tortured in a house of prostitution. This third picture is the best one in Vol. 3. An old woman named Shikki is torturing a chaste woman, Dyanin, with a red-hot iron bar. Shikki grasps Dyanin from behind by her obi with her left hand and has the iron bar in her right. Dyanin, standing, turns back and tries to free her obi from Shikki's grasp by the use of both hands. Dyanin's dishevelled hair and the smoke rising from the bikini make a deep impression of cruelty and inhumanity. The fourth picture in Vol. 3 is Yumiko Hozanuki no Jojo wo Meru (Y. sees her sweetheart by the light of fireflie). The first picture of Vol. 4 is Dyanin no Hagi no Yosumi no Rojo wo Uyaman (In spite of an old woman's vulgarity Y. reveres her). The second is Kikutake Katsukin shite Kijigeka wo Tanuru (K. with his religious awakening piles up a tumble of pheasants). The third is Shikki no Mi wo Kakushite Jonite wo Sake (Trying to escape arrest by hiding in water). The fourth is Shikki no Konjita Ogen wo Tamba to Nashi (Gold being thrown as missiles with many miscellaneous articles). The first picture of Vol. 5 is Yumiko Shira no Inago ni Otorooke (Y. is surprised with 5. secret hài). There is no title to the second picture in Vol. 5. The third is
Yuniko got on the pirate boat. The fourth isIntake waTenseke to
Onkin Zurun. Kiru (The ghost kills the pirates and
returns Tenseke). On the last page of the last
volume the name of the author of the story and of
the painter are given — Ayukari Tanehiko and
Katsumo Hokusai. The total number of illus-
trations in the five volumes is sixteen and in ad-
dition there are five frontispieces and pictures in
the inside covers making a total of twenty-three.
The number is about fourteen and one in Japanese
no Buncho, but as each frontispiece covers two
pages in Awano Barseto and only one in the former
book. The number of pages occupied by pictures
is but four less. This book is double-printed and
is a more beautiful and elegant work than the other.
The six volumes of Midaga Takanu Monogatari
(Life and Story of the) published Oomura E. I. by Kake-
maruyama contains thirty-five illustrations pictur-
ing and there is no frontispiece except a picture on
the inside covers. In the first edition of this work the
printing is rather carefully done but in later edi-
tions it is poor. If I had time and space I
should like to go into the discussion of other works
of a similar nature, but as I have neither time nor
space at present, I shall drop the discussion of
pictures in Tancoro and take up more legends.
and geographical books. The six volumes of Nokusa
Kiden (Strange stories of the North) by Tachibana Kan-
ron and Nishikiya Kokkai were published
by Eijiro Kishinoura, Bunza 10.9. I shall dis-
cuss this book in some detail and then attempt to
generalize Nokusa's illustrative pictures as a whole.
The first volume of Nokusa Kiden begins with table
of contents and preface. Then comes a rough colored
map of Echigo covering two pages. The first picture
is a picture of snowfall.
The first illustrative picture is Kitora Konron Niigata
Kite Fatsunushi ni ans (Konron encounters a
Waterasp) in which Konron, sword in hand, stands
on a boat drifting on the dark sea and faces a
dragon emerging from a mysterious cloud. The
rendering of this cloud is excellent and suited
to such a strange scene. The second picture
Deikaiji mo Endhu ni Shujo Fure wo Monsho
taken Nasai (A small serpent evokes a storm and
assails a heaven from the garden of Deikaiji). In
this Nokusa shows an interesting combination of
European and Kano styles. The style used in
painting rocks is that of Kano School and has become
the subject of eager discussion among foreigners. The
style used in the mysterious cloud is European
and by the use of this style the mystery is better ex-
stressed and a certain touch of nobility in the
Essays: Cast.

The curiosity of people for the mysterious is satisfied. In addition, Hokusai shows his own especial skill in the disposition of black and white. The picture "Sendai Magosuke, yoshu no Tadayasu, yumi den wa niree" (Sailor Magosuke shooting on sea, sees a ghost-ship) in Vol. 4 shows an interesting contrast between the European style used in the waves and the Kano style used in the rocks. This picture is so important in the study of Hokusai's works that any student of his can ignore it. The style used in the waves is similar to that of a picture Kanagawa oki
Honmote no zu, which is one of several pictures of Edo Meisho painted by Hokusai without signature. It is certain that this picture was painted by Hokusai for the style used in the ghost-ship betray him. Hokusai's illustrative pictures, as we have said, are far superior to those of any other ukiyo-e painters and have many excellent points. Mr. Anderson says the only painting of ukiyo-e who can approach Hokusai are Toyohiro and the first Toyohiko. I do not agree with Mr. Anderson and it is my opinion that the illustrative pictures of Toyohiro are far inferior to those of Hokusai. Take, for instance, Toyohiro's illustrative pictures in "Kumono Taema Amano Yoroi Tsuki", 5 roles. To my mind they are not only far inferior to Hokusai's works, but are mere imitations of them. The style used in painting the faces of human figures is similar to Hokusai's but distinctly restrained.

As regards the first Toyokuni, I have already had something to say. As most Kakiucai cannot well be compared for their styles differ so greatly. Take for instance, Banka Daimon and Gerasafu Kago, both published by Kakiucai and painted by Toyokuni. Banka 12. The pictures of the human figures and the expressions are too exaggerated, and the pictures as a whole are too dramatic. Although Kakiucai’s pictures are also dramatic to a degree they are not overdone, while Toyokuni’s pictures impress us, as extremely unnatural, traits show themselves in his pieces. Although Toyokuni’s pictures are minutely detailed, they are essentially ornamental, while Kakiucai’s are descriptive. Toyokuni sometimes altogether omits a background. Leaving Toyokuni as he is, Kakiucai’s pictures are Rui-Ko says, show many traces of originality and due to this, are more interesting than the story itself. In regard to this point, Kakiucai had some quarrels with Bakin. Ehon Biuiko Sen written by Bakin and painted by Kakiucai in Banka 4 was published by Kakumaruwa. Concerning the illustrations Banka 65 Kakiucai quarrelled. Kakiucai declared he’d paint no pictures for Bakin and Bakin tried without no more for Kakiucai. The publishers attempted to mediate but failed. So from part 2 to the finish the story had to be written by Ranzan. Later, in Banka 5, Kakiucai again painted the illustrative pictures for Bakin’s Sanboshi Landen. Again they had a quarrel. The
it was the picture in which Danka and Kanchi are committing a lover's suicide. In the background, Hokusai had painted a fox, which Bokin ordered removed. Hokusai held this ground and demanded that all the pictures be returned. They finally reached an agreement, through the publisher. In Danka 7, Hokusai and Bokin had another collision, concerning later stories of Hanke no yume, 8 volumes. They finally broke off relations.

