully done in two colors, black and gray. There is no table of contents. After the five frontispieces come eighteen pages of the story text and then comes the first illustrative picture occupying two pages. In it Tamon catches his first glimpse of a damsel at Nagara. The next two pages are occupied by the second illustrative picture of Yumiko on a bridge, wearing a sandal (Komagata) into a river. Her long sleeves and the willows growing on the bank are being carried by the wind. In vol. 2 the first illustrative picture is of Kohama Edo jyuuninire
Avjo wo Haburu (Kohama plays a trick on an old woman): the second is Gunta yozumi no Shoshi wo Kaisu (r. Gunta.

The first picture in part 3 is Jiro Kannon no Koto wo Yorokobi (Jiro is pleased by the revelation of Kannon). The second picture is Kiyokuni Nozoki ni Hata no Kogane no Oto (K. is giving money to a faithful son). The third is Shichi no Shoto no Teike wo Semiramise (Picture of a chaste woman being
Essays, Any

In the meantime, the Americans were secretly planning a move. They knew that the British were not fully prepared for war, and they believed that they could take advantage of this to their benefit. They began to gather resources and troops, while also spreading rumors of a possible attack to create confusion and panic among the British.