

## 1 Welcome

Welcome to Digital × Hokusai [The Climax] Part 1 – ‘A Celebration of Hokusai’s Paintings: Paintings That Live and Breathe

Thanks to a high-definition digital remastering, The Introduction exhibition focused on the intricate *horishi* (sculptor) and *surishi* (printer) techniques employed in “Thirty-six Views of Mount Fuji” that had been difficult to see until now. The Development exhibition featured the new dawn sparked by Hokusai’s and Utagawa Hiroshige’s competitive creative pursuits and legacy, comparing “The Fifty-Three Stations of the Tokaido” by Utagawa against “Thirty-six Views of Mount Fuji,” which was Hokusai’s first series of scenic *nishikie* woodblock prints. This was followed by the Special Exhibition, which, thanks to a 100 billion pixel digital remastering, revealed the many secrets behind “Phoenix,” (master drawing for the ceiling painting at Ganshoin Temple) which is Hokusai’s largest painting and one that was shrouded in many mysteries.

In this first installment of the fourth part of this series, The Climax, we take a look back at the legacy of “Thirty-six Views of Mount Fuji,” which has become the work most associated with Hokusai, as well as the life of the pioneer himself, who would later leave behind his position of a painter of *ukiyo-e* woodblock prints and open the door to a life as a painter of hand-painted art works in the final years of his life. I am sure those of you who visited the previous exhibition and those who are new will have a great time at this one.

In addition to the master replicas from Yamanashi Prefectural Museum and Musée d’Orsay as well as the new digital master replicas from the Hokusai-kan Museum and the Nitori Museum of Art, this exhibition, with the use of various digital applications, makes public for the first time many surprising creative efforts taken by Hokusai in his works, brought to light by high-definition digital remastering technology. It is my hope that this exhibition paints a picture of the life of Hokusai, a one-of-a-kind artist that should be heralded all over the world.

I would like to close this welcome message by taking this opportunity to say a warm, heartfelt thank you to all the curators who got onboard this project and gave their all, to Nippon Telegraph and Telephone East Corporation for hosting the event, everyone at NTT ArtTechnology who planned and ran the exhibition, as well as all the production staff that were involved in the planning and production of this exhibition who worked tirelessly to bring it to life.

Enjoy the exhibition.

Iwao Kubota, Creative Director of Digital × Hokusai

## 2 Chapter 1

# The Big Bang: Thirty-six Views of Mount Fuji

### 3 1-1 The True Image of Mount Fuji

In the Edo Period, *ukiyoe* (Japanese woodblock prints) were enjoyed by picking them up and looking at them closely.

Currently, this type of viewing is not allowed at general art museums. At this exhibition, you are encouraged to appreciate the artwork up close. Area 1

### 4 Hokusai Timeline “Thirty-six Views of Mount Fuji” by Katsushika Hokusai

Drawing anything and everything, Hokusai amassed over 30,000 pieces of artwork during his life. This is the life of a pioneering artist.

#### The pre-artist years (up to 18 years old)

Hokusai is born in 1760 near the Honjo Warigesui Canal in Edo (nowadays it is an area in Sumida Ward, Tokyo). His name as a child is Tokitaro, and he later goes by the name of Tetsuzo. Hokusai becomes the adopted son of Nakajima Ise, a purveyor of mirrors for the shogunate of Japan. Hokusai develops an interest in art from around six years old and works at a lending library and then as a woodblock carver.

#### The apprentice years (19 to 35 years old)

Hokusai studies under *ukiyoe* artist Katsukawa Shunshou, and, as an artist of the Katsukawa school, he creates many *ukiyoe*, such as portraits of actors, insert illustrations, portraits of children, pictures of toys, portraits of warriors, pictures of famous places, and religious paintings. He signs his works “Shunro.” In 1794, he leaves the Katsukawa school.

#### The Sori-style years (35 to 45 years old)

Hokusai later uses the pen name “Sori,” which is a name generally used by the head of the Rinpa school of painting, such as Tawaraya Sotatsu. Hokusai becomes heavily involved in the world of *kyōka* (or “mad poetry”), draws many *surimono* (a genre of Japanese woodblock print) and illustrations for *kyōka* picture books, and perfects his unique Sori style that had not been seen before within the Rinpa school of painting.

#### The book illustration and painting years (45 to 52 years old)

Hokusai goes by the name “Hokusai Tokimasa” and becomes independent from the Rinpa school of painting. He devotes himself to producing book illustrations, drastically improving the artistic nature of them through the use of spatial representation with a sense of depth created using rich variations of shading, as well as adopting unconventional compositions. He also produces western-style scenic woodblock prints characterized by his expression of light and dark, as well as many hand-painted works. He adopts the pen name “Katsushika Hokusai” or “Taito.”

#### The *edehon* years (53 to 70 years old)

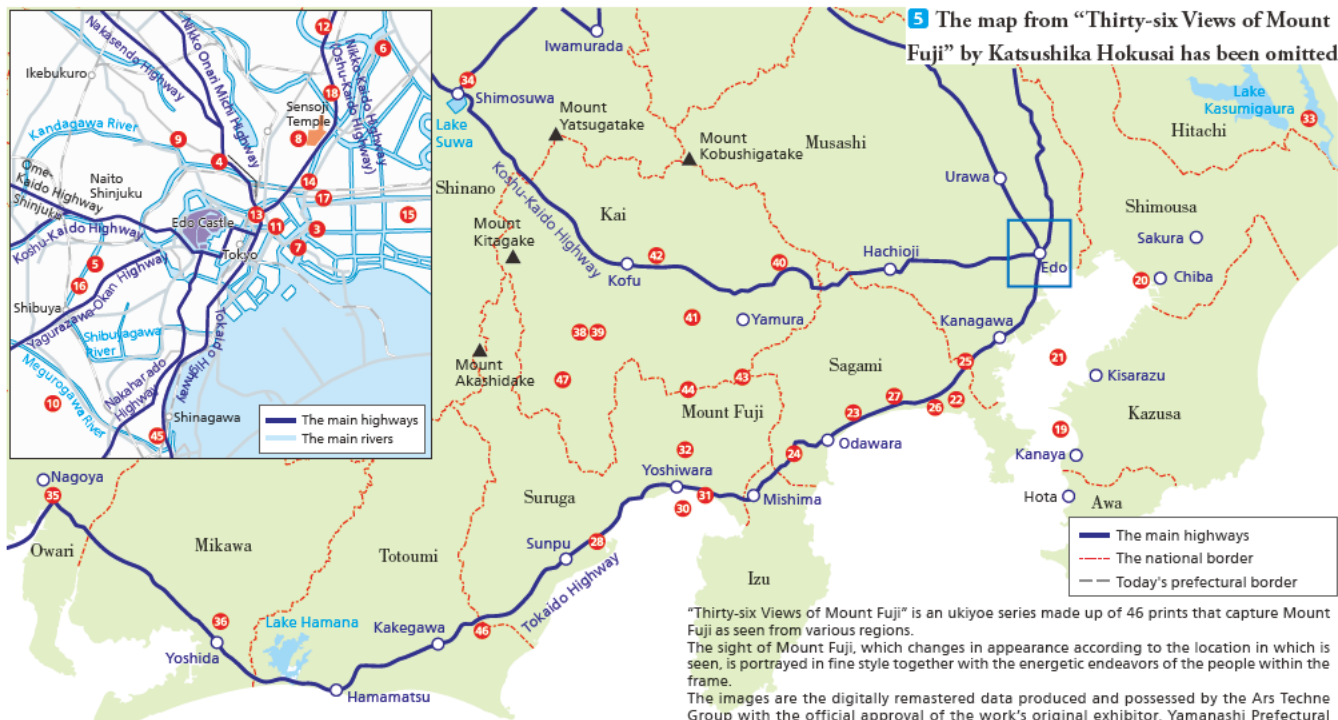
As his number of apprentices increases and the people studying his art work are now located all over Japan, he pursues producing *edehon*, such as the world famous “Random Drawings by Hokusai.” Hokusai’s *edehon* (art manuals) prove a hit and they are also used as a collection of designs for craft works. Elsewhere, he produces *nishikie* bird’s-eye view paintings, and from 1820 to 1822, in which he started signing his works “Iitsu,” he creates many *surimono*.

#### The *nishikie* years (71 to 74 years old)

During this period, he creates many of the *nishikie* masterpieces that are still famous today, such as the scenic woodblock print “Thirty-six Views of Mount Fuji”, as well as bird and flower paintings. *Ukiyoe* did not have a genre of scenic paintings up to this point, with the widespread popularity of “Thirty-six Views of Mount Fuji” putting *ukiyoe* scenic paintings on the map. Using sophisticated western-style artistic expression, Hokusai also incorporates the expressionism of China’s Nanbin school of painting.

#### The hand-painting years (75 to 90 years old)

In 1834, Hokusai is 75 years old. He signs his works “Gakyo-rojin” or “Manji.” He publishes “One Hundred Views of Mount Fuji.” In the afterword, he writes, “If I work until I am a few hundred years old, then I will no doubt be able to draw pictures that look as if they are alive.” He later focuses on painting and leaves behind a large collection of works. In 1849, Hokusai passes away aged 90. Legend has it that before he died, Hokusai said, “If God let me live for another 5 or 10 years, then I am sure I would become a genuine painter.”