In regard to the Danka-Hikishi quarrel I am of opinion that Bokin had the best of the argument. The fox had no important significance in the success of the picture. In the case of the later stories of Hanke no yume, Hokusai had a better argument. The breaking of their friendship was mainly the collision between Hokusai's self-conceit and Bokin's stubbornness. Because of these quarrels the books command a rather high price, though they are not the best works of these two great men and it is my opinion that Hanke no yume is much better. Perhaps these two quarrelled because the points of difference came to their attention at inappropriate moments. I shall now drop these unpleasant incidents. It is at all events true that Hokusai spent the greater part of his energy through Bunrika in illustrating pictures. Hokusai showed a great improvement in these over the productions of Kansai, Kyowa, and Tenmei, such as his
kibachii and Kyokahon and he now showed more distinctly this originality. The style now used in female figures seems to draw more of influence from Shunsho than from Utamaro. The wide hips and well balanced feet are similar to those shown in Shunsho's dramatic pictures. Mr. Anderson says: "Hokusai had hardly any benefit from this connection with Shunsho for he never used more peculiarities, which made Shunsho famous." We can find many evidences to refute Anderson's opinion. Perhaps he did not have many opportunities to look into the illustrative pictures carefully. Hokusai as a master of gold received many benefits from Shunsho, Kano and European styles, but it is rather difficult to recognize it on the surface of his pictures. He also gained much from the Dutch copper-plate engravings. At any rate it may have been that Hokusai's illustrative pictures had much to do in stimulating Beardsley to paint such decorative pictures as "Picture of Dahmer." It is regrettable that, although I believe that Hokusai's illustrative pictures greatly influenced Beardsley, there is not sufficient available evidence to support my belief.

I am the great admirer of Hokusai's illustrative pictures and would like to write a separate essay on more in future some day, but it may be difficult for me to gather sufficient materials.

§ 2. Influence of Chinese Style during Tempo.
Esays: cont.

During Tempo Korosai's pictures showed many traces of Chinese influence. This is particularly true in such books as Ehon Toshisen Googuritei (Picture book of Chinese Poems) 4 vols., Ehon Chukyo (Picture book of Royal Seeds), Ehon Koyos (Picture book of Fertil Seeds), and others of a similar nature. I shall not refer first to these aside, as it was printed in Meiji 12 year after Korosai's death. But during Tempo he was enthusiastic in painting pictures of Chinese Poems, for the probable reason that he could paint Chinese customs well. While he was staying for a time in Uraga, he was even thinking of these books of Chinese poems. From Uraga he wrote a letter to Sugita Kinseki, who was the engraver for these picture books of Chinese poems. In the letter he says: "Dear Sugita San. In regard to human figures please engrave the eye-ridges near lower edges of eyelids, this is a usual rule for engravers to add them but I don't like them. In regard to noses please engrave them as given in the picture. The noses which most engravers know how to carve are the ones used in Utagawa style, which do not suit me at all. So please be careful not to engrave the noses in Utagawa style. It may be that the Utagawa noses are popular, but I simply do not at all like them."

This letter was sent in connection with the 5. vol. Ehon Toshisen Kichigaikeitei. As this book was printed in Tempo 7, it must be that Korosai was staying in Uraga in Tempo 5 or 6. At the
causes why Hakusai spent his days in Urage. There are many wild guesses. In my opinion it was chiefly due to his debts, for except notes to his engravers, most of his letters from Urage to Edo were appeals for money from his publishers. At this time, Hakusai's favorite engraver was Egawa Tomoehide. In a letter to one of his publishers he said: "Although I am no patron of his, I would like you to let Mr. Egawa Tomoehide engrave the pictures. The reason why I ask this is that although the others are excellent engravers, I do not like some points in their work." As to the art of engraving, Hakusai was not entirely an amateur, for he had learned it in his boyhood. The latter are from the letter that he could at least distin-
quish good from worse. In Toshikien Gofu-
imitsu and in Toshikei Kaigyo yoshi. The influence of the Chinese style on Hakusai was marked. His brushwork had become more delicate and nervous, and much of the quality of vigor which had been shown in his earlier works, such as Yoritomo Sasaki, was lost. The pictures in these works are painted rather smoothly and points of importance are not stressed at all. In painting black backgrounds and scenery the same degree of skill was extended as upon the human figures, thus weakening the picture as a whole. Hakusai's age was a factor in this kind of defect, but at the same time it was a peculiarity of his later life. This defect may be due to the fact that he no longer painted important human characters
in an astrological and impressive manner, while he paid little attention to other features such as backgrounds, to which he has given much in his illustrative pictures of Rinka. Eho Kotsugo and Eho Chiyoko have the same kinds of defects and virtues. We can hardly call them his masterpieces in accounts of the extreme Chinese influence they show. In such works as the "Mangqua", the "Fugen-kiyakki", though painted in Tempo, the era of the above-mentioned books, we do not see so much Chinese influence as they more properly count among Hokusai's masterpieces. "Buddha Schiederkost" (Life of Buddha) books, Tempo 10, from Junkyodo, is one of Hokusai's best works though produced in Tempo, it is much better and more carefully executed than Toshisada H. and Toshizawa. The handling of black and white reminds us of the use of Rinka in the prime of his paintings. The storybooks and shows his peculiarity, well. The picture of the Birth of Buddha is well detailed. In the third volume, the picture of Buddha receiving four Buddhist verses from a monster after being tempted by him is sufficient to recall Dante's 9th - 11th. In the fourth volume, the picture of Buddha showing the Three Hells causes us to think of Dante still more. When I saw this volume, I thought of the scene where Dante accompanied by Beaufort was looking through Hell. In this chonbudo...
Essays: cont.

The influence of foreign style upon Hokusai's style as well harmonized and in my opinion it is a Hokusai masterpiece, completed at the age of eighty, during his retirement in Uraga. Even Onna Inagawara is believed to have been completed in Tempo 5 or 6 but it was worthy to be discussed here. In "Fugaku Hgyakkei", 3 vols., published by Nishimuraya, Tempo 5, Hokusai's own preference is more famous than the pictures. It runs as follows: "I had the habit of drawing pictures from boyhood (6 yrs.) I painted many pictures after I grew up if the pictures painted at seventy, I have no countent to make but at seventy-three I began to know how to paint a little; at eighty I made some progress; at ninety I may yet to know the true spirit of art; at one hundred and ninety to reach perfection and at one hundred and ten each line and each point I draw may be worked to the highest perfection. You who live long will be able to see that. My words are not false." Thus his preference was translated into English and French. The French and English artistic world was astonished. Thus Hokusai's "Fugaku Hgyakkei" has become famous through its preference rather than its pictures. Neverthless the pictures too are excellent. They are in one color, black and gray. Yet the noble figure of Mt. Fuji is presented in different manner and thus Hokusai's genius is shown to its fullest extent. But
there are traces of exaggeration which are characteristic. 

The figures of the noble mountain are similar to those in Hokusai's works and there we do not find many changes from these. 

Bunraku and Keiga. It might be that the real intent of the above quoted passage was to express some explanation for his method of painting or expression. In this 

100 Views of Mt. Fuji, we see almost no trace of Chinese influence, and the style is greatly similar to that of 

Mangwa and earlier works. Taking the pictures in 

the 100 Fuji one by one, we notice that every one of them is an excellent picture. But everyone of them is done with uniform degree of detail and effort and as a whole they make us feel that some thing is lacking in them. This is perhaps because 

there is no difference in quality between them. 

The arrangement of the black and white is excel- 

tent. Yet the Yakushi must be considered one of 

Hokusai's masterpieces — as are his Santai gaya, 

Mangwa, Joto Asobi (Travels in Edo), Yamanata- 

jama (Mountain after Mountain), Sumidagawa, 

Ayogakari, Joto Shoki, Debizen and Proue Zekki. 

The works in which Hokusai's originality is best ex- 

pressed are Mangwa, Santai gaya, Pekin Ohrai, 

Senshinga, Kaya Jinan, and Fugakuro Yakushi. 

