

MA Thesis Asian Studies 60EC: History, Arts and Culture of Asia

The Representation of the Hokusai Style in *Ehon Saishiki Tsū*

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Introduction

This thesis will study how Katsushika Hokusai (1760-1844) in his instructional drawing book *Ehon Saishiki Tsū* or '*On the Use of Coloring*' (1824) advertised his definitive style.

Hokusai was an ukiyo-e or Japanese woodblock artist during the Edo-period (1603-1868).

Hokusai is not only popular in Japan but also in the West.¹ Hokusai had many changes in his artistic style, which he signified by changing his artist name numerous times.² This study will research how he represented it in *Ehon Saishiki Tsū*. We will answer this question by examine the book through a discourse analysis. Hokusai is useful material for studying the self-advertisements of style by an artist as there is an abundance of sources which make statements about Hokusai. These insights are then useful for Western and East Asian art historians.

Hokusai advertising his style

What does the art historical literature has to say about the concept of style? In explaining the significance of the approaches of formalism (aspects of style) within art historical research, Vernon Minor defines style as the resultant of form, line, space and color. It has been invented by art historians as a visual concept, art historian Heinrich *Wölfflin*

¹ Lane, p. 132.

² Lane, p. 273.

being its exponent.³ It is commonly accepted in art history that style tells something about the artist and the culture in which the style has been produced. Here the style shows the distinctiveness of an individual artist and the culture he or she is part from.⁴ Style thus can't be separated from socio-cultural context.

Scholars of Hokusai state that at some point in his career, Hokusai was overly concerned with his own 'image' towards the public. Hokusai's middle years (Hillier gives the date 1804) is the period when this started. It is also the period where Hokusai's style has taken clear shape.⁵

Hokusai then advertised his style through many ways. For instance he has done a performance of painting a huge Daruma (an image of a Buddhist monk) on a cloth using a broom during a festival at a temple.⁶ Also, he wanted to assure that the Hokusai style would be preserved through the continuation of it by his pupils.⁷ Most interestingly perhaps is that at the end of his career in 1824 Hokusai publishes *Ehon Saishiki Tsū* where he explains the essence of the Hokusai style through drawing examples intended for those interested in drawing.⁸ In this book Hokusai himself states "I shall again change my style."⁹ This behavior of Hokusai all prove that within his self-advertisement style and stylistic development have

³ Minor, p. 129.

⁴ Minor, p. 131.

⁵ Lane, p. 276 and Hillier, p. 40.

⁶ Hillier (1978), p. 40.

⁷ Lane, p. 275.

⁸ Lane, p. 267.

⁹ Lane, p. 275.

played a major role.

Research question

Now that we know that Hokusai was obsessed with his image making and that within this image making the Hokusai was pivotal we can ask some questions about it. The main question we could pose is how in *Ehon Saishiki Tsū* did Hokusai represent his style? To answer this question we first have to examine the 'Hokusai style', what typifies the 'Hokusai style' according to Hokusai scholars?

Methodology

In order to define the Hokusai style I will critically examine the literature of Japanese and Western Hokusai scholars which assess his oeuvre.

Then we can critically examine what statements Hokusai makes about his. In order to be critical of the source we need to question what Hokusai states, why, to whom, with what purpose and in what context. I have used the transcription of *Ehon Saishiki Tsū* performed by Seiji Nagata.

I have chosen for discourse analysis as a method of inquiry as it can show us how an agent who makes statements places him or herself into a social context. In this case it will explain how Hokusai positioned himself towards his audience and fellow artists, partly

defined by his definitive style and way of presenting his teachings in painting manuals, as we will see.

Relevance

Ehon Saishiki Tsū probably has not yet been studied in light of the advertisement of Hokusai's style. This study will build on Hokusai scholars such as Matthi Forrer, Hillier and Lane and Japanese scholarship on Hokusai. People who will benefit from this study are art historians and connoisseurs of Japanese art, of Japanese woodblock prints in particular.

Thesis structure

This thesis will be structured with chapters discussing in order of appearance: the definition of the Hokusai Style in his middle and later period, how Hokusai has used his drawing manuals to propagate his style and how it functioned within a book market and finally how Hokusai represented himself and his definitive style to his audience of painting manuals.

Words: 779

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Chapter one: The Definition and Propagation of the Hokusai Style

Introduction

This part will discuss the secondary literature on the Hokusai style. It will explain the characteristics of the style of Hokusai that came into being during and after his 'middle years' which started around the first decade of the nineteenth century. Then this part will examine how Hokusai propagated his style to his pupils and the public. The establishment of his style and its propagation seem to be related: they coincide. A following discussion is that of the drawing manuals which were an important tool for the propagation of Hokusai's style. Finally I will show that this propagation has succeeded well. Concerning his drawing manuals then I conclude that Hokusai his final manual *Ehon Saishiki Tsū* or *On the Use of Coloring* (1847) is more about his painting style than his drawing style. This will change the nature about our question how this manual relates to Hokusai's propagation of his style.

The Hokusai Style

Hokusai scholars describe the Hokusai style as being a mixture of realism and humorism.¹⁰ The humorism applies to the drawing of humans and animals. When typifying Hokusai his drawing style scholars do not disagree with each other. Forrer sees Hokusai as an

¹⁰ Forrer 1988, p. 184, Hillier, p. 53-54 and Lane, p. 273.

artist who uses free sketching while paying attention to detail.¹¹ Also according to Forrer, Hokusai has a 'perfect balance between realism and capturing the spirit of subjects.'¹² As evidence for this, Forrer shows us the confident brush strokes of Hokusai his paintings where we can see an 'underdrawing'.¹³ Hillier describes Hokusai his style as 'naturalistic' and 'funny' at the same time.¹⁴ Lane can add to this that the subjects depicted (humans and animals) express a certain 'optimistic humanity.'¹⁵ In animals and human figures drawn by Hokusai we thus see both these characteristics.

Hokusai's landscape prints do not only have the quality of realism, imagination and humorism, but also that of 'theatricality' and the use of geometrical shapes. Hillier mentions that the style for his landscape prints is in between Kano school and Western style landscape: they are 'imaginative' and at the same time 'realistic representations.'¹⁶ Forrer can extend on this as he states that Hokusai makes his landscape prints not based on his observations but mostly on his imagination. Forrer cites Fenellosa which stated the same in 1893.¹⁷ In addition Forrer states that Hokusai did not travel the Tōkaidō (a highway connecting Edo and Kyoto Japan) until 1817, which suggests that he did not see much of Japan outside Edo before that time and had to rely on his imagination to paint natural

¹¹ Forrer 1988, p. 200.

¹² Forrer 1988, p. 184.

¹³ Forrer 1988, p. 310.

¹⁴ Hillier, p. 53-54.

¹⁵ Lane, p. 273.

¹⁶ Hillier 1988, p. 68.