“Thirty-six Views of Mount Fuji” is an ukiyoe series made up of 46 prints that capture Mount Fuji as seen from various regions. The sight of Mount Fuji, which changes in appearance according to the location in which it is seen, is portrayed in fine style together with the energetic endeavors of the people within the frame. The images are the digitally remastered data produced and possessed by the Ars Techné Group with the official approval of the work’s original exhibitor, Yamanashi Prefectural Museum.

The locations for 1 A Mild Breeze on a Fine Day, 2 Shower Below the Summit, 30 In the Mountains of Tōtōmi Province, and 37 The Tama River in Musashi Province cannot be specified. There are differing theories regarding the exact spot of each location.

Shima

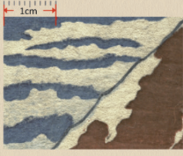
- 1 A Mild Breeze on a Fine Day, from the series Thirty-six Views of Mount Fuji
- 2 Shower Below the Summit, from the series Thirty-six Views of Mount Fuji
- 3 Under the Mannen Bridge at Fukagawa, from the series Thirty-six Views of Mount Fuji
- 4 Surugadai in the Eastern Capital, from the series Thirty-six Views of Mount Fuji
- 5 Cushion Pine at Aoyama, from the series Thirty-six Views of Mount Fuji
- 6 Senju in Musashi Province, from the series Thirty-six Views of Mount Fuji
- 7 Tsukuda Island in Musashi Province, from the series Thirty-six Views of Mount Fuji
- 8 Honganji Temple at Asakusa in the Eastern Capital, from the series Thirty-six Views of Mount Fuji
- 9 Morning after a Snowfall at Koishikawa, from the series Thirty-six Views of Mount Fuji
- 10 Shimomeguro, from the series Thirty-six Views of Mount Fuji
- 11 Nihonbashi in Edo, from the series Thirty-six Views of Mount Fuji
- 12 Sekiya Village on the Sumida River, from the series Thirty-six Views of Mount Fuji
- 13 The Mitsui Shop at Suruga-chō in Edo, from the series Thirty-six Views of Mount Fuji
- 14 Viewing the Sunset over Ryōgoku Bridge from the Onmaya Embankment, from the series Thirty-six Views of Mount Fuji
- 15 Sazai Hall at the Temple of the Five Hundred Arhats, from the series Thirty-six Views of Mount Fuji
- 16 Waterwheel at Onden, from the series Thirty-six Views of Mount Fuji
- 17 Tatekawa in Honjo, from the series Thirty-six Views of Mount Fuji
- 18 Fuji Viewed from the Pleasure Quarters at Senju, from the series Thirty-six Views of Mount Fuji
- 19 At Sea off Kazusa Province, from the series Thirty-six Views of Mount Fuji
- 20 Nobuto Bay, from the series Thirty-six Views of Mount Fuji
- 21 Under the Wave off Kanagawa, from the series Thirty-six Views of Mount Fuji
- 22 Shichiri Beach in Sagami Province, from the series Thirty-six Views of Mount Fuji
- 23 Umezawa Manor in Sagami Province, from the series Thirty-six Views of Mount Fuji
- 24 The Lake at Hakone in Sagami Province, from the series Thirty-six Views of Mount Fuji
- 25 Hodogaya on the Tōkaidō Road, from the series Thirty-six Views of Mount Fuji
- 26 Enoshima in Sagami Province, from the series Thirty-six Views of Mount Fuji
- 27 Nakahara in Sagami Province, from the series Thirty-six Views of Mount Fuji
- 28 Ejiri in Suruga Province, from the series Thirty-six Views of Mount Fuji
- 29 In the Mountains of Tōtōmi Province, from the series Thirty-six Views of Mount Fuji
- 30 Tagonoura near Ejiri on the Tōkaidō Road, from the series Thirty-six Views of Mount Fuji
- 31 The New Fields at Ōno in Suruga Province, from the series Thirty-six Views of Mount Fuji
- 32 Fuji from the Katakura Tea Fields in Suruga Province, from the series Thirty-six Views of Mount Fuji
- 33 Ushibori in Hitachi Province, from the series Thirty-six Views of Mount Fuji
- 34 Lake Suwa in Shinano Province, from the series Thirty-six Views of Mount Fuji
- 35 Fujimagahara in Owari Province, from the series Thirty-six Views of Mount Fuji
- 36 Yoshida on the Tōkaidō Road, from the series Thirty-six Views of Mount Fuji
- 37 The Tama River in Musashi Province, from the series Thirty-six Views of Mount Fuji
- 38 Kajikazawa in Kai Province, from the series Thirty-six Views of Mount Fuji
- 39 Kajikazawa in Kai Province, from the series Thirty-six Views of Mount Fuji (Indigo Print)
- 40 Inume Pass in Kai Province, from the series Thirty-six Views of Mount Fuji
- 41 Reflection in Lake at Misaka in Kai Province, from the series Thirty-six Views of Mount Fuji
- 42 Dawn at Isawa in Kai Province, from the series Thirty-six Views of Mount Fuji
- 43 Mishima Pass in Kai Province, from the series Thirty-six Views of Mount Fuji
- 44 Groups of Mountain Climbers, from the series Thirty-six Views of Mount Fuji
- 45 Fuji from Goten'yama at Shinagawa on the Tōkaidō Road, from the series Thirty-six Views of Mount Fuji
- 46 Fuji from Kanaya on the Tōkaidō Road, from the series Thirty-six Views of Mount Fuji
- 47 Back View of Fuji from the Minobu River, from the series Thirty-six Views of Mount Fuji


## 6 The suri expression in “A Mild Breeze on a Fine Day”

 **ここに注目!**  
focus point

「凱風快晴」の摺の表現

浮世絵版画では、強く柔らかく加工しやすい手漉し和紙の特徴や、その質感を巧みに利用し、凹凸を<sup>1</sup>ける、摺目を写す、暈す、など多様な繊細な技術が用いられています。江戸の職人の卓越した技術を、是非間近でご覧ください。

 ふんわりした和紙の質感を、雲や雪に見立てて、周囲を<sup>2</sup>りつぶすことで、浮かして表現しています。

 よく見ると、富士の上部には縦の摺目があり、御光が降り注いでいるように見えます。<sup>3</sup>  
また、板木の木目を摺り写し、岩肌に見立てています。

### 1 The *suri* expression in “A Mild Breeze on a Fine Day”

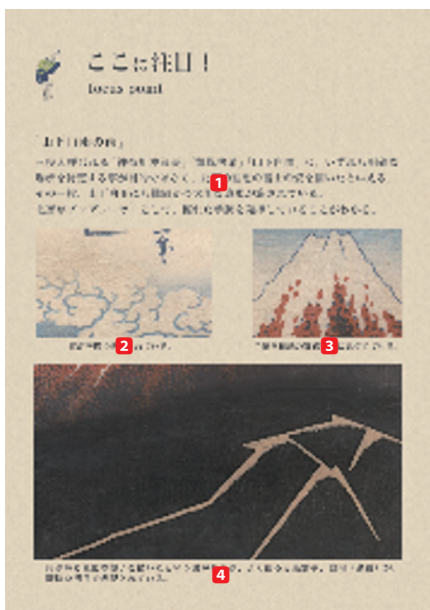
In *ukiyo-e* woodblock prints, Hokusai skillfully uses the characteristics of handcrafted *washi* (Japanese paper), which is strong, soft, and easy to work with, as well as its texture to employ a wide variety of intricate techniques such as embossing and transcribing and blurring imprinted designs. Enjoy a close look at the outstanding techniques of this Edo artisan.

**2** The soft quality of the *washi* is used to serve as clouds and snow, and by thoroughly smudging the surroundings, it creates a raised appearance.

**3** Looking closely, there are vertical *surime* (outline of a printed pattern) at the top part of Mount Fuji, making it appear as if the light is shining down.

The rocky surface has been made prominent by using a rubbing technique on the grain of the woodblock.

## 7 “Shower Below the Summit”



### 1 “Shower Below the Summit”

“Under the Wave off Kanagawa,” “A Mild Breeze on a Fine Day,” and “Shower Below the Summit,” which are referred to as the three great works, are said to capture Hokusai’s ideal vision of Mount Fuji and were not painted to specify a precise location. One of these three great works, “Shower Below the Summit,” also features intricate and bold artistic expression.

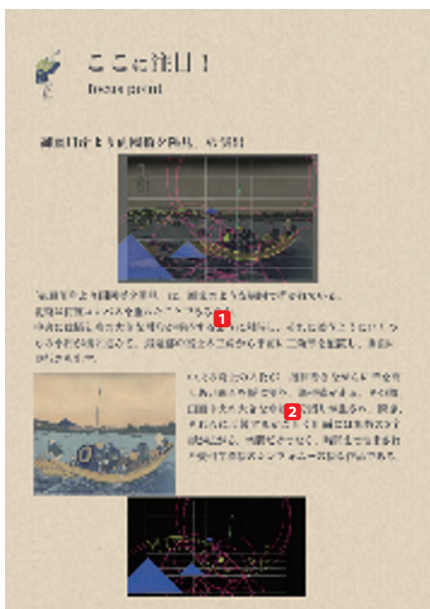
Hokusai’s excellent skills as a producer of art are on show here.

**2** The clouds are expressed using the *karazuri* technique (creating an embossed effect by applying strong pressure without any color applied to the woodblock).