The Chinese influence on Hokusai is most clearly 

shown in Toshiren, Buddha Shichi, and some of
...
Warriors. Watanabe's influence on Hakusai may be seen clearly in the female figures in Toto Asobi, Yama, and Yama, by Suzuki Kamei, and other books of Kawanishi and Uyama. The most interesting work of Hakusai were the illustrative pictures of Bunkei, but the quality of these pictures depends much upon the reactions in which they appear: in some they were excellent, in others very poor. Tempos 13.3.18, not so famous decree for the reform of public morals was declared by Meijin Echizen-no-Kami, the rule of a prime minister of Tokugawa Government at the time. Because of this act, the tea houses and restaurants of twenty-eight different places were abolished and all poodle girls were driven from them to Shin-Yoshikawa. The famous places of amusement in front of Tokugawa Mausoleum were also destroyed. Publication of pictures of actors and prostitutes was prohibited. Tanenaga Shun- sei, author of erotic novels was imprisoned. The famous story writer Ayutei Tanaka was called into court and grilled by the public prosecutor. Many other acts were taken to reform public morals at this time. Almost all the famous story writers and painters were imprisoned, or at least summoned into court and examined. Perhaps Hakusai and Naruseki also escape the heavy axe of Meijin Echizen-no-Kami— Hakusai because what at that time he was engaged in such conservative pictures as Chikyo (Royal Tales) and Teshirogi (Chinese Poems) and had nothing to do with
Essays: cont.

Erotic stories or prostitutes pictures and Kitsunji were because of this scenic specialty. Such a man as Kunsai did not have been under constant and jealous surveillance. Thus the very life-blood of lascivious ukio-e, its staple for many years was destroyed by the prohibition of actors and prostitute pictures. The decree for the reform of public morals of Mijunno, En-an, Ko-Kami was more rigorously enforced than that of Matsudaira. Satachi's had been, but Kunsai in his Choko and Kitsunji with his landscape. Tokaido were left unviolated. There are today some politicians and moralists who by abolishing the prostitute system seek fame and wealth as Mijunno, En-an, Ko-Kami did long ago, but imprisonment and penalties do not occur because ukio-e as a whole has dropped out of fashion. The only important work completed by Kunsai during Tempo and Koka outside of those already mentioned is Ishii Torii's 'Picture book of coloring' (1871), although a man of strong will he could not resist the influence of increasing age and lacked the spirit and energy of youth. One can not fail to recognize the commonplace quality of his works of this time. In the print series of Shunga, Hyakumun Isshu, of Koka 5, Kunsai has a picture of Kihonmae Ginko of Tokai and Dainoi. Although he did not know much of the Danmido, where the shrine is located, Kunsai wonderfully expresses
cannot be described as polished, polished as polished in the way that polished is usually meant.

To polish is to refine, to make smooth, to remove imperfections. To polish a task is to ensure it is done with care and attention to detail. It is a process of refinement, of making something better through careful work.

In the same way, a polished piece of writing is one that has been revised and refined, where each word and phrase has been considered and chosen for its impact. It is a labor of love, a commitment to excellence, and a testament to the writer's dedication to their craft.
expresses the feeling of the Japanese sea and the beach of Hakone, in that same picture is fairly excellent. The fact that the style of the shrine buildings in that of Eastern Japan and that the costume and manners of the travellers in front of the shrine are also Eastern cannot be helped for Hokusai handled here scenery totally unknown to him. Nevertheless, for a picture painted by a man of eighty years, it must be admitted to be rather well done. This was painted two years before his death.

§ 3. Poverty of Hokusai. In spite of the enthusiasm with which his pictures were received, not only by his own countrymen but by westerners, that he received larger remuneration than most painters, and that he lived frugally, it is a strange and variant fact that poverty ever plagued him. Hokusai unsurpassed much attention to his lifelong companion, poverty. Sometimes his work was so indifferently done that he seemed to consider it unrelated to his livelihood. Such pieces as his Senka-no-Fuji and Nakajima, which were painted rather carelessly, when he was tired but was in need of money are considered greater works than many which were painstakingly done. Thus the slight effort of Hokusai had much to do with making him a great artist and helped him materially as well. It is analogous to the case of Beethoven whose pictures clipped from a magazine.
command high prices, when the French painter's popularity reached its climax, especially when one considers these facts.

Times were painted as mere pot-boilers, Hokusai too received meagre remuneration for his wood-cut illus.

trines and bad scanty means of subsistence, but these very pictures made him a man to be classed among the greatest artists of history and are preserved today as treasures of humanity. Hokusai's spiritual life was not meagre but something like the life of a kingpin under
To Japanese, who are rather cold toward everything. No.

Hokusai's brilliancy has been lost under the glitter of French art. But who can say that it will remain so forever and time may come when he will be given his proper place. The standard rolling meats
stained by Hokusai in his earlier life, when he was forced to go out and sell pepper on the streets of Edos, remained

the same through life, in spite of his greatness and popularity.

By many are puzzled by this fact, but no one is willing to study the real cause of Hokusai's poverty despite his greatness. Although I do not know much about it, I feel that there must have been some reason. Some say that Hokusai was of so generous a nature that he
spent his money as fast as he could get hold of it and this may be true, as such a quality is not foreign to an artist. Others claim that he lacked worldly wisdom. At all events, poverty was his lifelong col-

oration. Hokusai dressed in old clothes and slept
much of his time playing with his head. Duch was his
strange but real life. Strange as Hakusai's life was, one
feels that there must have been something in the nature
of a romance in it. I am more convinced of this possibility
when I think of the corrupt age in which he lived and of his
energetic character. It would be extraordinary if he did
not have a romantic experience. But in the life of
Hakusai no mention is made of such an incident.

Nevertheless it is my opinion that there must have been
something in the nature of romance in his career.
His wife's name was Koto and she died in Bunsei II.
Their date of marriage is unknown but they had three
children. Some argue that after the death of his
wife, Hakusai lived alone; some claim that Koto
was his second wife. It is not known whether he had
any outside love affairs. It is my judgment that,
however great was the influence of Chinese style upon
Hakusai and however indifferent an attitude he took
toward pictures of prostitutes and actors, Hakusai
alone out of the many artists of the period could not
have remained outside of the degenerative influ-
ences of an age in which the public standards of
morality were brought down to zero. I am more
convinced of this probability when I think of the
artist who lives in a different moral world than
ours, even in a time of a higher standard of pub-
lc morality, such as that of today. If Hakusai's
parenthood was not caused by romance, the matter de-
Essays: cont.

...comes yet more perplexing. Although he liked the common people, allied himself with them, and painted for them, yet he had too great an income to be easily satisfied. He did not like liquor or tea and he lived in a time when a painter received better remuneration than today. Although he might not have known how to save, from that fact that he asked advances from his publishers, he must have had at least some worldly wisdom. I think that the real life of Hokusai is not as all well known. It is known that Hokusai had a semicircle, but the fact is plain from his life.

Although I believe in coloring some parts of a man's life in such a way as to present his better half more emphatically, orally, but among people, perhaps to say, try to remove a man's shady past entirely and to present him perfect and unalloyed.