¹⁷ Forrer 2010, p. 256.

settings. Forrer takes as an example of this the waterfalls Hokusai has drawn where the shapes of the waterfalls seem to flow out of Hokusai his mind onto the paper as lines showing the vastness of the waterfalls in a certain composition.¹⁸ Forrer states that in the 1830s Hokusai focused on adding figures in the landscape.¹⁹ In addition, Guth argues that Hokusai's works also have a certain 'theatricality.' Guth takes Hokusai's wave of *Under the Wave off Kanagawa* (1830-32) (Fig. 1) from the series of prints '*Thirty-six views of Mount Fuji*' as a convincing example of this, although Guth does not states further examples of Hokusai's landscape prints . According to Guth, Hokusai has set the towering wave that is about to devour the boatmen in a '*mie*'-like pose. *Mie* is a dramatic tool of Kabuki theatre which shows the actor in a frozen, dramatic pose, indicating a climax in the story. Guth relates this pose to the appearance of the great wave in the print, which appears to be frozen in time. This along with the great size of the wave cumulates into a 'dramatic' scene.²⁰ In my view, it could be possible that Hokusai used this mode of expression only during and after the creation of the Kanagawa wave. For instance, we see the same type of 'theatricality' in the print of *Kirifuri Waterfall on Mount Kurokami in Shimotsuke Province* (1832-1833) (Fig. 2), not necessarily because the waterfall resembles a *mie* pose (one could also interpret it as a dynamic body of flowing water) but because its sheer size. An investigation of Hokusai's oeuvre before his period of the thirty-six views series could shed light on the question

¹⁸ Forrer 2010, p. 256.

¹⁹ Forrer 2010, p. 185.

²⁰ Guth, p. 474.

whether Hokusai has used this ‘theatricality’ any earlier. Guth also states that in the thirty-six view series Hokusai has used geometrical forms for its compositions. It is indeed hard not to deny the use of these kinds of shapes in this print series. Guth shows for instance the repetition of triangular shapes in the print *Hongan-ji Temple at Asakusa in Edo* (1831) (Fig. 3) which we see in the roof, the position of the kite and mount Fuji. In addition Guth points to prints such as *Tatekwawa in Honjo* (1833) (Fig. 4) and *Sazai Hall of the Temple of the Five Hundred Rakan* (1831) (Fig. 5) of this series where Hokusai has used ‘rectangular’ shapes as a base for mount Fuji such as piles of wood and a platform for viewing the mountain.²¹ This is thus how we can typify Hokusai his prints of landscapes and human and animal figures. Now we have an understanding of the definition of Hokusai’s style of his middle and later period.

Hokusai was also throughout his career occupied with how to transfer brushstrokes drawn on paper onto the medium of woodblock printing. This is what Forrer has shown us in a recent study. Forrer shows us clear evidence in one of two letters to Hokusai his publishers transcribed in biographical writing about Hokusai called *Katsushika Hokusai Den* (written in 1893 by Iijima Kyoshin). In the one written in 1835, he asks the publisher for a specific cutter (Egawa Sentarō) to cut the blocks because he considered him to be the most skillful block cutter.²² In relation to this Forrer mentions Hokusai his ‘handling of the brush.’ Forrer

²¹ Guth, p. 473.

²² Forrer 2010, p. 256.

explains this expression as how Hokusai draws his line with the brush.²³ Forrer uses the term 'Hokusai his handwriting' interchangeably. It is the 'way special to Hokusai of his brush handling.'²⁴ As we can see in his letters Hokusai was concerned with this. The concern of Hokusai his 'handling of the brush' might then be an important part of the propagation of his style.

Hokusai scholars agree that the establishment of Hokusai his own style (hereafter referred to as the 'Hokusai style') coincided with his image.²⁵ Although Hillier and Lane use the words 'image making,' Lane explains it also as a 'self-advertisement' of woodblock artists in collaboration with publishers.²⁶ Forrer does not use this term, however, Forrer likewise describes it as Hokusai canonizing his 'artistic credo.'²⁷ When this happened would be in his 'middle years', in the first decade of the nineteenth century.²⁸ Both Hillier and Forrer support this by pointing to Hokusai his performance of painting a huge Daruma, the Japanese naming for Bodhidharma or the founder of Zen Buddhism, for an audience in front of a temple in Nagoya, a castle town west of Edo.²⁹ This was in 1804. In a more recent study Forrer has shown that at least before 1793 Hokusai did not yet define his style. In his autobiography Hokusai he published in 1834 Hokusai states that he did not see his period of

²³ Forrer 2010, p. 256.

²⁴ Forrer 2010, p. 252.

²⁵ Forrer 1988, p. 184, Hillier, p. 40 and Lane, p. 276.

²⁶ Lane, p. 276.

²⁷ Forrer 1988, p. 184.

²⁸ Lane, p. 276.

²⁹ Forrer 1988, p. 204 and Hillier, p. 40.

his affiliation with the Katsukawa school (until 1793) as being relevant for the 'Hokusai style.'³⁰ As Hokusai scholars all agree that Hokusai had established a style of his own during his middle years we see through a series of events that Hokusai was propagating it concurrently . If we want to examine his self-defined Hokusai style we then have to look for his material starting from the first decade of the nineteenth century.

Forrer states that because Hokusai was in his fifties when he published the model books in which he defines his style (in the 1810s), this might have facilitated his urge to define his style.³¹ Hillier however gives us more concrete examples of how the establishment of the Hokusai style happened. He points to a specific moment where Hokusai joins literary circles or *kyōka* circles and creates a reputation. It is the period when Hokusai creates *surimono* or privately published prints for these circles, which is in the 1790s.³² During this period Hokusai makes *Picture Book of the Pleasures of the East* (1799) and becomes skilled in making urban landscapes of Edo.³³ This then is the moment where Hokusai breaks with previous styles and starts experimenting further with landscapes.³⁴ The articulation of his style is thus related with his own fame.

³⁰ Forrer 2010, p. 254.

³¹ Forrer, p. 219.

³² Hillier, p. 30.

³³ Hillier, p. 37.

³⁴ Hillier, p. 42.

Propagating of Hokusai's Style

Hokusai scholars indeed can show us that Hokusai propagated his style. One way of doing this was through the work of his pupils, as Lane states.³⁵ According to Lane Hokusai had dozens of them. Pupils would come for instruction to his house on occasional visits.³⁶ Forrer shows that Hokusai also had pupils in Western Japan. For instance, a local pupil of Hokusai in Nagoya helped Hokusai during his Daruma performance.³⁷ Also according to Forrer the people Hokusai acquainted himself with during a visit to Nagoya later became his pupils. These, such as Hokutei Bokusen (1775-1824) (artist name of the amateur painter and samurai Maki Gekkōtei), took part in the creation process of the first *Hokusai Manga*. When Hokusai made some 300 sketches of all kinds of subjects they copied a selection of them. These drawings then were compiled into this volume.³⁸ The *Hokusai Manga* was distributed by publisher Eirakuya Tōshirō (est. 1776) and also sold in three Edo bookshops. Later, however, it was sold in Kyoto, Osaka and Nagoya as well, amounting to a total of nine bookshops.³⁹ As this information shows, Hokusai had a substantial number of followers, stretching out to Western Japan as well. To what extent these pupils adopted the Hokusai style might show how far Hokusai his influence reached.