**3** The qualities of the handcrafted *washi* are made to resemble snow.

**4** One theory claims that “Shower Below the Summit” reflects a scene in which it is just about to rain, but looking closely, black clouds and torrential rain are expressed with spectacular *surime*.

## 8 The drama of “Viewing the Sunset over Ryogoku Bridge from the Onmaya Embankment”



### 1 The drama of “Viewing the Sunset over Ryogoku Bridge from the Onmaya Embankment”

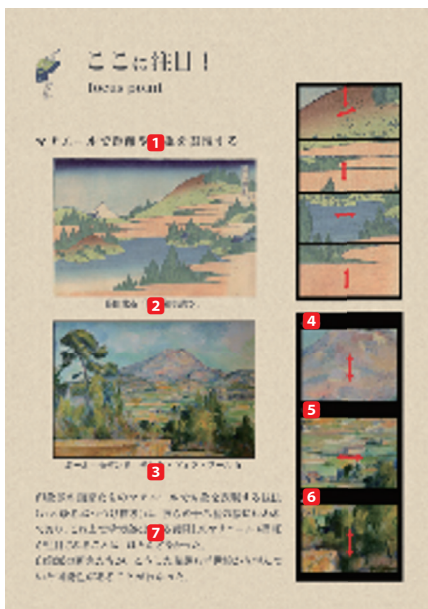
“Viewing the Sunset over Ryogoku Bridge from the Onmaya Embankment” is painted with a magic-like composition.

I wonder how many times Hokusai placed down his compass. In the center, the large arches of the bridge and boat face each other as if in conversation, and several small circles are dotted horizontally as if to accompany them. Depth is given to the image by positioning triangular shapes in front from the triangular Mount Fuji at the farthest point in the distance.

2 The people on the boat in the center have an air of tension, with a man raising a rod in the air like a conductor and the others spread out across the painting. The large umbrella in the center of the picture next to the conductor is produced with the *kirazuri* technique, and countless wavy lines span across the river surface as if reverberating with them in the blink of the eye.

“Viewing the Sunset over Ryogoku Bridge from the Onmaya Embankment” is a symphony of geometric patterns that paint a picture of not only space but time.

## 9 Expressing distance and objects with artistic effect



**1** Expressing distance and objects with artistic effect

**2** “The Lake at Hakone in Sagami Province” by Katsushika Hokusai

**3** “Montagne Sainte-Victoire” by Paul Cezanne

**4** Background

**5** Middle distance

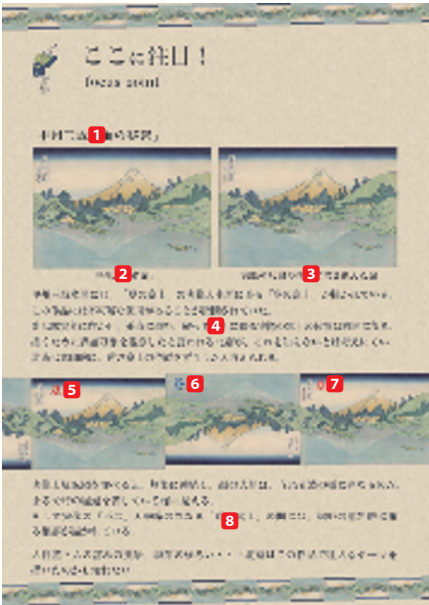
**6** Foreground

**7** The technique of expressing objects with the artistic effects of impressionist artists (also known as “direct drawing”) has been said to be the forte of these impressionists, with almost no attention paid to date to the artistic expression (*surime*) on *ukiyo*e artwork. We can tell that impressionist artists may have learned this idea as well from *ukiyo*e.





**11 The secrets of “Reflection in Lake at Misaka in Kai Province”**



**1** The secrets of “Reflection in Lake at Misaka in Kai Province”

**2** “Reflection in Lake at Misaka in Kai Province”

**3** Figure in which Mount Fuji has been changed to its actual reflection position

**4** “Reflection in Lake at Misaka in Kai Province” contains an actual representation of Mount Fuji in the summer, as well as a Mount Fuji in the winter reflected on the water surface.

It was observed that this painting contains mysterious parts to it. The light proceeds vertically towards the viewer. Thus, the actual position of Mount Fuji, reflected on the water surface, should be as the figure on the right.

It is hard to believe that Hokusai, who is said to have observed all kinds of things in Mother Nature with an artistic eye, did not know this.

It is thought that Hokusai intentionally shifted the position of the upside down Mount Fuji.

**5** summer    **6** winter    **7** summer

**8** Placing the true Mount Fuji and the inverted Mount Fuji side by side, they connect indefinitely and the greenery continues with a wave-like effect.

It appears to represent the passing of time.

Between the true Mount Fuji and the inverted Mount Fuji of a different season, there is a village that thrives on the cooled lava remains at the foot of the mountain.

With the scenery of Mother Nature and people living their lives along with the transition of the seasons, perhaps Hokusai was capturing a grand theme with this work.

## 12 Painting the passing of time from a bird's eye view



### 1 Painting the passing of time from a bird's eye view

In the last picture in the “Thirty-six Views of Mount Fuji” series, Hokusai captures the sight around the summit of Mount Fuji from the perspective of looking down from the sky.

Within this landscape is the sight of Fujiko (a Japanese religious group) people helping and supporting each other as they make their way to the top of the mountain in an exhausted fashion.

2 Hokusai brought down the curtain on this unprecedented series by not portraying the ‘result’ of people conquering Mount Fuji and celebrating their accomplishment, but of the ‘process’ of human beings in love with Mother Nature despite being at its very mercy, climbing in unison while helping each other.

3 The message that Hokusai wanted to express through “Thirty-six Views of Mount Fuji” is perhaps captured here in “Groups of Mountain Climbers.”

## 13 1-2 The Universe at the Heart of Mount Fuji

“Thirty-six Views of Mount Fuji,” a *nishikie* that combined the techniques of woodblock art, is produced in truly considerable detail. This large-sized *nishiki* of just around 39 cm × 27 cm captures an astoundingly detailed world. Fully experience the microcosm within “Thirty-six Views of Mount Fuji” at this exhibition.

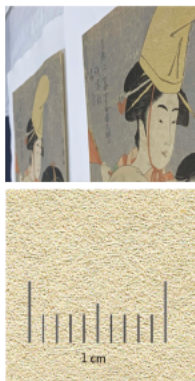
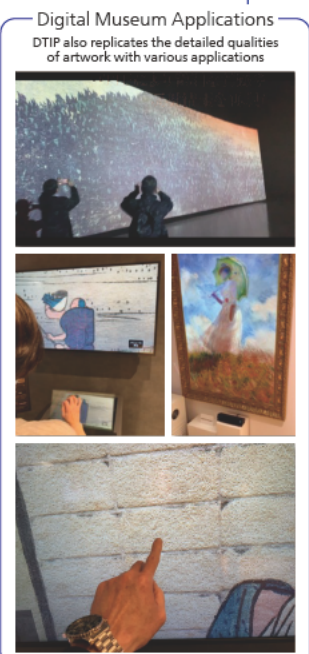
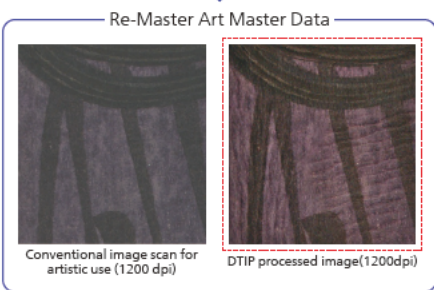
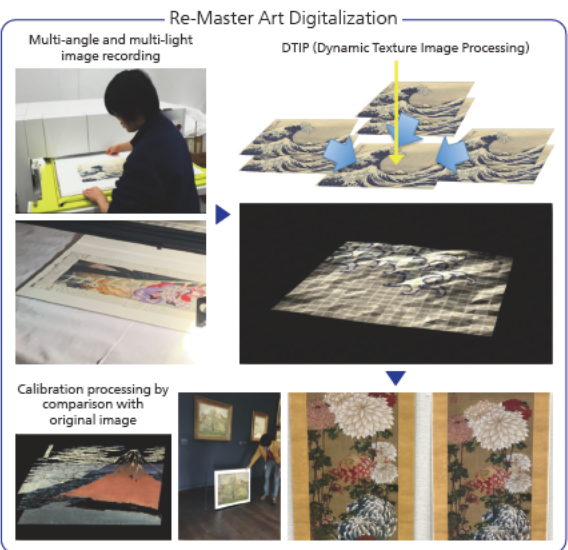
## 14 Digitally Remastered Art

In distinguishing the authenticity of a painting, detailed quality information such as the artistic techniques unique to the artist (the condition of the paintbrush), pigment particle reflection, the base (canvas or *washi* fibers), bumps on the surface, etc. are all important factors, and this information is key in being able to see the creative practices of the artist.

However, paintings are a multi-layered structure of complex and diverse reflective particles, and so until now, it was impossible to digitize this detailed information. For this reason, methods such as artificially adding notes to digital prints were used, however, such methods meant that it was not possible to replicate the unique artistic techniques of the artist.

Also, the more precious a piece of artwork, the greater the dilemma that surrounds its preservation and public exhibition. In particular, Japanese art works and *ukiyo*e prints are easily damaged and cannot be viewed under bright lighting and at close range.