Artistic Attitude of Hokusai. Engaged in discussing Hokusai's individual works, I have lost many opportunities to see him in his entirety. He was a genius of practical application based upon creative power. Some foreigners consider him a genius of decorative art, but I do not at all agree with them. I would like to call him a great magician, who had taken in the elements of five different styles and combining them into a new, his own style. In a picture of the cover of Ryozena Hayajimen (Quick way to dead painting), he shows a man holding five brushes—"with hands, feet, and mouth." The picture is suggestive of Hokusai in several ways. In the right hand he...
less the much of Hokusai; in his left foot that of Ki-sei; with his right foot that of Kosen; with his right arm that of a European style; in his mouth that of Chinese style. The man himself sits on a stool, symbolising nature. This picture plainly shows Hokusai's attitude. With these five brushes his Kusai, conjurer, sitting on the great bench of nature, played interesting tricks, the spectators being Edo's population, from Tenmei, though Tempo, Koka and Kaei to Kaei 2, when he died, the play was continuous. During this time he went to Nagoya, Shinsuke, Uraga, Kyoto, Osaka and Wakayama. Especially in Nagoya he surprised the inhabitants by his unexpected works. The picture painted by Hokusai in the presence of the Shogun, Gennari, was an interesting but stupid one. He showed neither fear nor respect even for the Shogun. That he dressed in coarse cloth and was quoting Buddhist scripture and did not like to mingle with them marks him as an eccentric. That he quarrelled with Bankei shows that he was a man of strong self-respect and had confidence in his own ability. The people of Edo were puzzled by his tricks and in contrast to him, the brilliancy of the Utagawa style was weakened. Perhaps it was because of Hokusai's great popularity that Ki- sei's crew ran away from Edo and journeyed to Tokaido. Anyone who saw Hokusai's pictures for the first time greatly admired his ability, but after seeing them often felt oppressed. His freedom would be narrowed by Hokusai's clearly expressed
and he would feel some pain. This is the pressure of Katsushika
all of his pupils were intended as instructors and
in them Katsushika presented the real secret principles of
this style. By these books he attempted to Katsushika's
the whole world. As he anticipated, these books are
now translated into many tongues and the whole
world is gradually coming under Katsushika's spell. I am
the people who is under the spell of Katsushika's tricks.
There is nothing yet discovered to contest this spell.
Utagawa's style is too weak. The new tendency in Eur-
pean art is a result of his spell and cannot suppress him.
Sometimes Katsushika painted in Jokokuji and sometime
in Enoshima. He painted a picture of two sparrows at
a grain price. He used various articles in lieu of a
brush. These are the very tricks of Katsushika. The
style of China and Holland continued in Katsushika
charmed the people while Miyae Echizen no Kami
or Matsudaira Sadanobu could do nothing with
the dangerous Christian ideal deeply implanted in
the artist's heart. Katsushika in his pictures was an
advocate of democracy and a friend of the proletari-
at. Perhaps because of this fact he was despised as
a vulgar artist by the noble class. In fact this atti-
dude of the nobility toward Katsushika was a mere suffer-

age employed to hide the corrupt state of their class
which could not withstand Katsushika's searching criti-
cism. After all, Katsushika's attitude is that of a artist
of genius, who with brushes in each hand and both
mouth, seated on the stool of nature, performs tricks in
a natural and easy fashion. The fact that he pro-
Hokusai was not only a genius in art but also a man of many tendencies from impressionism to futurism, and these diverse, conflicting tendencies rather worried him. The fact that he needed to say that by the time he should be one hundred years old, this trouble would be easily solved, was merely a means of self-consolation. His art was not the sort that has been forced to grow up by the forces of want and poverty, so he always thought if he could live for 100 he would be able to accomplish his art in some respectable fashion. On his deathbed he wished that he could live for at least five more years. His stubbornness in this was his a mere self-consolation. Hokusai's dying words were: "Hitto narete yakuri sanji natsumo kara" (I intend to go in spirit even after death, 3 summer solstices). Thus until his very death he was a man of stubborn will. This can be seen even in the above quoted death song. One song he sung when he left Benkei he said: Yatsuno ji no Sanbohi Tanigoshi Natsume Fuji (Fuji San in summer stubbornly stands in the shape of ). In this song we can see his ever-lively spirit. When we remembered that it was sung by a man of eighty, thus he was a great artist filled with ambition, stubbornness and unwillingness to admit defeat. For further information of life and anecdotes see H. Lijima's Life of Hokusai, in two volumes. Hokusai died Kaei 2. 4. 18 and was then ninety years old. His posthumous Buddhist name is Ransou Kijo Hokusai Koji.
chapter iii

Ryoan-i Wagaara Kunime.

Mr. Ryoan-i Wagaara, a disciple of Wagaara-Toyotomi, was born Kansei II in Edos. His family name was Iseki; and he was called Kunime. He died about eightieth around Gunnahiki (some say in Kai). It is not known when he became a disciple of Toyotomi but as it was usual to become a disciple at about fifteen years, it is a safe assumption that he did so somewhere about Gunna. It is quite sure that it was in Toyotomi's later life, he was an ingenious boy and without much instruction from his master he did his studies well. At the same time, he was of great inventive genius, which did not help him much to develop his creative mind. Nevertheless, the fact that in his later life he could produce such a work as Omikuji was due to his ingenuity and inventive ability. As most geniuses, he liked an easy life. He spent most of his days in frivolous pleasures. Almost every day he went fishing in the Sumida, or off of Shimagawa. He seldom took up his brushes. Many reproached him that he was too idle to be a good ukiyo-e painter. Since he did not chase women or drink much, but fished, quite a noble geniuses pastimes his friends could not advise him naturally this easy life of little work resulted in an extreme poverty which accompanied him through life. He used to say, "Even great Wagaara is very poor."
لا يمكنني قراءة النص العربي في الصورة المقدمة.
It is a matter of course that I should be so wanting to have a laugh heartily and not take up his work. Toyokuni was much embarrassed by his attitude, and used to say: “He has ability but I do not know what to do with his ill manners.” However, pressing his work might be he was always watching the weather for fishing, and his frequent remarks ran thus: “Today is a good day. It is good for home-made fishing. So I will finish my work in the evening. Now for a bit I will go fishing.” A shinguard says he wore up from his shoulder a fish that weighed five to six pounds. Once he saw good weather he could not sit still at his work. Though he did not come back early in the evening, he started his work as soon as he returned. Once he had started in hand he could paint faster and better than anyone else. On one such day in his hand he would forget everything but the picture, and when he did not want to go home appetite was spent the whole night on it. Under a dark paper-covered lantern he concentrated his entire energy on his piece. By nature he was a sentimentalist. In his works we clearly recognize the signs of a real artistic genius. Until the death of Toyokuni in Bunsei 8, he left him as his disciple and often acted as his secretary. As he had great imitative genius, when he was asked the could and did copy his master's style so cleverly that no one could recognize the difference. After Toyokuni’s death he left the house and lived at Taikokuyama, Setagaya, a sweets house. Usually, he went fishing almost everyday. When short of money he used to go to Gotokei Kanizada and earned money by imitating his pictures. At that time Nara,
Kuniyoshi was so popular that he received more orders than could be painted by one man and so he employed several imitators. Utagawa Kunitaro was the best of these, and he used to spend several days at a time in Kuniyoshi's house. K. welcomed him because of his ingenuity and ability. When asked about this Kunitaro used to say: "My work for Kuniyoshi is only as the side and I intend to do much greater works." After living on an income from imitative work and making fishing quite his chief occupation, he still seemed to have a purpose in life. This was in Tempo, when he was about 32 or 33 years old.