Another important way of propagating his style was through drawing manuals.

³⁵ Lane, p. 272.

³⁶ Lane, p. 112.

³⁷ Forrer 1988, p. 204.

³⁸ Forrer 2010, p. 127.

³⁹ Forrer 2010, p. 128.

In some sense one can call the *Hokusai Manga* a drawing manual as well. Forrer states that in the preface to volume eight (1819) writer Saeda Shigeru states that it is 'made for the pupils so they can copy Katsushika his style and need not copy reality.'⁴⁰ The difference however with drawing manuals is that the drawing manuals explain the Hokusai style through text and image. Forrer gives us a clear overview of these works. These works were produced in the 1820s and 1830s.⁴¹ According to Hillier, these manuals show how Hokusai worked. It is an 'analysis of the elements of design' as Lane calls it.⁴² The drawing manuals thus made the Hokusai style more explicit, judging from their content. Knowing how Hokusai actually did this is important for understanding this way of propagating his style. Similarly with the adoption of the Hokusai style by his pupils it might be important to investigate to what extent these manuals were successful in propagating his style.

Hokusai scholars mention *On the Use of Coloring* as the grand finale of all Hokusai his manuals. Forrer states that it is one of his most 'essential books' whereas Lane states that it 'gives final and detailed clarification of the Hokusai style.'⁴³ Forrer mentions Hokusai his statement in the manual where Hokusai explains that he will "discuss and pass on the various methods I have practiced in the course of my eighty-eight years of independent

⁴⁰ Forrer 2010, p. 128.

⁴¹ Forrer 1988, p. 246.

⁴² Lane, p. 115.

⁴³ Lane, p. 267.

experience.”⁴⁴ If what Hokusai argues in the manual is correct, then this manual not only gives decisive information about how Hokusai saw the style he had established in the middle and later phases of his career, but also discusses the range of styles he has opted for throughout his career. With Hokusai making these statements it is indeed manual which can give a lot of information about how he defined his own style. This might be useful to examine further in my thesis.

Evidence from the manual suggests that this manual is more about painting than about drawing. Lane states about the content of the manual that Hokusai explicates in it the ‘material secrets’, the ‘use of coloring’ and the ‘formal and cursive styles’ which refers to an either detailed or sketchy way of drawing lines.⁴⁵ From Lane we can see that this manual indeed deals with features of the Hokusai style. From Forrer his explanation of the manual its content we can assume that it focuses on painting rather than drawing. According to Forrer, Hokusai shows in his manual how to paint (primarily discussing the pigment) of varying subjects, ranging from trees to animals. As both Lane and Forrer rely on the content of the manual itself, it is difficult to question their assumptions. Forrer concludes that Hokusai might have wanted to be perceived as a painter as well, which is not strange, argues Forrer, as he also painted throughout his career.⁴⁶ Nevertheless, *On the Use of Coloring* is a

⁴⁴ Forrer 2010, p. 254.

⁴⁵ Lane, p. 267 and p. 268.

⁴⁶ Forrer 2010, p. 254.

manual that focuses on Hokusai his painting style. This has implications when we want to research this manual further.

Hokusai was very successful at accomplishing the spread of his style, in particular that of the wave motif and the use of geometrical shapes.⁴⁷ Guth shows that many contemporary and later artists have copied Hokusai's depiction of waves and that Utagawa or 'Andō' Hiroshige (1797-1858) has adopted the use of geometrical shapes in the depictions of landscape prints. These artists reconfigured the waves in 'many forms and contexts.'⁴⁸ Guth argues this by showing us a vast amount of visual evidence. Also, Guth cites Tōgasaki Fumiko who argues that Hiroshige has used these geometrical shapes. It is an interesting point of Guth that Hokusai would be the first ukiyo-e artist that has applied this shaping, which he has explained (also allegedly for the first time as an artist) in his drawing manual *Quick Lessons in Simplified Drawing* in 1812.⁴⁹ I will touch on this subject in chapter two. Concerning the different 'forms and contexts' of the waves by other artists, the two most prolific artists which Guth lists are Utagawa Kuniyoshi (1797–1861) and Hiroshige. Another interesting case Guth uses as evidence is the use of the Kanagawa wave in a *kawaraban* or woodblock printed newspaper, by an anonymous artist (Fig. 6). Guth mentions that in Hiroshige's *The Embankment at Koganei in Musashi province* (1852) (Fig. 7) Hiroshige has

⁴⁷ Guth however explains that these wave motifs have existed even before Hokusai had used them. More on the development of this motif in Japanese prints before Hokusai's use see Guth, p. 470.

⁴⁸ Guth, p. 479.

⁴⁹ Guth, p. 473.

used Hokusai's wave from the Kanagawa print. The resemblance is indeed striking. As for Kuniyoshi's use of the waves, Guth states that we see the reworking of Hokusai's wave in the print *Tametomo Swimming* (1847-50) (Fig. 8) and *On the Waves at Kakuda on the Way to Sado Island* (1835) (Fig. 9). These prints respectively depict the warrior Temetomo performing one of his 'Ten Heroic Deeds' fighting a wave and monk Nichiren from the thirteenth century traveling to Sado Island, to which he was exiled. According to Guth they are both an adaptations of the theme Hokusai has used frequently which features warriors facing giant waves, in the case of the print depicting Nichiren waves in stormy weather.⁵⁰ The *kawaraban* from 1863 also shows a big wave (almost identical to the Kanagawa wave) in stormy weather.⁵¹ Thus the reinterpretations of other artist show that Hokusai's style (the way in which waves are depicted and the use of geometrical shapes in landscapes) had found its way in the idiom of ukiyo-e. This indicates that artists very well knew the Hokusai style. In the next chapter I will explore whether this was also the case for their public.

Conclusion

We have seen that Hokusai operated in a combination of stylistic characteristics: realism, humorism, imagination, theatricality and geometry. The emergence of this style and his rise to fame coincide. We should further analyze whether they are connected. Hokusai

⁵⁰ Guth, p. 480-481.

⁵¹ Guth, p. 479.

tried to propagate the Hokusai style through teaching of a wide range of pupils and by publishing drawing manuals over a few decades, including the *Hokusai Manga*. These efforts culminated in the publication of *On the Use of Coloring*, two years before his death. Here he made his final statements about the Hokusai style and his stylistic development throughout his career. This manual deals not so much with drawing as it does with painting. Finally I have shown by referring to Guth's argument that Hokusai could propagate his style successfully. As we have seen, Hokusai's dramatized waves and his use of clear, geometrical shapes in compositions has found its way into the 'visual culture' of ukiyo-e in the nineteenth century.