This problem has been solved by digitally remastered art technology, with Dynamic Texture Image Processing (DTIP), developed by Ars Techna, at its core. Replica 3D imaging by way of DTIP processing has made it possible to reproduce the likes of the texture of *washi* and silk fibers, the reflection of gold and silver particles, and the *surime* of the *nishikie* to an extremely high quality in various media forms. Today, the adoption of exhibition master replicas is underway at many art museums.



DTIP reproduces the detailed material qualities and the reflection information!

## **15 Profile of Yamanashi Prefectural Museum**

Yamanashi Prefectural Museum (located in Fuefuki City in Yamanashi Prefecture), surrounded by Mount Fuji and the Southern Alps mountain range, is a historic museum that opened its doors in 2005 under the main theme of 'Nature and People in Yamanashi'. This museum, surrounded by rich nature, showcases features of the history and culture of Yamanashi, with an exhibition where guests walk over a giant photo of Yamanashi taken from space, an exhibition that has reproduced music from the Jomon Period (13,000–300 BCE), and a diorama (miniature model) exhibition that reproduces the lives of how people lived in the Edo Period with as many as 400 three-dimensional figures. The museum's materials relating to Yamanashi, such as those of Takeda Shingen and Mount Fuji, amass to a collection of about 270,000 pieces, including internationally heralded works such as "Thirty-six Views of Mount Fuji" by Katsushika Hokusai.

Yamanashi Prefectural Museum

1501-1 Narita, Misaka-cho, Fuefuki-shi Yamanashi-ken

TEL: 055-261-2631

- About 10 minutes by bus from Isawa-Onsen Station on the JR Chuo Main Line (nearest station)
- About 30 minutes by bus from Kofu Station on the JR Chuo Main Line and Minobu Line

## **16 Profile of Musée d'Orsay**

The Musée d'Orsay is located in Paris, the capital of art. Across the River Seine, the Musée d'Orsay faces the Louvre Museum, which is one of the three major museums in the world.

The Musée d'Orsay opened its doors in 1986, reusing the old Orsay Station building that was no longer in use.

Musée d'Orsay is often described as a "shrine to impressionists," but as a general rule, the policy of the museum is to exhibit works from 1848, the year of the February Revolution, to 1914, covering half a century of French art from the mid-19th century to before the outbreak of World War I, with art styles such as Academicism, Realism, Symbolism, Impressionism, Post-Impressionism, Navinism, Fauvism, and Art Nouveau.

In fact, in France in the second half of the 19th century, there was the largest art movement since the renaissance, with new paintings flourishing one after another. The Musée d'Orsay is where you can see all of this explosive art.

### **17** 1-3 Innovation Gone Global

Paris in the 19th century sees the bourgeois that rose up from the industrial revolution demand a new form of art that goes beyond traditional thinking. At the time, art was for the aristocrats and the value of paintings was decided by the subject matter. It was deemed that scenic paintings and works capturing the masses were of no value.

Sparked by the 1867 Paris Exposition, it was at this time that interest in Japanese art rose. *Ukiyoe* such as “Thirty-six Views of Mount Fuji” and “Random Drawings by Hokusai,” which gained popularity outside of Japan, had a big impact and influence on the new upcoming impressionist artists and sparked the major Japonism art movement later on, creating great change in the art scene across the world.

### **18** Régates à Argenteuil

Title: Régates à Argenteuil

Artist: Claude Monet (1840 to 1926)

Year of production: about 1872

Style & materials: oil painting, canvas

Size: H 48 cm × W 75.3 cm

Exhibited at: Musée d'Orsay

Régates is a boat race typically involving sailboats or rowing boats. Argenteuil, which is where the painting is set, is a town on the bank of the River Seine, located about 14 km to the northwest of Paris. Argenteuil was popular as an affordable tourist destination that could be reached by steam train from Paris, and it was here that boating and régates races were enjoyed by many. Régates à Argenteuil portrays the scene of preparations for a régates. The sight of the boats basking in the sun and the huts and trees on the other side of the river reflected in the water surface are painted with large brush strokes.

The theme of this piece is the reflection on the water surface on a sunny day. Paintings that adopted this natural phenomenon as their theme did not exist in Western Europe before the impressionists.

Within an image composed of sounds and greenery, the huts and sails give the work a vivid brightness, painted in warm orange and cream complementary colors.

At the time, Monet created a studio on the water to house his boat, and the Régates à Argenteuil was one of the paintings that was produced there.

## 19 Painting Reflections on Water



### ここに注目！

focus point

#### ■水面の反射を描く

19世紀半ば、西洋画壇では絵画の価値は題材で決められており、風景画は最も価値がないとされていました。そんな時代、運命的にパリのグレイールの画塾で出会ったのが、若い印象派の画家達です。彼らは新しい時代の絵画スタイルを模索していましたが、賞賛<sup>1</sup>、手本とし大きな影響を受けていったのが、「富嶽三十六景」や「北斎漫画」<sup>2</sup>といった日本の浮世絵でした。やがて彼らは絵画の世界に大きなイノベーションを巻き起こして行きます。

「アルジャントウイユのレガッタ」は、水面の反射を主題にしていますが、こうした自然現象そのものをテーマにすることは、それまでの西洋絵画にはありませんでした。

2 北斎  
「川三坂水面」



3 クロード・モネ  
「アルジャントウイユのレガッタ」



## 1 Painting Reflections on Water

In the western art world in the middle of the 19th century, the value of paintings was determined based on their subject matter, and it was deemed that scenic paintings were of the least value.

In this era, young impressionist artists fatefully met at the Gleyre school of art in Paris. While they searched for a painting style fit for a new chapter in the history of art, the artwork they admired and that had enjoyed a great influence on them as exemplary works were Japan's *ukiyo-e* such as “Thirty-six Views of Mount Fuji” and “Random Drawings by Hokusai.” These young impressionist artists would go on to significantly shake up the world of painting.

While “Régates à Argenteuil” adopts the reflection on water as its theme, making such a natural phenomenon the theme of a painting was a first for a painting in the western world.

### 2 Katsushika Hokusai

“Reflection in Lake at Misaka in Kai Province”

### 3 Claude Monet

“Régates à Argenteuil”

## 20 La Gare Saint-Lazare

Title: La Gare Saint-Lazare

Artist: Claude Monet (1840 to 1926)

Year of production: 1877

Style & materials: oil painting, canvas

Size: H 75 cm × W 105 cm

Exhibited at: Musée d'Orsay

La Gare Saint-Lazare is a terminal station in Paris. Trains leave the station heading for Normandy in the north of France.

Monet's parents lived in the Normandy port town of Le Havre, and he himself resided in Argenteuil, north of Paris, and so for him it was a station that he used frequently.

In the center slightly towards the bottom of the painting, you can vaguely see a black locomotive spewing out smoke. In the foreground and on the right side of the station, you can see the distorted outlines of people, and at the front, the cityscape and the iron bridge over the railroad tracks can be seen faintly. The triangular roof covering the platform has large skylights fitted with glass. Buildings that used iron and glass were popular at the time.

While this painting captures the latest trends of this city, the core of this work is not the station or the locomotive itself but the steam emitted from the locomotive. Monet used blue to paint the steam in the shade and used white to carefully depict the smoke shining in the light from the skylight as the steam rises. You can sense the movement of the steam that is spewed out into the air before gradually disappearing.

In actual fact, stationary locomotives at stations do not puff out clouds of smoke into the air like this. Renoir, a good friend of Monet who was there when the painting was produced, explained years later that Monet had negotiated with the station master to get the locomotive to produce steam and that the departure of the train was delayed by 30 minutes in order to wait for the light to improve.

## 21 Painting Smoke (Steam)



### ここに注目！

focus point

#### ■ 煙（蒸気）を描く！

若き印象派の画家たちにとって海を超えてきた浮世絵は、題材、構図、表現、全てが常識を覆す、アイデアの宝庫でした。

北斎は「遠江山中」で、這うように<sup>1</sup>を取り巻く「雲」と立ち上る煙の二種類の対比を描いていますが、モネも「サン・ラザール駅」で、這う様に残留する蒸気と立ち上る蒸気を描き分けています。また、立ち上る蒸気は、遠江山中と同様、上下で二色に分けられています。

<sup>2</sup> 北斎  
「遠江山中」



クロード モネ  
<sup>3</sup> 「サン・ラザール駅」(部分)



### <sup>1</sup> Painting Smoke (Steam)

For the young impressionist artists, *ukiyo-e*, which had been imported from Japan, was a treasure trove of ideas, having completely flipped the established traditions on their head in terms of everything from subject matter to composition and expression.

In “In the Mountains of Totomi Province,” Hokusai painted two types of contrast, with gracefully moving clouds surrounding Mount Fuji and the rising smoke. Meanwhile, in “La Gare Saint-Lazare,” Monet also painted the lingering steam and rising steam separately. Just like in “In the Mountains of Totomi Province,” the rising steam is painted in two colors above and below each other.

### <sup>2</sup> Katsushika Hokusai

In the Mountains of Totomi Province

### <sup>3</sup> Claude Monet

“La Gare Saint-Lazare” (extract)



## 22 L'Étoile

Title: L'Étoile

Artist: Edgar Degas (1834 to 1917)

Year of production: about 1876

Style & materials: pastels, monotype, paper

Size: H 58.4 cm x W 42 cm

Exhibited at: Musée d'Orsay

The title L'Étoile is the name given to the lead ballet dancer at the Theatre National de l'Opera de Paris. This work, which captures the moment the young L'Étoile is in the spotlight and dancing on stage, is said to be one of Degas' masterpieces.