Although Kunitaro spent his days quite in the manner of a parasitic, he did not possess one trait which is common to the type, superficially he seemed to be happy-go-lucky, but in reality he was confident of his ability and of capacity to earn enough to support him wherever he might go. This gave him self-consolation and composure. He was no peacenik, though he was a sentimentalist, as most of floating painters used to be. This was chiefly due to his confidence in his own ability. He never took a pessimistic view chiefly due to his great ability which even his master and teacher, Toyokuni, fully recognized. Since he was very lazy, he did not do much work outside of imitation, so he found few works with his own signature on them. Wyndham as a class produced many works, but he was a rare exception. His works are so few that many critics of ukiyo-e have little chance to try his name, and must forget him. But in the light of those few pieces we do not hesitate to class him.
with Sakai Hori as the two greatest disciples of Hokusai, he painted theatricals as well as customs and manners, but none of these is truly excellent. They are both ordinary pictures drawn according to Hokusai's style. His greatest merit lies in landscape. Ukiyo-e of Utagawa style began with the scenery of Utagawa Toyohara and that style became popular because of its landscapes. Thus Utagawa is being claimed as the founder of landscape in Japan. So there is nothing strange in that Kunitora as a scenic artist had no superior. Although Toyohara's disciple Toyohara, who was Kunitora's master was not skilful in scenery, the fact that Kunitora was supreme in scenic skills shows that he received great incentives from Toyohara, his master's master. In regard to the style of his landscape work, we must admit that it is quite similar near to Toyohara's work but the Padasan. This was but natural in view of the fact that from Bunsei onward, because of his great popularity, Hokusai's influence was so great upon Ukiyo-e that not only Kunitora, but Kunitar, Kuniyoshi, and Hitotsuji, etc. (cf. Chap. IV of this book). The fact that Kunitora imitated Hokusai's style to an extent was due to his tendency of the time and inevitable. It was also due to his great imitative genius. There are several pieces in which we can most clearly recognize Hokusai's influence. If it were not for Kunitora's signature, we might take them for Hokusai's. The works of Hokusai which we consider imitated by Kunitora were painted by him about the middle
Punska with much pride. These were of Hokusai's, after he was used to call himself Shunzo. Kunitada, innocently imitated them and issued them through Yamamoto; not only the style but everything in these pictures, even to small details, were imitated by Kunitada, and are preserved as his work today. Perhaps there is nothing to be surprised at when we think of his great imitative ability. At that time, he was only 10 to 12 years old, and it must have been about the middle of Bunsei. There is no trace of European style in these, as yet, and we cannot see much of his greatness in them, if he is to be judged by these pictures alone; he is to be classified among the ordinary painters of the time and despised as a lazy imitative painter, who liked fish- ing better all else. Suddenly, he made known this masterpiece: Omi Harakiri, which he was recognized as one of the greatest Utamaro. This was about the end of Bunsei, at all events it must have been after the ebb of the popularity of the European style and Hokusai.

§ 3. Chonshiki Yospe Omi Harakiri, published by Yamada Shokai and Chinshu Tansei Omi Harakiri, published by an unknown publisher, consider the two masterpieces of Utamaro Kunitada, are sufficient to make his name immortal. The reason why these are so is the fact that since the time of Toyohara in the landscape of Ukiyo-e, there were two great currents of ideas—one shown in Utamaro's style, the other in Hokusai himself. Almost all his paintings, includ-
Kuninao, Masayoshi, Shûkai, Newakage, and others can be classified in one or another of these two currents. Of course the individuality of each one can be recognized, yet as a whole each must be included in one or other of the two. But strange to say in Omi Kakkai, Kunitura did not follow the long established style of either one of these two ideals, but rather, by overcoming his imitative habits entirely and taking a high place in the world of creative art, he did not hesitate to give him due credit for overcoming the longestablished traditions, opening up new to unknown fields and thus establishing his everlasting place in creative art. Matsunari in Hokusei, Toyohara Shûkei in Kuroyama, Keisai in Furuimai, and Horikawa in Bunkei were all creative artists and each the leader in his time. Kunitura too, with his great work Omi Kakkai can be classed with them above-mentioned and was the leading creative artist in Bunkei. His ingenuity and imitative ability when well trained did produce such a great creation rather accidentally. If one wants evidence he should thoroughly examine the Omi Kakkai (larger size). Then he will be able to see that in them the brilliant product of trained imitative genius is dazzling the world. If I am permitted to characterize Omi Kakkai in a single sentence I would say: "Hokusai's Dutch style and the simplified coloring and curve of Obune are added together in Kunitura's mind and the result divided by two is Kunitura's..."
In the characteristic curved lines in Omi Kakkei, Kunitora seems to have received many hints from Otsuka. The fact that he skillfully took important elements from Otsuka sufficiently shows his ingenuity and inventive ability. Such associative ideas were not uncommon in the dramatic world of Tosa-gawa. For example, take the drama Sannya Yosaburo. Yosaburo was exiled to Iyo Island. He escaped by drowning himself into the sea. He landed in Iyo (not the island) and then dreamed of Tametomo who had been exiled to the island of Iyo. Thus the word Iyo is used to develop the drama. These are all based on associative thought. Kunitora applies this association of ideas of the drama to painting.

If we examine the Omi Kakkei in this point of view, the fact that Kunitora used Otsuka curves in his Omi Kakkei is not strange. The coloring is similar to Otsuka—mostly green, ochre, blue, yellow, light gray and black. On the other hand, in the shading of Omi Kakkei, Kunitora took much from Hokusai's style as shown in Edo Meiseki, Dutch style, Kudangara, n.o.e. Takigawa no-ye, Sodai-gawa no-ye. The shading employed in hills, trees and houses is much like Hokusai. At times they are actual copies of Hokusai. Combining the above discussions we have:

Hokusai + Otsuka = Kunitora's Omi Kakkei.
Otani gave Kunitora decorative lines and coloring, and Hokusai gave him shading and perspective. Kunitora's greatness lies in his analysis of these two styles and their synthesis by his own individuality. Up to the present I have discussed chiefly Kunitora's *Oni Hakkei* (large). I will say a few words about the Chuban series. In this we recognize no influence from Otani at all, but very clearly we see Hokusai's European influence. Black and light gray are the basic colors, light blue and ochre are supplementary. The pictures are a sort of monochrome. The curving lines of Otani are lacking. As a whole they are descriptive pictures, not at all decorative. Comparing the two series we find difficulty in judging which is best. Both are excellent pieces of work. The genius of Kunitora, great genius in imitation and ability to reproduce, was a great masterpiece of a painter. He even surpasses Sharaku in fame and popularity. The fish which the lazy Kunitora caught up from the sea of art was a large and glittering one. Great indeed were the achievements of Wajiro Kunitora.
Chapter IV. The Period of the Penetration of European Taste into Ukiyo-e and the Activities of Masanobu's Followers