As *On the Use of Coloring* is mostly about painting it will determine that any further research on this manual has to take into account the paintings Hokusai has created. Taking a further look into the content of this manual (by scholars and by my own analysis) can give us a more clear picture of what Hokusai does and does not discuss when he examines his own style and looks back at his career. For instance, how much does he talk about drawing? Another question which comes to mind is how we can relate his drawings to his paintings.

Words: 3034

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Images



Fig. 1. Katsushika Hokusai, *Under the Wave off Kanagawa*, Woodblock print, 1830-32, The Metropolitan Museum of Art, <http://www.metmuseum.org/toah/works-of-art/JP1847/>.

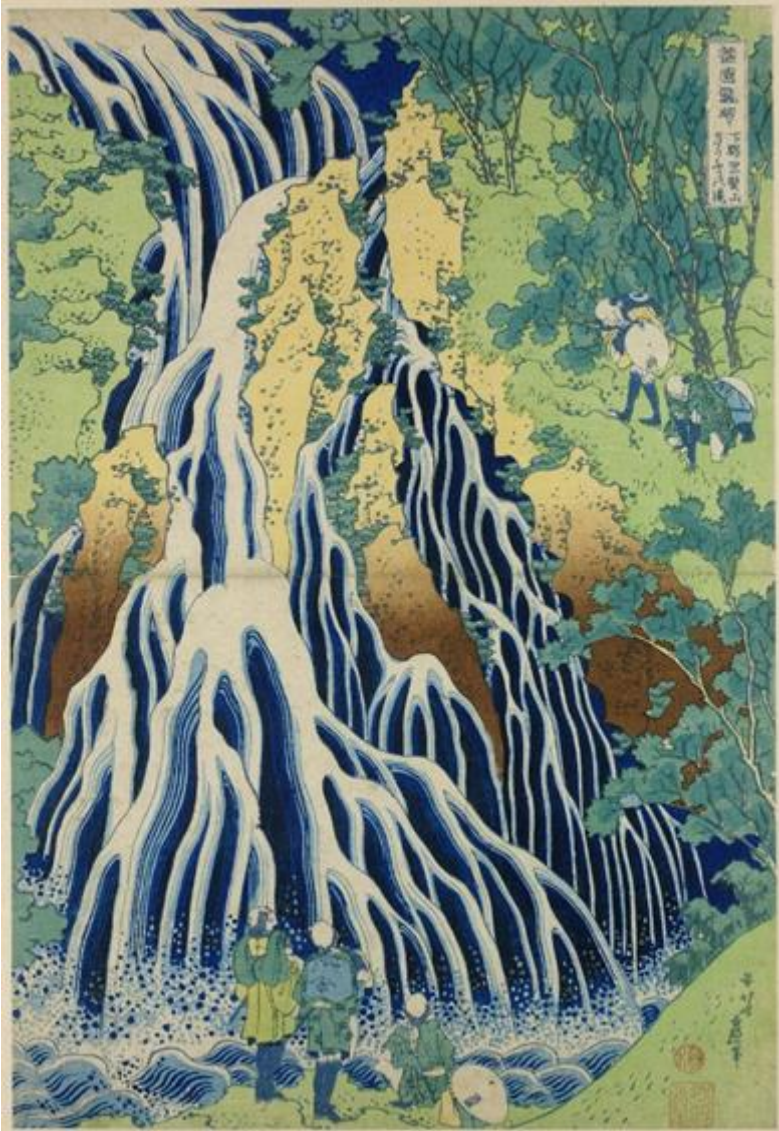


Fig. 2. Katsushika Hokusai, *Kirifuri Waterfall on Mount Kurokami in Shimotsuke Province*, from the series *Shokoku Taki-meguri* or *A Tour of Waterfalls in Various Provinces*, Woodblock print, ca. 1830, The British Museum, http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=787315&partId=1.



Fig. 3. Katsushika Hokusai, Hongan-ji Temple at Asakusa in Edo, Woodblock print, ca. 1831, Harvard Art Museums, <http://www.harvardartmuseums.org/art/207135>.



Fig. 4. Katsushika Hokusai, Tatekawa in Honjo, from series Thirty-six Views of Mount Fuji, Woodblock print, 1833, The British Museum, http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=

[787327&partId=1.](#)



Fig. 5. Katsushika Hokusai, Sazai Hall of the Temple of the Five Hundred Rakan, from series Thirty-six Views of Mount Fuji, Woodblock print, 1832, The British Museum, http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=783986&partId=1&place=42098&plaA=42098-1-4&page=2.



Fig. 6. Utagawa Kuniyoshi, *Tametomo Swimming*, Woodblock print, 1847-50, Smithsonian Institution, Guth, p. 482.



Fig. 7. Utagawa Kuniyoshi, *On the Waves at Kakuda on the Way to Sado Island*, Woodblock print, 1835, The British Museum, Guth, p. 482.



Fig. 8. *Kawaraban* depicting a Hokusai-inspired wave, Woodblock print, 1834, Tokyo University, Guth, p. 481.

Chapter two: The Hokusai Manuals their Content, Audience and Success

Introduction

This chapter deals with Hokusai manuals that Hokusai scholars see as significant within the oeuvre of Hokusai manuals. Hokusai made these manuals to teach drawing in a simple and entertaining way. This discussion examines the early manuals of the 1810s and also includes the *Hokusai Manga*, a twelve volume manual (or better compendium) of numerous sketches, first published in 1814.

I will assess the opinions of Hokusai scholars about general questions concerning Hokusai his manuals. It answers what its content was, how it fits into the context of manuals by other artists, what its functions and intended audience was and lastly (most importantly for my thesis) how successful they were in propagating the Hokusai style. The content are simplified drawings of an extraordinary variety of themes, its function was to teach the reader how to draw, this reader was the 'amateur painter' and this teaching was done very successfully through the manuals.

Content

Before the publishing of the *Hokusai Manga* in 1814 three manuals of Hokusai had already been published. They are *Onogabakamura mudaji ezukushi* (1810), translated as

either *My Foolish and Useless Picture Dictionary*⁵² or *Foolish Ono's Nonsense Picture-Dictionary*,⁵³ *Ryakuga haya-oshie* (1812), translated as *Quick Instruction to Abbreviated Drawings*⁵⁴ or *Quick Guide to Drawing*⁵⁵ and lastly *Ryakuga haya-oshie II* (1814) or simply *Quick Guide to Drawing Series II*.⁵⁶ Forrer distinguishes part one and two by referring to them as 'volume one and two.'⁵⁷ Lane and Forrer see these titles as the early manuals of Hokusai.

I will now discuss the content of each of these manuals in chronological order of publication. This will give a better understanding of them when I am going to discuss them in relation to Hokusai his way of propagating his style. Lane states that *Onogabakamura mudaji ezukushi* (I will use the Japanese titles) uses calligraphy-based shapes to teach the drawings of subjects (Fig.1). Lane gives us an example where the shapes of these subjects resemble the calligraphic strokes of Chinese characters.⁵⁸ Forrer mentions that this manual makes 'drawing very simple.'⁵⁹ The *Ryakuga haya-oshie* presents according to Lane a series of drawings which Hokusai presents both in a 'natural' and a 'geometrical' fashion. Hokusai depicts the figures in their natural and geometrical representation, every time on a single page. For instance, as Lane shows us through an example, Hokusai draws figures

⁵² Forrer 2010, p. 128.