Degas made an innovative attempt to effectively express the artificial light and dark of the stage. Degas created a sketch on a single block print known as a monotype, and then used very bright pastels on top of it. This technique did a fantastic job of expressing this fantasy-like scene lit up by the stage lighting.

In contrast to the glowing dancer, there is a man in a black suit standing in the wing of the stage in the background. This man is said to be either the stage manager or the patron of L'Étoile.

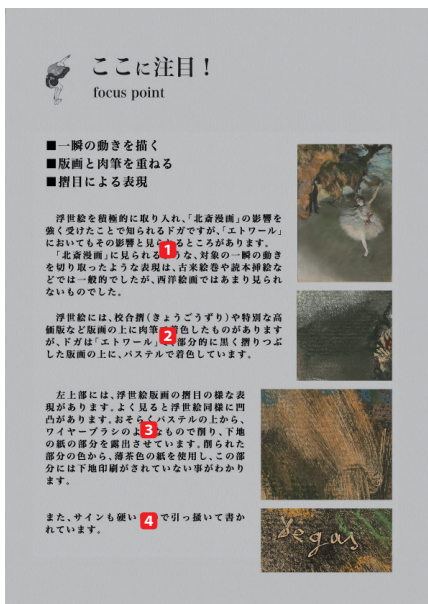
Either way, the figure of a man with no face gives the painting a cold impression and makes you feel that L'Étoile will face the harsh reality of everyday life the moment she gets off the stage.

In this piece, Degas does a terrific job of contrasting light and dark and matching the techniques, visuals, and theme.

## 23 Painting Momentary Movements

### Layering Brushstrokes with Woodblocks

#### Surime Expression



## 1 Painting Momentary Movements

### Layering Brushstrokes with Woodblocks

#### Surime Expression

Degas actively incorporated *ukiyo-e* and was known to have been strongly influenced by “Random Drawings by Hokusai”. Here, in aspects of “L'Étoile,” we can see this influence at play.

This expression of a snap-shot of an object's movement seen in “Random Drawings by Hokusai” was common in the likes of ancient picture scrolls and book illustrations, however, it was rarely seen in western paintings.

**2** While some *ukiyo-e* are prints colored by hand, such as *kyogozuri* (monochrome proof for coloring) or special expensive woodblocks, for “L'Étoile,” Degas used pastels to color a woodblock that had been partially smudged black.

**3** In the upper left, there is some artistic expression that is like the *surime* of a *ukiyo-e* woodblock print. If you look closely, there are bumps just like in *ukiyo-e*.

It is likely that a wire brush or the like was used to scratch away over the pastel to expose the base paper part. From the color of the scratched away parts, we can tell that light brown paper was used and that there is no base printing at these parts.

**4** Degas' signature is also scribbled on with a hard paint brush.

## 24 Chaumes de Cordeville à Auvers-sur-Oise

Title: Chaumes de Cordeville à Auvers-sur-Oise

Artist: Vincent Van Gogh (1853 to 1890)

Year of production: 1887

Style & materials: oil painting, canvas

Size: H 73 cm × W 92 cm

Exhibited at: Musée d'Orsay

The wave-like strokes fill the frame! It is brimming with vitality! The almost living and breathing thatched roof blends in with the surrounding trees as summer clouds awash the dark blue sky! With the two-tone pallet of green and dark blue as well as his unique touch, Van Gogh brings to life the vitality lying in summer scenery. The coloring technique by painting a black outline around an object gives the impression that the influence of Japanese paintings, particularly *ukiyo*e woodblock prints, is at work here.

This work was painted at a time when Van Gogh was energetically engaged in creating new works in Auvers sur Oise located to the north of Paris after marking the end of his time undergoing treatment in Provençe in the south of France. Just before this painting was produced, Van Gogh reunited with his brother Theo, who had supported him since both financially and emotionally.

In a letter sent by Van Gogh to Theo right after this work was painted, Van Gogh describes his joy at seeing Theo again and that he drew two rough sketches of country cottages in the past two days. Chaumes de Cordeville à Auvers-sur-Oise is a work that gives a sense of Van Gogh's positive mindset toward producing art.

## 25 Giving Motion to the Painting with Wave-Like Contours



### ここに注目！

focus point

#### ■うねる様な輪郭線で画面に動きを与える

後期印象派のゴッホもまた、北斎や廣重、浮世絵の影響を強く受けた画家として知られています。

「コルドヴィルの蕨荘(わらぶ)きの家」では、まるでマンガのようにうねる曲線で、自然や建物を描いています。**1** 印象派の父と言われるエドゥアール・マネが、日本画の影響を受け、輪郭線を強調した作品を描いていますが、それまでの西洋画壇では、輪郭は丁寧にぼかして描くのが常識でした。

**2** 北斎  
「大川沖浪裏」



フィンセント・ファン・ゴッホ  
**3** 「コルドヴィルの蕨荘(わらぶ)きの家」



### **1** Giving Motion to the Painting with Wave-Like Contours

Van Gogh, who was a post-impressionist, is known as another artist who was heavily influenced by Hokusai, Hiroshige, and *ukiyo-e*.

“Chaumes de Cordeville à Auvers-sur-Oise” features nature and buildings painted with manga-like wavy lines. Édouard Manet, who is said to be the father of impressionism, was influenced by Japanese art and he painted works that emphasized the contours. In the western art world up to that point, it was normal for outlines to be carefully painted with a blurred look.

### **2** Katsushika Hokusai

“The Great Wave off Kanagawa”

### **3** Vincent Van Gogh

“Chaumes de Cordeville à Auvers-sur-Oise”

## 26 Vairumati

Title: Vairumati

Artist: Paul Gauguin (1848 to 1903)

Year of production: 1897

Style & materials: oil painting, canvas

Size: H 73.5 cm × W 92.5 cm

Exhibited at: Musée d'Orsay

Vairumati is a beautiful woman that appears in the mythology of the Marquesas Islands. She becomes the wife of the first God to lay their eyes on her. Gauguin captures the figure of Vairumati sitting on her throne.

If you look closely, you can see that the work is painted on an extremely rough canvas and that there are two rough lines running vertically. Perhaps paint canvases could not be obtained in Tahiti (or they were too expensive) and that Gauguin had to use an alternative such as a hemp sack used for transporting goods.

This painting contains artistic expression where the characteristics of the canvas have been used to the artist's advantage. For example, the noticeable rough vertical lines overlap with the outlines of Vairumati's hair. As for her skin, the fabric is worn away by layering the paints on top of each other, causing the effect where it appears as if the outlines have been decorated by creating small holes with a needle. Looking at this artwork overall, it has a unique deep color tone typical of a tropical country, similar to the artistic expression that makes use of the texture of silk thread and *washi* in Japanese paintings.

A painting with a simplistic texture like that of a handmade craft work, "Vairumati" is one of the main works associated with Gauguin, symbolically expressing a primitive world.

## 27 Using the Material Qualities of Resembling Media for Artistic Expression



### 1 Using the Material Qualities of Resembling Media for Artistic Expression

In the western art world, fixtures to support paintings such as canvases and boards were merely supporting fixtures and filling them was the norm. Japan had a *mitate* (the artistic approach of using symbols, metaphors, or representations to convey deeper meanings) culture, and in “Thirty-six Views of Mount Fuji,” Hokusai utilized the texture of the handmade *washi* and the grain of the imprinted woodblock to resemble things like clouds, snow, and waves.

In “Vairumati,” Gauguin used the seams and creases of the rough hemp sack as part of his artistic expression.

### 2 Katsushika Hokusai

“Tatekawa in Honjo” (extract)

### 3 Katsushika Hokusai

“Fuji from Goten’yama at Shinagawa on the Tokaido Road” (extract)

### 4 Paul Gauguin

“Vairumati” (extract)

## 28 La Table de cuisine

Title: La Table de cuisine

Artist: Paul Cézanne (1839 to 1906)

Year of production: 1888 to 1890

Style & materials: oil painting, canvas

Size: H 65 cm × W 81.5 cm

Exhibited at: Musée d'Orsay

All the still objects, such as the juicy fruits and the teapot and plates that appear as if they are about to start dancing at any moment, are captured with great energy. If you look closely, you will spot what is strange about this painting. The left and right side of the table are different heights. The lemons appear to be rising on their own will. The teapot is slanted to the left and the top of the surface at the back in the center is tilted too far forward. This conception is not realistic.

Japanese paintings featured different time zones or things that are not actually visible together in the same frame, but for western paintings at this time, it was the norm to paint a picture from a fixed perspective in a realistic manner.

Observation is the work of observing an object from various angles, such as getting close to or peering at a face, and using this information as input to be remembered. Cézanne's intention was to establish these multiple perspectives onto one canvas. The painting is formed by scratching away the complementary colors, capturing objects as simplified geometric shapes, and restructuring. The viewer is unconsciously pulled in by these tricks. The painting features simplified objects, a slightly unnatural conception, and rough brush strokes. All of these create a piece of artwork that keeps its audience interested by giving a sense of energy to still objects as if they are alive.

In the 20th century, the expression of applying geometric shapes and turning them into objects was taken forward by Picasso and so on. As simplified coloring was passed on to Matisse, etc., Cézanne is said to be the farther of contemporary painting (or modern painting should the 20th century be given the label "modern").