1. Artists who used European style before Tokkazu are headed by Okumura Masanobu, in Kyoto. This had much to do with the development of the colorprint landscaping. Later Wada Tosa Byoharaku founded in the Wada school, competed Ukiyo-e by imitating some details in Dutch copper-plate pictures, in Arai, during Tenmei Shiba Koken, first copper-plate printer in Japan, developed this line. Such was the beginning of European style in Japan. Masanobu took from the European style only perspective, thus trying to express depth in his pictures. So he spent much of his time in drawing palaces and buildings as they were, but today his efforts on perspective looks childish to our eyes. Masanobu's erratic way of perspective was so extensively used in Ukiyo-e that it came to be characteristic of it. This peculiarity was chiefly due to Masanobu. Still, this peculiar way of perspective used by Masanobu and later by ukiyo-e artists in general, "the special way of perspective" and admire it as a peculiarity in the wood-cut print world. The adoption of European style inaugurated by the courage and patriotic independence of Masanobu was extended by Toyokuni in Arai, gradually more and more of the European style was taken into Ukiyo-e. Toyoharaku's pictures were welcomed by the people. Thus a new landscape style was developed.
and the foundations of descriptive painting were laid. Thus it was the
beginning of the epoch in which landscape in ukiyo-e reached its
climax of popularity. In the works of Toyohara there are two kinds of
pictures, one dealing with the scenery in Japan and the other vice-
which imitate European scenery. The former are chiefly the
manner of Edo and Kyoto, and scenes from traditional
and were. The special laws of perspective of
Masanobu has been used in all ukiyo-e. Yet it ap-
pplied only to lines, leaving coloring and light and
jected. In Toyohara's pictures of Edo we
recognize distance well thought out but see no effort to paint proper light.
On the other
hand in the scenic pictures of Toyohara imitating
European scenes, lights, shades, distance, etc.,
are all fully exhibited and are worthy of our
admiration, considered as products of eighteenth
century Japan. Trees and buildings of course,
white cloud in the clear sky, shadows of boats in
the canal, shadows from the buildings on the rocks,
are all perfectly rendered. Since these European
scenery pictures of Toyohara were not
creative pieces, but imitations from Dutch copper-plates,
do these is no dream or unfitted shown in them,
but they are painted calmly. Scenes in Venice in
Italy, of Amsterdam in Holland also of Armonia
which Toyohara never saw nor dreamed of, were
painted by him and printed as color prints. While
Toyohara was at the height of his popularity with his landscape ukiyoe, Kaikan learned copper-plate work from the Dutch in Nagasaki and thus he also had much to do with the introduction of European style into our artistic world. When finally Edomeishu were painted on copper plates the populace received them with a spirit of curiosity, just as are today received the products of the French art-world, so the people of Amei and Tenmori received Toyohara's landscapes ukiyoe and Kotan's copper-plates. All the ukiyoe-who desired popularity were busy in affecting their work with European style and taste. The works of Masanobu, Toyohara and Kotan were soon taken up by their successors. Among these Katsushika Hokusai and Ando Hiroshige were the most enthusiastic advocates of European style and taste. Dutch painters of beauties as Wagas and Hiroshige and others did not hesitate to take up the fashion. But there were reasons why they could not go too far. They had to limit themselves and only used the European style for backgrounds of their figures, renderings of garments, and distance. Hokusai, one of the most progressive artists of the time and greedy in the pursuit of his studies became the most earnest supporter. He studied the more important points of the style under Kotan and surpassed the art-world by producing his own art after having thoroughly digested what he had learned from Kotan.
From Kōkan Hokusai gained much in descriptive art and upon that foundation he erected his own art becoming famous later. Thus the new method of treating light and shade started by Toyoharu and Kōkan during Anei and Temmei was perfected by Hokusai and his followers in Bunka and Bunsei. This method when modified by individual artists became a Japanese style, a special style of painting. At any rate popularity of admirers of the European style in ukiyo-e seems to be monopolized by Hokusai and his followers during Bunka. Post the new style, the monopoly for a time by Hokusai and his followers was again taken up by the Utagawa and produced such great painters as Kunisada, Kuniyoshi, Kunimasa, Kunisada, Kunisada. The Katsukawa followers were also influenced and their produced such men as Shuntei and Shunto. By this time the ukiyo-e world had been filled with voices of admiration of European style and taste. I shall now discuss these matters.

E. 2. Hokusai's Ukiyo-e. In several pictures of The Edo Meisho, Painted by Hokusai in late Temmei, we see the use of the name Take Shunro. We notice that his ability was not great & most of his pictures are imitations of the copper-plate ukiyo-e of Toyoharu. The details of buildings, tree arrangements, and human figures remind one of Toyoharu's pictures. It was a student of art, we carefully examine these.
pictures of Hokusai we may perhaps recognize the seeds from which the great Hokusai of later times sprang. As a whole they were not at all carefully painted. His imitation spirit at that time and his poor work caused all life to be taken out of the pictures. This imitation shown in these pictures was the first influence which Hokusai received from other ukiyo-eshi than his master, Katsumura Shunske. Of course pictures of actors and courtesans must be excepted. The most influence which Hokusai received from others than Shunske was that of Tosa Style of Damiyo Ohara. Traces of this influence can be seen in the pictures painted by Hokusai in Kuroai, when he called himself Hokusai Tobaizama. One peculiarity of these pictures is the constant present of a pink haze, which Belginsky called glove-shaped haze. On these pic-
tures Hokusai's signature appears and the style is an interesting mixture of Utagawa and his own. There is an etching of Chuzanrara, supposed to have been painted by Hokusai, in Kosenso 598 which is signed Kako. Kako is the name used by Hokusai in his Kyobashi pictures. There is a real rea-
son for using Kako on the above mentioned picture, as we can understand from the dip Hokusai. Ch
any rate the etchings signed Kako have more simi-
arity with those painted while Hokusai called him-
self Ohara, than with those done while he was under the strong influence of Tosa (pink haze).
These pictures must have been painted after Hokusai studied with Koxun and these pictures are much greater works than those painted while under Tosa's influence. In these pictures we can see Tosa's influence modified by the European taste and style. In depicting clods Hokusai was the forerunner of Nakaya and in painting buildings he shows pictures Hokusai reminded us of Maruya style. As a whole Hokusai's idea of lining pictures was not extraordinary but was another matter during the period when he called himself Kake and Shunro, and there is no trace of preceding attempts shown in the pictures of Tosa (pink ting) influence. In the pictures signed Kake we recognize in addition to the characteristic mentioned above, an emotional quality rare in Hokusai's work. The above discussed three different kinds of pictures, painted at three different times, can be evaluated as rudimentary, hardening, and mature. There are many traces of inexperience, but these pictures are important in the study of Hokusai. When these three kinds of pictures are compared with pictures painted by Hokusai when he was studying European painting, we can clearly see that the former are too descriptive and there is no softening in the pictures, while the latter have too much of the European.

8.3. Hokusai's European paintings. I know that there are several nikubikeya of Hokusai in
which we find many traces of strong European influence.
Kudansaka, Mannen Bridge and Oni Hall are among these. Also in such as Daru-bashi of Kabü and Unkuran.

Edo prints it is easy to see Hokusai’s European taste.
Examining the above we cannot but feel that they show so much European influence as to be entire
many pictures. It is then interesting to note that
here as elsewhere, Hokusai shows an uncanny
quality for art. The profundity of feeling shown in
the trees and mountains shaded with India ink
more mysterious than natural. They wear us a
little as do Becklen’s pictures. There’s a

all unsigned pictures by Hokusai during the time
when he was strongly under European influence be-
sides many with signature. It was usual in
Europe for both the name of the painter and publisher
do appear. In spite of this regular practice, there
are several pictures with many traces of foreign
fluence, which are not signed. This occurs from
the time of Vagburen and is not confined to Hokusai.
Such were usually unsigned for fear that the
people might not welcome too strongly European-
ized pictures. The fact of not being signed does not
greatly affect the artistic value of them. Among
these which are considered to be Hokusai’s are:
2) Kanagawa Oki No Maki
3) Azuma-bashi Yori Sumidagusa wo Mire

Essays: cont.
c) Nippon zukami - Yuie Tanaka

2) Tokinokawa - Siameno

3) Sukeye no zu

Of course these above listed are in my opinion by Hokusai, but this is only my opinion and should not be taken too seriously. There are a few others suspected but they must be studied more carefully before I would venture a decision. So I shall not meddle with them. The style of Kazagawa Ōtani is entirely different from that used by Hokusai in later life in his Kanazawa Surī. Ao Pi in the picture box Thirty-eight? Viewing of Fuji and is rather similar to his style used in Dutch copperplate pictures. It is the same as in Kudanaya. The reason why I consider it as Hokusai's is its similarity with Yukiei sen (ghost boat) the style of the waves being the same. The shading of the embankment shown in Aizenbashi could not have been painted by anyone but Hokusai. These arguments carry little conviction unless I can present the evidence directly to your eye, so I will not pursue them further. (The above mentioned Yukiei sen (ghost boat) is in Hokusai's design. In August 1925 issue of Chūo Bijutsu, I reproduced this picture, so please consult it in connection with the above discussion). Hokusai was a man who, in order to paint mysterious views of apparitions and phantoms took advantage of exotic European style and taste. From certain it he made great use-
cess in the use of this method—as shown in Yureisen.