⁵³ Lane, p. 115.

⁵⁴ Forrer, p. 126 and 128.

⁵⁵ Lane, p. 118.

⁵⁶ Lane, p. 118.

⁵⁷ Forrer, p. 126 and 128.

⁵⁸ Lane, p. 115.

⁵⁹ Forrer, p. 129.

geometrically by representing them in circles and in squares (Fig. 2).⁶⁰ The *Ryakuga haya-oshie* II is a more serious version of *Onogabakamura mudaji ezukushi*.⁶¹ If one looks at the drawings one indeed sees that they are more intricate than in the earlier manual and also there is more text accompanying the drawings than in the previous one. I have now shown the content of the early manuals through examining the discussions of Lane and Forrer. This content really shows how to learn drawing (and the Hokusai style) in a not too complicated way.

The *Hokusai Manga* then is a manual I have to pay more attention to than the early manuals. Lane and Forrer dedicate most attention to this particular manual. Lane for instance more than ten pages, about half of a chapter, Forrer three out of five pages discussing the manuals to it in their discussions of the manuals. Through the way they structure the discussion of the manuals we can see what place every manual takes within Hokusai his oeuvre of manuals. It cannot be stressed enough that the *Hokusai Manga* takes a very important place within this oeuvre.

Hokusai scholars describe the *Hokusai Manga* as being very comprehensive. Lane and Forrer then give us information about its sketches and their content, their themes and the number of sketches. They give us ample examples of these drawings. Both typify the *Hokusai*

⁶⁰ Lane, p. 116.

⁶¹ Lane, p. 118.

Manga as a true encyclopedia of Japan and East Asia.⁶² Forrer mentions that we see in it everything, from figures to animals and things from nature such as plants and trees.⁶³ Lane can add to this that we also see subjects from history, legend and material culture. Lane also notes that the drawings do not have comments accompanied with them.⁶⁴ Thus if one looks at the numerous drawings of the *Hokusai Manga* one can see it is indeed an endless description of Japan and East Asia through sketches only (see Fig.3). The content of the Hokusai manual then must be the most extensive of all manuals (at least compared to the earlier manuals).

This extensiveness we also see in the sheer number of sketches we find in the volumes of the *Hokusai Manga* combined. Although Lane estimates that this number amounts to a total of tens of thousands sketches.⁶⁵ Lane might however exaggerate on purpose to express the vast amount of the sketches in all of its volumes. Forrer mentions that Suzuki Jūzō has actually counted the number and states that there are in total 3911 sketches for all the twelve volumes.⁶⁶ The number of 10.000 is therefore an overestimation if we trust Suzuki his way of counting. This number could become even less if we use Forrer's proposed way of counting as Forrer suggests to count the 'formations' of bamboo, rocks and

⁶² Lane, p. 122 and Forrer, p. 100.

⁶³ Forrer, p. 126.

⁶⁴ Lane, p. 122.

⁶⁵ Lane, p. 121.

⁶⁶ Forrer, p. 127.

boats as one drawing.⁶⁷ However even if we take Forrer's way of counting, it would still be a great amount of units. The reader of these volumes must have had to cope with this vast amount.

Even though they drawings were numerous in different kinds of shape and had an extensive number, according to Lane and Forrer Hokusai did not organize them. Lane and Forrer agree that we can spot this disorganization in the *Hokusai Manga* volumes (there were twelve of them). They only disagree on where we can find themes and where we cannot. Lane typifies the *Hokusai Manga* images as random drawings without much systemization. According to Lane we only see a systematization from volume four onwards.⁶⁸ Forrer similarly states that the 'intended concepts' of the drawings were not always clear.⁶⁹ Forrer however gives volume five, six and seven as the ones with clear themes and differs in this with Lane as Forrer does not mention volume four having a thematic approach to the drawings.⁷⁰ Forrer notes only three volumes which have clear themes so this might contradict Lane his assumption that later volumes (eight until twelve) also have them. At any rate, based on the observations of Lane and Forrer the *Hokusai Manga* should at least have some thematic and then also a substantial amount of less thematic volumes. Although the

⁶⁷ Forrer, p. 127.

⁶⁸ Lane, p. 121.

⁶⁹ Forrer, p. 127.

⁷⁰ Forrer, p.127.

images were extensive and great in number, the volumes thus were quite disorganized. This must have left the reader totally on its own in copying this vast amount of sketches.

Earlier Manuals

Before examining what manuals came before Hokusai I will touch on the terminology of painting and drawing manuals, starting with exploring the relationship between painting and drawing and then moving to explaining the relationship between painting manuals and drawing manuals. One could say that drawing is a part of painting, as I will show by analyzing the secondary literature.

One can regard drawing and painting as separate categories of using the brush but they are certainly not unrelated. Lane for instance mentions them as two separate terms when discussing the relationship between calligraphy and painting. Lane notes that the artist performs these activities with the same tool which is the brush. Drawing then becomes 'brush-drawing.'⁷¹ Forrer then regards drawing and painting as two related things as well. Forrer explains that the 'handling of the brush' or the way an artist uses his brush is reflected in the way an artist draws his lines on paper. In addition, this 'handling of the brush' or drawing of lines is significant for authentic paintings.⁷² I assume then that within the paintings we also see lines which the artist, in this case Hokusai, has actually drawn. Finally, I understand from Jordan's argument that drawing can function as a base for Japanese

⁷¹ Lane, p. 120.

⁷² Forrer, p. 256.

painting. Jordan notes that in the Kano school students learn to paint by copying motives from manuals. Jordan explains that in premodern Japan 'copying' corresponded to 'sketching.' The word *utsusu* ('to copy' or 'to render') referred to both of these concepts.⁷³ Jordan does not make clear however whether the Kano school thought of painting the same as they did of sketching (which is a form of drawing). It certainly served as a base for learning how to paint if we believe Jordan, which implies that painting should have at least some form of drawing in it, as Forrer has mentioned as well. Thus drawing and painting have many things in common as they use the same tool, elements of drawing can be traced back into East Asian paintings and sketching stands at the base of painting. This means that drawing manuals and painting manuals should be related in the same way.

Drawing manuals and painting manuals are related in such a way that we can see drawing manuals as a part of painting manuals. When discussing Hokusai's manuals, both Lane and Forrer uses the term 'drawing manual.'⁷⁴ Forrer also mentions the Japanese term, which is *edehon*.⁷⁵ In addition, Lane uses the term 'sketchbooks' to refer to Hokusai's manuals.⁷⁶ Forrer then relates these drawing manuals to sketching as well by stating that works of Keisai such as the *Ryakugashiki* (1795) has influenced the Hokusai Manga as they

⁷³ Jordan, p. 204.