ここに注目!

focus point

■幾何学的図形で描く

セザンヌも北斎の影響を強く受けた画家の一人です。北斎は、絵手本「略画早指雨」の中で「万物の基本は丸と角」であり、「規矩(きく)の二つをもって諸々の画なすの定位を教ふ」(定規とコンパスをつかって作画の原理を教える)と書いていますが、セザンヌも幾何学図形で描く方法を取り入れ、「自然を円筒、球、円錐で捉えなさい」<sup>1</sup> としています。またセザンヌは使用する色数が少ないのも特徴です。セザンヌは浮世絵から、摺目のようにマチエールを工夫することで、少ない色数で魅力的な絵画が成立することを学んでいたと考えられます。こうした手法は、後にキュビズムやフォービズムへと受け継がれていきます。北斎がいなければ、20世紀絵画は生まれなかったと言えるのかもしれませんが。



1 Painting Geometric Shapes

Cézanne is another artist who was heavily influenced by Hokusai. In his *edehon* (art manual) “Quick Lessons in Simplified Drawing,” Hokusai states that “the basics of all things are circles and corners” and that he “teaches the principles of drawing using a ruler and compass.” Cézanne also incorporated this painting method of using geometric shapes, saying, “capture nature with cylinders, spheres, and cones.” A feature of Cézanne is his minimal use of colors. It is thought that Cézanne learned from *ukiyo-e* that attractive paintings can be created with a small number of colors by using creative artistic expression such as *surime* (printed patterns).

This technique was later passed on to Cubism and Fauvism. Perhaps it is fair to say that 20th century paintings would not have existed without Hokusai.

2 Katsushika Hokusai

“In the Mountains of Totomi Province”

3 Paul Cézanne

“La Table de cuisine”

4 Paul Cézanne

“Montagne Sainte-Victoire”

5 Background: thin vertical brush strokes

6 Middle distance: slightly thick horizontal brush strokes

7 Foreground: thick and rough vertical brush stroke



## 30 Second Chapter

### Hokusai's World of Paintings

After his time at the Katsukawa school and the Rinpa school of painting, producing book illustrations and *edehon* (designs), painting *nishikie* such as “Thirty-six Views of Mount Fuji,” and publishing “One Hundred Views of Mount Fuji,” Hokusai took the pen name Gakyorojin Manji, and focused on the world of painting as a culmination of his artistic endeavors.

*Nishikie* features techniques such as *karazuri* and *kimedashi* (types of embossing), *kirazuri* (printing with mica powder), *tsuyazuri* (glossy printing), *kinginzuri* (gold and silver printing), and *shomensuri* (front printing), and in expensive woodblocks in particular, a technique is used in which its appearance changes in the light when the viewer observes the artwork in their hands. *Edehon* and designs of craft works require techniques that capture the essence of the object, simplify it as much as possible, and apply creative design. After his career to date, what kind of painting philosophy would Hokusai strive for and arrive at?

## 31 2-1 Painting a Sense of Awe

### 32 Phoenix ceiling painting in the main hall of Ganshojin Temple

Color panel painting

Depth 550.0 cm × Width 630.0 cm

(Size of recovered original painting: H 157.0 cm × W 180.0 cm)

This painting, which was dedicated to Ganshojin Temple in 1848 when Hokusai was 89, is one of the finest works he ever produced.

The high-definition digital remastering of this work conducted from 2019 to 2022 brought to light the fact that various creative practices and innovative techniques were used to make it. The biggest discovery was that only those who worship the setting sun will see a glittering appearance of gold and silver around the time of *Hana-matsuri* (the anniversary of the birth of Buddha: April 8 per the lunar calendar).

On his future at aged 75, in the afterword of “One Hundred Views of Mount Fuji,” Hokusai writes, “At 80, one should continue to advance, and at 90, one should still strive to deepen their inner understanding. At age 100, one may truly attain a profound and humble state. By 110, one may become like a newborn, with each moment and detail of life being as fresh as ever. I hope to witness the wisdom of a long-lived nobleman and see that my words are true.” Perhaps it could be said that this statement in itself truly has a sense of awe about it.

### 33 The Changing Appearance of “Phoenix”



#### 1 The Changing Appearance of “Phoenix”

From 2019 to 2022, with the use of Ars Techne’s DTIP technology, NTT ArtTechnology Corporation and Ars Techne Corporation conducted a high-definition digital remastering of the “Phoenix” ceiling painting at Ganshojin Temple and the “Phoenix” master drawing.

Comparing images of the two works, the painting on the ceiling has been exquisitely simplified and stylized compared to “Phoenix” master drawing,” which is a sketch. We can see that the painting is composed as if it were a *ukiyo-e* print. Painting the detailed depiction of the master drawing onto a giant ceiling without making any changes would have been no easy feat, involving an extremely large workload for one person to paint it on their own. It is likely that the painting on the ceiling was a design calculated beforehand to be viewed from a distance and to be worked on by multiple people like a *ukiyo-e* print. It is fair to say that it is a painting that could only have been painted by Hokusai, bringing together all his experience as a *ukiyo-e* painter and a creator of *edehon* (designs).

Lamp soot ink is used for the ink lines that separate each aspect,

and the ink is layered tenaciously as if in a frenzy. Lamp soot ink reflects when layered and gives off a silvery gloss. While the eyes of the phoenix are painted with a frightening expression using sharp edges painted in lamp soot ink, they appear to change to a friendly expression by reflecting to a silver color.

In addition, in the master drawing, the head of the phoenix is painted white, but it was changed to blue, with the reason for this thought to be a change in tone to make the change in expression more prominent.

The surroundings appear to be a disordered base coat, and judging from a description by Hokusai himself written on the second sketch, it is suspected that he initially planned to affix a lot of gold leaf.

From the very front, the evening sun shines onto the ceiling of Ganshoin Temple on the day of the Buddha's Birthday per the lunar calendar. At this time, "Phoenix" gives a changed appearance in which it shines with a different expression to those who stand before it.

- 2 The strokes of layered lamp soot ink
- 3 "Phoenix ceiling painting" when reflecting light
- 4 Sunset at Ganshoin on May 19, 1831 (April 8 of the lunar calendar) Sunset direction
- 5 From a map of sunrises and sunsets
- 6 Position in which the painting appears to shine

### 34

Phoenix(Master drawing for the ceiling painting at Ganshōin temple commonly known as Phoenix Glaring in All Directions)  
H38.5cm × W52.0cm

## 35 2-2 Creatively Using Paints and Painting Pictures That Change in Appearance

### 36 Beautiful Woman Composing Poetry

A single colored painting on a silk scroll

Katsushika Hokusai

Signed "Hokusai aratame Taito" (Taito, formerly Hokusai)

Around 1810 to 1819

H 87.6 cm × W 29.6 cm

Exhibited at the Nitori Museum of Art (The Nitori Culture Foundation)

Beautiful Woman Composing Poetry is a Hokusai painting that was recently discovered.

The gold colored paper decoration stuck at the top of the painting is reminiscent of a craft work. It contains the words: "I deeply contemplate the ship vanishing from sight through the morning mist over Akashi Bay," which are said to be the work of Kakinomoto no Hitomaro in "Kokin Wakashu" (Collection of Japanese Poems of Ancient and Modern Times).

For the woman, detailed coloring is used, with the green rust-like leaf pattern on the jet black hem of the attire almost like a mother-of-pearl inlay. Two types of ink are used for this painting. Each carefully painted strand of hair is produced with a non-reflective ink made of burnt pine. The transparent-looking black collar is painted with a reflective lamp soot ink, and when it catches the light, it gives a glossy appearance to the strands of hair like the *tsuyazuri* (glossy printing) technique of a *ukiyo*e woodblock print.

This painting tells us that Hokusai was already using this reflection of lamp soot ink as an artistic expression around his 50s. Beautiful Woman Composing Poetry is a work of art filled with ideas typically associated with Hokusai, who had experience producing book illustrations and as a *ukiyo*e painter.



## ここに注目！

focus point

## ■油煙墨による変容表現

岩松院の二つの「鳳凰図」でも使用されている「油煙墨の反射表現」は、「詠歌美人図」、「柳下傘持美人」、「白拍子」にも用いられており、少なくとも北斎は、50代から意識的に使っていることがわかります。油煙墨は高価な墨で、粒子が細かく均一なため、重ねれば重ねるほど鏡面体となり、反射で銀色に光ります。

「詠歌美人図」では、髪の毛の下の<sup>1</sup>の部分に油煙墨を重ね塗り、その上部の髪の毛や、それ以外の部分では、無反響の松煙墨を塗ることで、髪の毛越しに見える黒襟が変化して見えるように細工しています。

もちろん油煙墨は古来より絵画に使用されています。しかし、その化学的な特性を理解し、まるで錦絵（浮世絵版画）の正面摺や艶摺のように意識的に表現として利用することは、北斎の革新性と言えるのではないのでしょうか。また浮世絵版画師の経験を経た北斎ならではの技法と言えるでしょう。



## 1 Transforming Expression with Lamp Soot Ink

The reflective expression of lamp soot ink used in the two “Phoenix” paintings at Ganshojin Temple is also used in “Beautiful Woman Composing Poetry,” “Beauty with Umbrella beneath a Willow Tree,” and “Shirabyōshi, Dancer” informing us that Hokusai was at the very least using this technique consciously from his 50s. Lamp soot ink is an expensive ink, and as its particles are fine and uniform, it forms a mirror-like surface the more it is layered, with it giving off a silver color when light reflects off it.