The style in the raging mountain high bills of the
night sea is influenced by European style, and adds to
the mysterious impression. Raging bills of Echigo
where such unimaginable mysteries bat as the
ghost boat would float could not be satisfactorily
painted unless the foreign descriptive style were
attirited. Of course today there is nothing mysterious
in the European style, but in Bunten and Kano it had mysterious properties. The intersected for-

mysterious style was permitted in the field of
painting. Hokusai was clever enough to take ad-

vantage of this fact to make his pictures more popu-
lar. Hokusai, from curiosity, used European style
much at first while studying from Kakan, but
after a while he dropped it leaving it to his disciple
Kokuryu, Kunsai, Gakutei, and others. He himself
went back to Japanese painting, superficially at
least. He took up Tosa, Kano and Kano, and then
reverted to light and shadow. This was only true on
the surface and he never gave up the European
style in his very heart. Hokusai always passed
European style not on the surface but in the con-

tents of his style; simply the method of expression was
different and he always admired European art.

This not merely my guess. He himself says in:

Ehon Shaishikitei (Coloring), p. 205, when
he was eighty-eight years old, that European method,
of coloring is indispensable. We can thus see that he looked at paintings with the eyes of foreign criticism.

At the end of volumes, he says: "There is a great difference between the methods of shading used in this country and in Europe. The Japanese and Chinese shading look upon as similar to design and thus are not used to express depth or distance. It is indispensable that our artists should know both methods, in order to be great artists." Translated into the Japanese of today this becomes: "The method of coloring used in Europe is fundamentally different from that of Japan. There is a difference similar to that between the face and the back. Coloring as used in China and Japan is looked upon as similar to design. They are not used to show different planes or distances, while in Europe these were brought out plainly. Both styles have virtues as well as defects. Therefore a painter who understands both styles thoroughly should produce something worth while, original and creative." It may be that this translation of mine into modern language may not be exactly correct, but believe it carries the whole meaning. In Hokusai's own art we can clearly see that this spirit of combining the strong points of both styles is everywhere shown, and in his works. In the light of this spirit only we understand why he did not use the European style superficially, but kept it deep down in his heart sometimes and in some places he brought it forth.
and utilized it in the painting of some particular picture in order to strengthen the result. Hokusai's attitude to the past was that of a great artist and worthy of our enduring admiration.

§ 4. Hokusai and Hokujū. Among Hokusai's many disciples Shōtei, Hokujū and Ryūryūkō, themselves were the only ones to be continuators of his European style. They were the greatest of this school to emerge from his school. When Japanese Hokujū's works find no room at all, they are superior and never

than those of Hokusai, pleasanter and more solid. Among the famous works of Hokujū, there are clusters of yellow Edo meisho, several pictures of Shokoku meisho, some which quite like those of Hokusai and several pictures of foreign scenes similar to those shown in copper-plates. As a whole the colors used to bring out shading are gorgeous. Hokujū seems to have lived most of his life as a living with the use of straight lines, employing them in drawing precipices of the distant mountains and long country roads. His peculiar style is shown in the present field. M. Nagai in discussing Hokujū's straighthine drawing says in his Eแปกชินอ "If Hokujū had been able to go one step farther, he would have been the very first cubist painter of Japan." It would be interesting to note in this connection what Hokusai said in Eho Ryūkō Kanaya Ginen. In this book Hokusai gives pictures of human figures, animals, plants and other things
Frank: Can't

I want to say something about the importance of some government reforms.

In order to understand the need for these reforms, we must first examine the current state of our political system.

Without proper regulations and oversight, the efficiency of government is significantly reduced. This results in inefficiencies and cost overruns, which ultimately impact the citizens of our country.

Furthermore, the lack of transparency in the decision-making process makes it difficult for citizens to trust their elected officials. This lack of trust erodes the foundation of our democratic system.

Reforms are necessary to address these issues and improve the overall functioning of our government. By implementing these changes, we can ensure a more efficient, transparent, and accountable system that serves the interests of its people.
Essays: cart.

from nature, by the use of curves and straight lines only.

and thus explained, the fundamentals of representing a body.

The illustrations of this book might be considered the pre-

runners of the cubist school in Japan. In his preface
he says: "There may be many different ways of drawing a picture, but when we get down to the

matter, the fundamentals are straight lines and
curves? The meaning of this preface needs no expla-

nation. It simply means that the fundamentals of
representation are lines and curves. Thus the

method of cubism has been discovered by Hokusai,

before Hakuei. But it was by Hakuei that the method

was put into actual practice and helped him to

open up a new field. Hakuei gave him many

hints and lessons. The first thing that greatly

presses us in Hakuei is the white cloud in the

clear sky — after the straight line elements, the

shape of the cloud seems a little strange and

this fact makes the picture more expressive.

The contrast between the straight lines of build-
ings and mountains and the curved lines of the

white cloud is interesting and thus the prin-

ciple of the fundamentals. Straight lines and curves

are put into practice. Indeed the shape of those

clouds attract attention, because of the

strangeness its extreme use and variation of the

curved line. In regard to this M. Nagai says: There

are many pictures of clouds in the three volume 
لا يمكنني قراءة النص العربي من الصورة.
of Hokusaï's Sugakke Kyakkei. The triangular cloud in Mount Fuji's first day in volume 1 is excellent. But this work was from the last part of Hokusaï's life, and was published after Hokusaï's death. Mr. Kojima, who knew Hokusaï in life, says in Sugakke Kyakkei: "In the picture Kohime Darabashi (Monkey Bridge of Kohime) one of Hokusaï's many landscapes, vortex clouds, which are peculiar to mountainous countries and excellently depicted and in this regard Hokusaï was much more natural than Hiroshige." Thus Mr. Kojima compares Hokusaï with Hiroshige and concludes that in cloud representation Hokusaï was superior. Someone, somewhere, in a magazine article says: "Hokusaï had much interest in clouds and sky but not as much as Hiroshige." From my point of view, the above quotations are exaggerated and give Hokusaï more credit than he deserves. This exaggeration is due to inadequate knowledge of Hokusaï and his works. According to the above quotations, it seems as if cloud representation was a monopoly of Hokusaï, but as a fact, long before Hokusaï, there were excellent cloud representations that had been done in Washi. Toyohara's picture, a work of a master, mediates Armanica. In this picture, Toyohara represents white clouds peeping above distant hills. This picture is a precursor of Hokusaï in cloud representation. The fact that the shape of Toyohara's clouds is similar to that of Hokusai and to weaken Hokusaï's position. Also in Hokusai's Europeanized pictures, we find many excellent representations of clouds. In
Unfortunately, the text in the image is not legible and cannot be transcribed accurately.
example take Ukiyo-e Chushingura Banana.