⁷⁴ Lane, p. 116, Forrer, p. 126.

⁷⁵ Forrer, p. 126.

⁷⁶ Lane, p. 126.

are both ‘pictorial encyclopedias.’⁷⁷ The *Ryakugashiki* employs the *ryakuga* style of ‘abbreviated drawing’, which is a form of sketching *(see Fig. 4).⁷⁸ Later I will explore whether the terms ‘drawing manuals’ and ‘sketchbooks’ are interchangeable terms. Jordan also uses the term *edehon* when referring to Kano school manuals for copying motives for painting. According to Jordan *edehon* are interchangeable with the term *funpon*. It refers to a copying method of tracing lines of white pigment over a sheet of paper.⁷⁹ In my view then, as Jordan has mentioned that copying equals sketching, the *funpon* or *edehon* from the Kano school are also drawing manuals. The Kano students then copy or sketch the motives. This seems likely as Jordan does not use the term painting manual to refer to *edehon* of the Kano school. Christophe Marquet however, in his survey of the types of manuals related to painting and drawing in the Edo period, sees sketch manuals (which I think should then be drawing manuals) as ‘proper painting manuals.’⁸⁰ These are in its turn part of the larger body of ‘painting manuals’ which Marquet uses as an umbrella term for manuals that present motives which users can copy.⁸¹ Marquet also does not make a distinction between drawing and painting, it rather sees drawing as a ‘part’ of painting, as the sketching manuals are a ‘part’ of the wider category of painting manuals. This is similar to what Forrer has shown, which is as I have mentioned earlier, that in Hokusai’s paintings (which in my view would be

⁷⁷ Forrer, p. 126.

⁷⁸ Forrer, p. 126.

⁷⁹ Jordan, p. 33.

⁸⁰ Marquet, p. 344.

⁸¹ Marquet, p. 327.

the case for any other premodern Japanese painting) the handling of the brush characterizes the drawing of its strokes. I have used Marquet's way of categorizing to explore the relationship between drawing manuals and painting manuals by showing that drawing is a part of painting. We thus have to be aware that the drawing manuals fit into a larger context of painting manuals.

These drawing manuals are however part of a larger genre of 'painting manuals', as Marquet calls it. Important to note is that Marquet discusses also a type of painting manuals he then sees as the 'proper' painting manual such as Morikuni's *Ehon shahō-bukuro*. In Marquet's discussion then, these words stand for the 'genre' painting manuals and for one of the 'types' of painting manuals. Marquet traces the emergence of the painting manual genre back to the period between the 1680s and the 1720s.⁸² Marquet points to two types of painting manuals that existed before the proper painting manual which are 'thematic picture albums' existing since the 1680s and iconographic dictionaries from around the same period, the late 17th century. As Marquet shows by pointing to a study of Robert Paine, the preface of the *ezukushi* manuals states that publishers and artists created them with the intention of making painting manuals. Marquet also supports this by stating that motifs from these manuals are recurring in ukiyo-e. One should note that Nishimura Shigenaga (1697-1765) was the only illustrator who created these *ezukushi*. Some editions then became

⁸² Marquet, p. 319.

reprinted and used as painting models until the 19th century.⁸³ The iconographic dictionaries then, explained painting subjects from China. These were ‘themes’ or *gadai* and were part of the ‘would-be artist curriculum’ as Marquet notes. This indicates that aspiring painters learned from these dictionaries. The first illustrated iconographic dictionary is from 1688 and is the *Ehon hōkan* or *Precious mirror for the Study of Painting*. Before this title there were only iconographic dictionaries which were manuscripts without any illustration, the first dating from 1623 which is the *Kōsu-shū* or *Compendium on Painting*.⁸⁴ Important to know is that the drawings in these dictionary were not intended for copying as Marquet argues that the drawings were too ‘rudimentary’ for this. According to Marquet the preface of the *Ehon hōkan* also states that the aspiring painter could read this in order to familiarize themselves with East Asian history.⁸⁵ The iconographic dictionaries then were not necessarily meant for copying. Painters (but also children) used them for gaining knowledge about these historical themes. Thus, as Marquet has shown through some examples, there were different types of painting manuals that preceded the drawing manuals of Hokusai I am discussing here. Hokusai’s drawing manuals might be positioned in this painting manual tradition and on the other hand could have been innovating in some sense.

What manuals then came before those by Hokusai? Hokusai scholars have observed that the drawing manuals existed in Japan from the 18th century onwards and Christophe

⁸³ Marquet, p. 329.

⁸⁴ Marquet, p. 329.

⁸⁵ Marquet, p. 332.

Marquet as well traces the emergence of the drawing manual to the same period. Lane gives mid-18th century as a date, whereas Forrer gives early 18th century as a date. Lane notes that the manuals came to Kyoto and Osaka in the mid-18th century and then only in the 18th century with the publishing of a manual by Masayoshi Edo became also a center of production of these manuals.⁸⁶ Forrer names artists such as Tachibana Morikuni (1679, active 1714-48) and Tachibana Yasukuni (1717, active 1755-92) as an example of creators of early 18th century manuals in Kyoto and Osaka.⁸⁷ Marquet also names Morikuni as the earliest producer of drawing manuals and takes *Ehon shahō-bukuro* (1720) or *Picture Book: Treasure Bag of Sketches* as the earliest example.⁸⁸ Thus according to Lane, Forrer and Marquet we can take the early 18th century as a starting date for the production of the earliest drawing manuals.

How do Hokusai's manuals relate to these previous ones? Hokusai has derived the concept of depicting various subjects in abbreviated form from manuals by other artists. Lane states that Hokusai adapted manuals from other artists to an atmosphere which reminds us more to the floating world. The 'floating world or *ukiyo* refers to the fleeting life in the entertainment world of Edo. Lane notes that Hokusai did not depict the courtesans and actors we see in *ukiyo-e* as well but more things 'of his own world,' not determined by

⁸⁶ Lane, p. 114.

⁸⁷ Forrer, p. 100.

⁸⁸ Marquet, p. 332.

the fashions of the time.⁸⁹ Forrer on the other hand explains to us that Hokusai has based his *Ryakuga haya-oshie* and *Hokusai Manga* on the earlier manuals namely *Ryakugashiki* (1795) by Kitao Masayoshi (Masayoshi used the name Kuwagata Keisai for this manual). Forrer shows this by pointing out that *Ryakugashiki* and the later albums by Masayoshi (published in 1797, 99, 1800, 1813) also comprise of subjects as varying as in Hokusai's *Ryakuga haya-oshie* and the *Hokusai Manga*.⁹⁰ Furthermore Forrer states that a 'chronicler' of Hokusai has stated that it 'may be inspired and is comparable to' Masayoshi his albums.⁹¹ As Forrer has compared the manuals we thus can say that Hokusai was not new in designing them in this encyclopedic fashion. Hokusai his manuals then should be examined within the context of preceding and contemporary manuals by other artists.