In “Beautiful Woman Composing Poetry,” lamp soot ink is layered for the black collar part underneath the hair, and by using a non-reflective ink made of burnt pine for the hair on top of that and all other parts, it makes it look as if the black collar, which is visible through the hair, changes in appearance.

Lamp soot ink has been used in paintings since the ancient times. However, the fact that Hokusai understood its chemical properties and consciously used it for artistic expression just like *shomenzuri* (front printing) and *tsuyazuri* (glossy printing) of a *nishikie* (the woodblock of a *ukiyo*e print), we can safely say that this technique is artistic innovation by Hokusai. It is also fair to say that this technique is unique to Hokusai, who had gained experience as a painter of *ukiyo*e woodblock prints.

2 “Beautiful Woman Composing Poetry”

3 Normally 4 When reflecting light

5 “Beauty with Umbrella beneath a Willow Tree”

6 “Shirabyōshi Dancer”

### 38 Beauty with Umbrella beneath a Willow Tree

A single colored painting on a silk scroll

Katsushika Hokusai Signed Gakyojin Hokusai

Around 1801 to 1804

H 84.3 cm × W 25.4 cm

Exhibited at The Hokusai-kan Museum

Beauty with Umbrella beneath a Willow Tree is a classic *ukiyo-e* painting portraying a beautiful woman in the Sori style. This piece is said to have been produced around 1801 to 1804 when Hokusai was about 42 to 45 years old.

The supple willow tree and prostitute are captured with two arcs as if in conversation. In contrast to the soft background and expression of the woman, the sharply-pointed triangular paper umbrella held by the prostitute is, looking closely, painted geometrically with lines and planes, giving a sense of tension to the picture. Meanwhile, the sleeves of the *kimono* and the triangular-shaped patch of earth in the background act as a buffer, blending into the picture. It features a bold and intricate conception, which is typical of Hokusai.

If we observe the painting in detail, at first glance, it appears as if the prostitute's attire and the background are painted in plain colors. However, a rough navy blue mineral pigment is used for part of the willow tree and the pattern of the prostitute's *darari obi* (a type of *kimono* belt), and lamp soot ink is layered for the hair and part of the *geta* sandals, transforming glamorously when catching the light. This work tells us of the aesthetic sense of the Edo Period in which care and attention are paid to the hidden details.

## 39 Transforming Expression with Navy Blue (Mineral Pigments) or Gold Paint



### ここに注目！

focus point

#### ■紺青（岩絵具）や金泥による変容表現

日本画の特徴的顔料に、岩絵具（主に鉱石を砕いて粒子状にした絵具）や、金、銀などを粉末にした金泥、銀泥などの反射する顔料があります。浮世絵版画でも特別な磨りには、金、銀、雲母、青貝などの反射体材料が使用されますが、北斎は肉筆画においてもこうした反射する絵具を積極的に用いています。

「天井絵風凰図」や「柳下傘持美人」<sup>2</sup>の柳の木の一部や、女性のだらり帯の源氏車の紋様には、荒めの岩絵具の「粗目」が用いられています。粒子が荒いため光が当たるとキラキラと光り、変化して見えます。

「白拍子」では、烏帽子の部分、扇子の模様にも金泥が使用されています。「白拍子」の舞態は三角形を組み合わせた形態となっていますが、金泥と下部に除く油煙黒の部分を含めると、反射体で三角形を構成した三角形をさらに重ねた、考えられた構図となっています。

「柳下傘持」<sup>2</sup>（部分）



「白拍子」<sup>3</sup>（構図）



### 1 Transforming Expression with Navy Blue (Mineral Pigments) or Gold Paint

For the characteristic facial materials of Japanese paintings, there are reflective facial materials such as mineral pigments (mainly paint made by crushing ore into particles) and gold and silver paints made by turning gold, silver, etc. into a powder. In *ukiyo-e* woodblock prints as well, for special printing, reflective body materials are used such as gold, silver, mica, and limpets. Hokusai actively used such reflective painting materials in his paintings as well.

A rough navy blue mineral pigment is used for the part of the willow tree in the “Phoenix ceiling painting” and “Beauty with Umbrella beneath a Willow Tree,” as well as the *genji*-like pattern of the woman’s darari obi. As the particles are rough, the painting shines when light hits it, making the painting seem to change in appearance.

In “Shirabyōshi, Dancer” gold paint is used for the *eboshi* (black-lacquered headgear) part and the pattern of the folding fan. The dancer in “Shirabyōshi Dancer” is shaped by combining triangles, and if including the gold paint part and the lamp soot ink part that peeks out from the *hakama* at the bottom, it is a composition that could be thought of as being reflective, with triangular shapes overlapping the triangular shape configuration.

**2** “Beauty with Umbrella beneath a Willow Tree” (extract)

**3** “Shirabyōshi Dancer” (composition)

**4** Gold paint    **5** Lamp soot ink

#### 40 Shirabyōshi Dancer

A single colored painting on a silk scroll

Katsushika Hokusai Signed "Hokusai Taito aratame litsu" (litsu, formerly Hokusai Taito)

Around 1820

H 98.0 cm × W 41.9 cm

Exhibited at The Hokusai-kan Museum

The title "Shirabyōshi Dancer" refers to the act of singing and dancing while dressed in men's attire that took place from the end of the Heian Period to the Kamakura Period (late 12th century), as well as a *maionna* (a female dancer). This painting is said to portray the dancing figure of Shizuka Gozen (Lady Shizuka) conveying her tragic love story with Minamoto no Yoshitsune. She stands with a dignified pose and facial expression. The attire is painted in red and white, gold paint is used precisely for the *eboshi* at the top and the folding fan in the middle, and lamp soot ink is layered for some of the long black hair that peeks out from the *hakama* at the bottom, giving a glossy finish to the painting. The elegant beauty of the woman's appearance is alluring.

In contrast to the soft expressions of the woman's face and hair, the lines of her attire are painted with unique hard strokes that Hokusai sometimes used. This painting is composed of fairly fine straight lines. It is almost as if she is tied up by chains. The painting appears to even give us a sense of the life of Shizuka Gozen, who was both beautiful and fragile and toyed with by fate.



## 41 2-3 Painting Small and Familiar Natural Life

### 42 An Album of Paintings

Signed "Zenhokusai litsu aratame Gakyorojin Manji" (Gakyorojin Manji, formerly Hokusai litsu)  
A colored paper-bound book with ten different images  
H 25.0 cm x W 334.0 cm  
Exhibited at The Hokusai-kan Museum

#### Frame #1

1. Adonis and Folding Fan
2. Falconer's Hawk
3. Scissors and Sparrow

#### Frame #2

4. Cup and Pear Blossoms
5. Snake and Small Bird
6. Lesser Cuckoo

#### Frame #3

7. Flounders and Fringed Pinks
8. Saxifrage and Frog
9. Sweetfish
10. Salted Salmon and White Mice

In "The Biography of Katsushika Hokusai" written by Iijima Kyoshin, it says that in the year 1836, during the famine of the Tenpo Period, Hokusai survived by drawing landscapes, people, flowers, birds, plants, and other subjects on the paper he had on hand, selling them as a "An Album of Paintings." Meanwhile, in "The Chronology of Katsushika Hokusai" written by Nagata Seiji, it states that four advertisements were found for "An Album of Paintings" by Hokusai. Works exhibited at Hokusai-kan are thought to be those advertised by Nishimuraya Yohachi and Yuzo at the end of "One Hundred Views of Mount Fuji" in 1835, with familiar small animals and flowers painted with a lively aura.

However, both works are not just realistic paintings of small natural objects. This painting gives you a sense of the seasons transitioning from spring, with the adonis flower in the first picture, to summer and fall through to the end of the year. During this transition, we worship nature, love it, use it, and harm it, with living things coexisting with what us humans create. After finishing looking at all the paintings in this piece of work, it makes you contemplate that people's lives and nature are intertwined.

## 43 2-4 Bringing Paintings to Life with Colors and Shapes

### 44 Kaosho Rochishin

A single colored painting on a silk scroll  
Katsushika Hokusai Signed Hokusai litsu  
Around 1827

H 105.5 cm x W 42.4 cm

Exhibited at the Nitori Museum of Art (The Nitori Culture Foundation)

“The Water Margin” (a classic of Chinese literature) was hugely popular among the masses in the late Edo Period (middle of the 18th century). Hokusai also produced artwork related to “The Water Margin,” such as illustrations and festival carts, etc. This piece portrays “Lu Zhishen, the Tattooed Monk,” who was a hero of the Ryozanpaku Dojo. Lu Zhishen was a man with superhuman strength who was able to pull a willow tree out of the ground. In contrast to his powerful presence awash with dynamic energy, there are three delicate birds flying in the sky. This is seemingly used to symbolize the nature of Lu Zhishen, who was kind and strong.

### 45 Chrysanthemums

A pair of colored paintings on silk scrolls  
Signed Rojin Manji, 88 years old and signed Manji, 88 years old  
1847

H 95.5 cm x W 31.4 cm (both ends)

Exhibited at The Hokusai-kan Museum

Lively and bright flowers fill the picture. Chrysanthemum flowers are truly diverse. If you look closely, each flower looks realistic and is designed with individual shapes just like an arts and crafts pattern, and thereby making this painting almost a piece of craft work. The wide range of colors and vortex of shapes breath life into the painting.