(Twelfth Chushingura). As the wooden bars were
thirdly, moving far behind
the platform are really done. Since this picture was
done by Hokusai while he signed Kako, it must have
preceded Hokusai. Having the detailed study of
clouds for a moment, I shall discuss other important
features. It is my opinion that Hokusai, tired of
his own many-sidedness, let the European style to his
disciple, Hokusai, who this made so great a success of
it. Naturally Hokusai is not a man to be ranked at
the same level as Hokusai, but one who took over
that part of Hokusai's fashionable European style
and adding his own individuality to what he had
learned from Hokusai completed his art. Hokusai
was certainly the chief propagandist of Hokusai's
European style.

3. Scenic paintings of Shinsei. The pictures of
contributed to Ryūryūko Shinsei can be classified into
three groups:
1. in which foreign style is largely used,
2. in which no trace of foreign influence,
3. intermediates.

As a whole they are unsigned and the name of the
painter is unknown. It is doubtful how far they
are Shinsei's work. It is difficult for us to
examine and classify these pictures at once as is it
is rather difficult to signed works of Shinsei for
comparison. So far as I know the only signed pic.
The independent pieces of Shinshō are even more commonplace. In them the human figures, birds, and flowers are according to the ordinary conventions of Hasegawa and his followers and we find no originality. In several of the unsigned pictures which critics attribute to Shinshō are some excellent works. Especially can his method of painting clouds be favorably compared with nearly all modern art world. From these unsigned works alone can Shinshō be counted among the greatest painters of European taste among the Japanese. From the fact that they are unsigned and from comparison with his signed works, we are forced to conclude that they have been attributed to him in error.

Who then did paint these unsigned pieces? As results of a painstaking study, I do not hesitate
Essays on Art.

to refer them to Hokusai. We must have pointed them
during the time when he called himself Shinsei,
or perhaps when studying under Kakai in Kansei.
my conclusion may appear arbitrary but I insist
upon its soundness. We do not know much of the
period during which he called himself Shinsei. In
the Life of Hokusai all that is said of it is: "Sometimes
Hokusai called himself Shinsei." I do not know
whether my view will be accepted by the public or
not. From the fact that there is no trace of gentry
in the signed works of Shinsei, such as the Entry
Kakai, we can safely conclude that the above-
mentioned unsigned paintings of excellent quality
were works of Hokusai. On the other hand,
there are some pieces which cannot be considered
the work of either Hokusai or Shinsei, on account
of the mediocrity with which they are done.
These are also attributed by many to Shinsei.
The style and attitude of the painters who did these
poor works are vulgar and bad, and judging from
their methods we are inclined to consider them
to be works of Tempo or later. On the contrary,
some of these pictures are Dutch letters. So in
Sosho Tichuo's name, Seishu Kawanano
Ferry and Robugamo Ferry. In some pictures
Japanese kana are used instead of Dutch letters.
In one these Japanese letters read: Kumisada
Kuniyoshi, not Kuniyoshi (Ponichi).

Kuniyoshi, a disciple of Kuniyoshi. In Kuniyoshi's pictures we see great care in depicting details, but we feel the lack of elegant taste in his pictures. They give a feeling of vulgarity and lack of harmony. Even so they are much better pictures than those of Shinsai. I believe that not only the times when Japanese kana are used but also these with Dutch letters are works of Kuniyoshi. But among the pictures with Dutch letters some must be considered the work of Eisen, for as his work is always signed there is no risk of confusion.

Eisen too had his own distinctive style, unmistakable. As already stated, all the scenes in European style (among these unsigned pictures) as assigned by many critics to Shinsai. A careful examination reveals us that the best among them are Hokusai's, the poorer ones are Kuniyoshi's and the only ones remaining to Shinsai are his signed ones. It is natural that this must be considered Shinsai's. Thus the puzzle which has occupied art critics for years and which I was anxious to clear up appears to be solved—at least to my mind. While gratified at the solution, the study of Shinsai seems hardly to have been worth while.

Shunsai is not Katsushika. Shinsai must now be considered the greatest representative of European taste among the followers of Hokusai. Shinsai comes next to.
Ensayo: cart.

him but was much inferior. Isoda Koryūsai, the great
cap of Hokusai's disciples, was his successor in much
good style, but had little to do with the European. So
the his works seem full of doubtful individuality.

§ 1. Hokusai's Propaganda of European Style.

Up to this
point I have limited my discussion to painters who
were closely connected with Hokusai (his disciples
and his predecessors from the time of Masanobu). I shall
now say something about the influence of Hokusai and
his followers upon the ukiyo-e world. All the chose
which Hokusai published from the end of Kano to
Tempo and Koto not only had significance as works of
art but played an important part as instruction books
in painting. In each chose Hokusai not only tried to
produce artistic values but to teach the European
style to those who might be interested. They were
used to spread his ideas through the artistic world of
the time. They may also be considered as a declare
ation in favor of popular art against aristocratic art.
Hokusai, whose ideal was to destroy the social class-
system attempt to propaganda through his chos as
it was his earnest desire that the world should re-
ceive his ideal and his style. All his chos and the
manga were published with this idea in mind.

Although his ideal has never been fully realized
yet through his untiring efforts and sacrifice it has
been achieved to a degree. Hokusai's foreign style
which he had accidentally gotten through simple
imitation of Kōzan and Toyoharu, became the
great influential force in the ukiyo-e world and his fame placed him head and shoulders above his fellow painters. The Katsukawa School, led by its founder Shunkō by death, also with his death much of its popularity. The Torii School lost popularity by its persistent adherence to formality. The art school which could and did cope with Hokusai was the Katsukawa-Ha. Even it was charmed with European style of Hokusai and his followers. During this period Hokusai was charming the art world with his masterwork syntheses five different style into his own Hokusai's assistants were Hokusai, Kōnai, Hasegawa and Raisho. I shall now consider how Hokusai and his followers helped to produce admirers of European art and landscape painting of excellent quality by stimulating the Katsukawa School.

§ 7. Influence upon Katsukawa-Ha. Among the followers of Katsukawa Toyoharu, Toyokuni was the greatest. Toyokuni's successors included famous names as Kunisada, Kunitōra, Kummō, Kuniyoshi and Kunisada. Kunitōra was disciple of Toyohara. Of these many artists, Kunitōra was the most affected by Hokusai's school. His famous representative works are his two series of Emei Hakkai—one larger and well-colored, the other smaller and monochrome. Outside of these there are several works in which Kunitōra imitated Hokusai. When we examine the two Emei
Kakkei we are impressed by the grotesque shading with India ink and the decorative painting traits which show Kuniyoshi's originality and peculiarities. As to the sources of the innovations which he showed in producing his great landscape scenes, we consider as a class the Ukiyo-e artists setting it is my opinion that Kuniyoshi had much to learn from the unsigned works of Hokusai and from his Omikakkei published during Kansei and Kyowa concerning shading—and also much to the color—many red, black and yellow, colors from the Hokusai style and thus could complete his own simplified yet impressive art. The fact that Kuniyoshi applied the methods used by Hokusai in dance to his own Omikakkei and thus gave his pictures the simplicity but strong modernized life is sufficient to prove his great genius. Hokusai could not do it, Hokusai himself did not go so far.
[Handwritten text]