I am not sure whether Hokusai did invent the concept of teaching sketches through manuals. Forrer however argues that Hokusai was the 'first to design the teach yourself sketching books.'⁹² This however is in contradiction with Marquet showing that there were other sketching or drawing manuals before those of Hokusai, such as Keisai and Bunpō's volumes Marquet has mentioned. These manuals also the intent of teaching how to sketch, as Marquet shows by citing the prefaces and showing images.⁹³ Perhaps Hokusai was

⁸⁹ Lane, p. 121.

⁹⁰ Forrer, p. 100.

⁹¹ This statement by the 'chronicler' was meant as a critique of Hokusai as this chronicler named him an 'imitator.' Forrer explains however that copyright at that Japanese authors and artists at that time did not have the concept of copyright. Forrer 2010, p. 100.

⁹² Forrer, p. 257.

⁹³ Marquet, p. 344.

innovative in the sense that it introduced geometric shapes in his instructions of drawing. According to Tōgasaki, based on Hokusai's use of spatial conventions in his prints one can infer that Hokusai came into contact with Western pictorial conventions either direct or indirectly. Tōgasaki explains that Dutch handbooks of drawing and painting such as *Groot Schilderboek* and *Les Principes du dessin* by Gerard van Laresse got copied in Japanese works such as *Kōmōzatsuwa* (1787) by Morishima Chūryō. Indeed, as Guth has shown, Hokusai has taken the exact way of rendering faces of children using circles as it was copied from these books by Moriyama in *Kōmōzatsuwa* and applied it to Japanese masks in his *Ryakuga haya* oshie (see Fig. 5).⁹⁴ Hokusai then might have been innovative in the sense that he used Western drawing techniques such as geometric shapes in his drawing manuals, in order to make drawing easy to learn as Forrer has suggested as well. Thus by using Western pictorial conventions Hokusai renewed the genre of drawing manuals by arguing that he made drawing easier to learn. That Hokusai tried to make his instruction easier we will also see in chapter three in the analysis of Ehon Saishiki Tsū. Making the instructions easier could also have contributed to an easier propagation for his style, as it would be understandable for a wide audience, ranging from amateurs to professionals.

Function and audience

What was then the function of Hokusai's manuals in relation to the propagation of his

⁹⁴ Guth 2008, p. 124.

style? Both Lane and Forrer agree that it was meant as an educational tool. Lane argues that the making of the earliest Hokusai manual signified an important step by Hokusai into 'art educational activities'. For instance Lane notes that in the colophon of his first manual *Onogabakamura mudaji ezukushi* there is a listing of manuals that he planned to publish.⁹⁵ Also according to Lane the *Hokusai Manga* is the 'epitome' of Hokusai as a teacher. Lane adds to this that the material in the *Hokusai Manga* is there for his 'disciples' who then had to make sense of the material themselves. This must be a conclusion Lane has inferred from looking at the material in the *Hokusai Manga* itself. Lane comes with an interesting argument that the two landscapes Hokusai has painted in differing styles on one page is very much 'like a guide.'⁹⁶ Regarding the function of the manuals Forrer states that the manuals were there in order for its readers to 'learn the Hokusai style of drawing.'⁹⁷ Lane and Forrer have shown through examples from the manuals themselves that Hokusai made these manuals with the intent of educating its readers. The manual then could be seen as an educational tool for the propagation of Hokusai his style.

For whom then was this propagation and education intended? Both Lane and Forrer agree that the intended audience for this education was that of the amateur painter. Lane suggests this through the content of the *Hokusai Manga*, which according to him Hokusai designed in such a way that it served as a guide. What Lane does is forming arguments about

⁹⁵ Lane, p. 46.

⁹⁶ Lane, p. 131.

⁹⁷ Forrer, p. 125.

its context based only from looking at the object itself. In this way, Lane for instance shows that in the Hokusai Manga there is an 'overall composition unity' of the figures,⁹⁸ some designs such as trees and houses look like coming from classical painting-manuals⁹⁹ and many other designs such as waves, boats and bridges looks according to Lane as if Hokusai designed it as a guide for the (amateur) artist.¹⁰⁰ Lane also makes the connection between Hokusai manuals and previous ones by other artists where the audience also had been the amateur painter.¹⁰¹ Lane even suggests that the intended audience has not much to do with students who aspired to become professional artists. Lane points to the practice throughout Japanese history where people would expect from each other that one were to be able to draw sketches at festive occasions.¹⁰² This implies that many Japanese were amateur painters. Forrer then also deduces from the content of the manuals (stating that it was about 'drawing made very simple' that it was meant for amateur painters.¹⁰³ From looking at the content and relating it to known contexts Hokusai scholars have determined the audience of Hokusai his manuals which were painters learning from the manuals in their pastime. That amateur painters received teaching in the Hokusai style through these manuals indicates that the Hokusai style became widely known under many Japanese at that time if we believe Lane his statements that almost every Japanese in Edo Japan was an amateur painter.

⁹⁸ Lane, p. 122.

⁹⁹ Lane, p. 124.

¹⁰⁰ Lane, p. 128.

¹⁰¹ Lane, p. 114.

¹⁰² Lane, p. 120.

¹⁰³ Forrer 2010, p. 100.

There was the creation of a new reading public which was due to developments in the printing industry. The scholarly literature typifies this as the 'information revolution' starting in 17th century Japan (the Edo period). Urban growth had facilitated a 'consumer pool.'¹⁰⁴ This large group of consumers were middlebrow and lowbrow audiences and therefore breaks with printing culture before the early modern period in Japan, which was dominated by a printing culture for high brow or high culture audiences.

How did this exactly develop? Berry explains that samurai became the head of publishing in the 17th century with the Edo period being a period of peace, they became knowledge workers instead of soldiers ('doctors, political advisors, tutors, teachers, authors').¹⁰⁵ Shogun Tokugawa Ieyasu was the one which advocated this learning. That the samurai were at the 'base of publishing' Berry points out that one could see this in the 'booksellers' catalogues' in addition to high culture reading such as 'Buddhist, Confucian, literary or historical titles' but also titles specifically catered to samurai with titles belonging to military or martial genres, law, mathematics, medicine, noh theatre and poetry (linked verse such as *renga* and *haikai*).¹⁰⁶ Berry mentions that not only this but also that there was the publishing of titles intended for an audience of commoners such as lower samurai and townspeople, also known as the 'middlebrow and lowbrow market.'¹⁰⁷ Berry again refers to

¹⁰⁴ Berry, p. 31.

¹⁰⁵ Berry, p. 32.

¹⁰⁶ Berry, p. 32. Berry refers to the *Kōki shojaku mokuroku taizen*.

¹⁰⁷ Berry, p. 32.

booksellers catalogues which show titles for these audiences, such as 'primers of commercial vocabulary, manuals of household management, guides to bookkeeping and business practice, and basic dictionaries.' These titles were necessary as the townspeople for instance were in an 'apprentice-based' education system which created a need for this.¹⁰⁸ The book catalogue and the socio-political history of the Edo period thus provide us a clear image of how these markets came into existence: to say the least, the samurai were a catalyzer of this industry. Hokusai's drawing manuals then were a product of this development which facilitated a market to which Hokusai could turn his propagation of style.