To me, the left side is somewhat masculine, with an arrangement of large chrysanthemums. In contrast, the right side appears feminine, with fine, more varied and vivid chrysanthemums arranged.

Perhaps it is fair to say that Hokusai evolved the genre of flower and bird paintings with this painting.

## 46 2-5 Hokusai and Dragons: Breathing Life into Art with Minimalist Beauty and the Use of All Black Ink

### 47 Cloud Dragon

A single colored painting on a silk scroll

Katsushika Hokusai Signed Gakyorojin Manji

1845

H 65.4 cm x W 37.9 cm

Exhibited at the Nitori Museum of Art (The Nitori Culture Foundation)

Hokusai painted many dragons. This entire painting is captured clearly, contrasting with “Cloud Dragon,” a painting exhibited at the British Museum and Guimet Museum that portrays the dragon hidden among numerous clouds. The face resembles the piece exhibited at the British Museum, with the expression giving the dragon a sense of a somewhat soft and human-like persona.

The black clouds surrounding the dragon are captured in a shade created with a delicate blurring effect, and the technique of splashing paint on top of this produces a powerful image in which you can sense the movement of the dragon.

## 48 Dragon Flying over Mount Fuji

A single colored painting on a silk scroll

Signed Rojin Manji, 90 years old

1849

H 95.8 cm x W 36.2 cm

Exhibited at The Hokusai-kan Museum

“Dragon Flying over Mount Fuji” is a late masterpiece that is said to be Hokusai’s final work. Also from the fact that the signature in the bottom right of the painting is inscribed with the date the painting was produced (1849, year of the rooster, first month, day of the dragon) and his year of birth (born in 1760, seventeenth year of the sexagenary cycle), we can see Hokusai’s strong attachment to dragons.

It contains a colossal Mount Fuji, which takes up around half of the painting. The dragon, which climbs up to the sky along the path of black clouds surrounding it (the shape of the clouds is reminiscent of those in “In the Mountains of Totomi Province” in “Thirty-six Views of Mount Fuji”), seems to be used as an analogy of Hokusai’s own life, and perhaps this painting represents Hokusai’s state of mind in his final years. Astonishingly, when looking at the painting zoomed in with light reflecting off it from the front, we can see that the deep black ink of the dark clouds is actually thinly applied, with Hokusai mainly coloring the surface of the weft threads. The cross-section of the raw silk is a triangular prism structure, and so even if just a part of it is painted black, it disperses the surrounding light and appears jet black. However, when light hits it, it creates a diffused reflection and light reflects off the parts that are not painted.

The shading of the clouds of “Dragon Flying over Mount Fuji” is done in such a way so as to appear as if the clouds are changing constantly with the changes in the ambient light. It is quite possible that the painting could appear to change like video footage if seen under the flickering light of a lantern.

“I must live my life one brush stroke at a time.” Contrary to his own perception, perhaps it is fair to say that in his last years, Hokusai reached a place where he painted artworks that would change as if they were alive, using only the minimum number of tools such as ink and a brush.

## 49 Thin Ink Coating

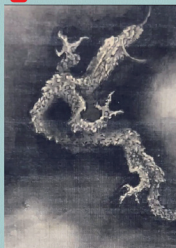


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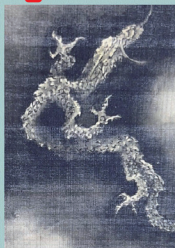
focus point

■墨の薄塗り

通常 **1**時



正面 **2**時時



**1** Normally

**2** When light reflects off the front

## Shinshu Obuse

### The Hokusai-kan Museum

485 Obuse, Obuse-machi,  
Kamitakai-gun, Nagano-ken  
URL: <https://hokusai-kan.com>

Around 1830 to 1844 when Takai Kozan invited Katsushika Hokusai to Obuse, Obuse was prospering as the economic center of northern Shinano and it was a time when Obuse culture blossomed. Hokusai visited Obuse four times. During his stay, he focused his efforts on his paintings, which were the culmination of his later years, and painted the local Higashimachi Festival Cart ceiling panel (Dragon and Phoenix), Kanmachi Festival Cart ceiling panel (Masculine Waves and Feminine Waves), and the “Phoenix” main hall ceiling painting (Phoenix Glaring in All Directions).

In 1966, a Hokusai exhibition focusing on his paintings was held in the then Soviet Union, and many artworks from Obuse were displayed. This exhibition publicized Obuse’s Hokusai far and wide, and since then, debate surrounding building a Hokusai art museum in the town of Obuse grew, with Hokusai-kan opening its doors in 1976. In addition to permanently exhibiting the two festival carts of Higashimachi and Kanmachi (designated as important cultural assets of Nagano Prefecture), Hokusai-kan showcases a broad range of Hokusai’s works, exhibiting about 80 hand paintings, 130 woodblock prints, 80 *surimono*, and 250 printed books. Obuse-machi has also spent 40 years or so on its “Townscape Improvement Project,” to utilize the buildings and traces remaining from when Hokusai visited the town. A beautiful harmony exists between the original buildings and buildings of today.



Kanmachi Festival Cart



Higashimachi Festival Cart

### Soto Zen school Baidozan Gansho-in Temple

Karida 615, Obuse-machi,  
Kamitakai-gun, Nagano-ken  
URL: <https://www.gansho-in.or.jp/>

Temple legend has it that Ogino Jorin, who was Lord of Karida Castle, laid the foundations of the temple in 1472. Futaku Genkei was the first chief priest of the temple.

After the main temple building was burnt down in a fire in 1812, it was rebuilt in 1831. At this time, Takai Kozan served as the mediator and Katsushika Hokusai was asked to produce a painting for the ceiling of the main temple building.

It is a family temple of the samurai Fukushima Masanori, who lived during the Azuchi-Momoyama Period and early Edo Period (late 15th century to early 16th century). In the precincts, there is a mausoleum, and behind the main building, there is a pond that is said to be a “battleground for frogs,” which inspired Kobayashi Issa, a poet in the Edo Period, to compose the *haiku* poem: “Skinny frog, don’t give up, Issa is on your side.”



“Phoenix” main hall ceiling painting  
(Phoenix Glaring in All Directions)



Panoramic view of Gansho-in Temple

### Takai Kozan Memorial Museum

805-1 Obuse, Obuse-machi, Kamitakai-gun, Nagano-ken  
URL: <https://www.town.obuse.nagano.jp/site/takaikouzan>

As part of the first “Townscape Improvement Project” conducted from 1981 to 1988, the building was maintained and renovated, centering on the *yuzenro*, which could be called the conference room and study of Kozan’s later years. The Takai Kozan Memorial Museum was opened in November 1983, marking 100 years since his death. Consisting of the *yuzenro* and the former granary, library, and store house, the artworks, old personal belongings, and materials of fellow artists and friends Kozan, Hokusai, Sakuma Shozan, etc. are stored and exhibited here.



Takai Kozan Statue



Takai Kozan Memorial Museum



Yuzenro

## **51 Nitori Museum of Art, Otaru Art Base**

Otaru Art Base is made up of four museums that utilize five historic buildings built from the Taisho Period to the Showa Period (early to late 19th century) in which Otaru prospered. Nitori Co., Ltd., which is a company originally from Hokkaido, opened the Otaru Art Base in 2016 as part of its social contribution efforts. Since 2020, the Nitori Culture Foundation has been responsible for running the facility.

The Nitori Museum of Art opened in 2017 as the third art museum in the Otaru Art Base. Using the old Otaru Branch of the Hokkaido Takushoku Bank (a building designated of historical importance by Otaru City) built in 1923, each floor (four above ground and one underground) exhibits the likes of Japanese paintings by Yokoyama Taikan and Uemura Shoen, Western paintings by Fujita Tsuguharu and Kishida Ryusei, sculptures by Takamura Koun and his apprentices, and stained glass by Louis Comfort Tiffany.

## 52 Final Message

In his final years, Hokusai, having turned 80 years old, did away with his status as a *ukiyo*e painter, and as a new lease of life, began signing his works “Gakyorojin Manji,” jumping head first into the world of painting by painting pieces on everlasting topics such as history, religion, mythology, life, and nature. This digital remastering of Hokusai’s paintings was a personal goal of mine and a dream. I am truly grateful to have been afforded this opportunity to introduce the results of this endeavor to everyone and to everyone for attending this exhibition.

It is said that Hokusai produced as many as 34,000 pieces of artwork during the course of his life. Although this is only a small fraction of his great career, there are some things that I acutely felt in undertaking this digital remastering. Allow me to take this opportunity to share them with you.

The first is about the works of Hokusai. As has been said up until now, the overall visual composition and fantastic color tones of Hokusai’s art are indisputable. From the details of these elements, we can see that his painting is the result of deeply considered creative efforts conducted without compromise, from the selection of the painting materials to the brush strokes and the almost invisible details.

The second is the fact that there is something in common in the lives of innovators and those that achieve great things.

Not worrying about the world’s reputation, being unwavering in his own simple goals, and continuing to innovate with all his might like an artisan until his passing.

I really felt this approach to life from each and every piece of art that Hokusai left behind. I hope that this exhibition is able to convey even just a fragment of this.

Now, turning to the man himself, Hokusai, who is said to have painted anything and everything. There is still so much that I have to share about him. In the next exhibition “The Climax – Part 2,” we will showcase Hokusai’s works on the themes of space and time. I sincerely hope to see you again at the next exhibition!

Thank you.  
Iwao Kubota