Concurrently with the creation of a new audience, this audience had its own demand for books (painting manuals being one of them) Berry states that the author actively 'imagined' this 'readers public'¹⁰⁹ which the author then also did not fix in class boundaries.¹¹⁰ Berry supports these claims with interesting evidence such as the publishing of manuals such as poetry, theater and tea ceremony explanations. Berry has the presupposition that these activities were not bounded to class. This is a common view of Edo period history which explains for instance that people from different classes would join the same poet circles or would go to the same Kabuki theatre and would sit next to each other. Also Berry notes that authors in writing their fiction moved from village to village and from temple to brothel. This action indicates that the author took peoples from all walks of life

¹⁰⁸ Berry refers to Japanese secondary sources such as Munemasa.

¹⁰⁹ Berry, p. 33.

¹¹⁰ Berry, p. 35.

into account when writing their fiction.¹¹¹

Concerning painting manuals specifically, Jordan argues that the painting manual by Kawanabe Kyōsai (1831-1889) *Kyōsai gadan* (Kyōsai's Account of Painting) indicates that there was a sizable market for painting manuals (Jordan, p. 36). Jordan however does not show us where in the manual we can read this, perhaps in the prefaces as most of the information about publishing we can read there as we have seen. Berry can add that the market of these painting manuals, which was set in a wider context of commodities of books such as encyclopedias, medical information, light literature, art manuals, theatre information among many other things, consisted of a readership which had their own demands.¹¹² Berry argues this based on the diversity of books we see in the Edo period. These books could meet the demands of readers it was meant for. Marquet can expand on the discussion of the demands of the public of painting manuals specifically. For instance, artisans such as woodblock engravers and 'fabric dyers' needed the drawing skills and models to decorate fabric.¹¹³ Also, poets (or any other Japanese in the Edo period if we relate to Lane's argument in chapter one on the role of drawing throughout Japanese cultural history) created a demand for drawing manuals as they needed to perform 'improvised sketches' or *sekiga* during poet gatherings.¹¹⁴ The drawing manuals that resulted from this demand were

¹¹¹ Berry, p. 35.

¹¹² Berry, p. 250.

¹¹³ Marquet, p. 342.

¹¹⁴ Marquet, p. 342.

those of Keisai, Bunpō and Hokusai for which I have given some of their titles earlier in this chapter.¹¹⁵ Marquet constructs this argument based on the prefaces and the content of the models in the manuals. They indicate for which public they were intended. This would mean that the demand always preceded the commodity. We could also relate this to Hokusai's oeuvre of manuals. Hokusai must just like all other authors according to Berry's theory have 'imagined' his readers or users. This reader or user then would be the object of propagating the Hokusai style.

Propagation and Success

The question now is whether Hokusai succeeded in educating this audience and thereby propagating his style to a wider audience. Lane explains the way manuals (and other books) were distributed by the publishers, which also shows that the manuals were accessible through many facilities. For instance, purchasers would come to the publisher shop or buy them from peddlers. Another option would be borrowing them from the lending libraries or *kashihonya* as Kornicki gives the Japanese term as well.¹¹⁶ Kornicki also labels these as a vast publishing network, comprising of 'booksellers and circulating libraries' which operated nationwide.¹¹⁷ Kornicki agrees that books were available for anyone and adds that they could be bought or lent for a low price. Kornicki mentions that the obtaining of the

¹¹⁵ Marquet, p. 345.

¹¹⁶ Lane, p. 120 and 121.

¹¹⁷ Kornicki, p. 259.

books went through the use of *kashihonya* or lending libraries rather than buying them.

Kornicki refers to a study by Nakamura Yukihiro and a statement by the historical novelist

Tsukahara Jūshien (1848-1917) who recalled his 'youth in Edo'. Tsukahara has stated that

the *kashihonya* went by at a variety of people such as daimyō or military lords, the Shogun's

retainers, merchants and brothels.¹¹⁸ This statement is an indication that books were

available to a wide public.

As for the painting manuals, Jordan states that *edehon* (Lane and Forrer would call them drawing manuals) were widely available since the Genroku period (1688-1704) (Jordan,

p. 31) and mentions that they were even used 'throughout Japan.'¹¹⁹ Jordan actually does

not provide further information on how this is evident. Berry similarly states that publishers

made books (not only manuals) accessible to the public, they could buy or borrow them.

Both Berry and Jordan mention that in the Edo period books such as manuals became

distributed openly. The knowledge went from an inner or esoteric circle to an outer or

exoteric circle. In this case the knowledge on how to draw or paint became available to the

wider public.¹²⁰

Kornicki's arguments also suggest that in castle towns copybooks were widely

available as well. Although Kornicki in a critical note to Berry mentions that regional 'book

owners' (this would probably mean buyers, not the sellers) had little Japanese material as it

¹¹⁸ Kornicki, p. 259.

¹¹⁹ Jordan, p. 35.

¹²⁰ Berry, p. 35 and Jordan, p. 36.

was mostly Sinological (),¹²¹ on the contrary Kornicki himself argues that the provincial publishing industry was very developed. Kornicki states that Rinzai monk Mujaku Dōchū (1653-1747) mostly read Chinese things such as Ming function. Kornicki acknowledges however that this maybe is a special case, and sees that there is a variety of audiences with different reading habits. Kornicki's points are that provincial publishers had ties with publishers from Edo, Kyoto and Osaka. For example Obiya Ihee in Wakayama had ties with Osaka (which was the nearest biggest city) and publishers from Kanazawa at the Japanese west coast worked together with 'booksellers' from Edo and Kyoto.¹²² In addition, Kornicki notes, castle town Nagoya had one of the most active publishing industry' as it was en route of the Tōkaidō and had the support of the Owari daimyō which had significant power. These factors also have contributed to the publishing of the Hokusai Manga among other books, from publisher Eirakuya Tōshirō (see chapter one on the publishing process of the Hokusai Manga). Kornicki has used the Japanese secondary literature to verify these explanations.¹²³

The situation of the Japanese printing industry in the Edo period suggests thus that the manuals and other books were widely available, in the bigger cities as in the provincial castle towns. This means that Hokusai's manuals had the potential to be available throughout Japan as well.

These manuals of Hokusai indeed had great success. Lane and Forrer agree on this

¹²¹ Book review of Berry in Monumenta Nipponica, Kornicki, p. 101

¹²² Kornicki, p. 206.

¹²³ Studies such as by Yanagawa Shouji (1983).

matter. Lane mentions however that Hokusai's first manual, the *Onogabakamura mudaji ezukushi*, actually was no success at all. Lane states that the manual did not make any sales. Lane links this to the fact that this manual is fairly unknown to Hokusai scholars at the time that Lane wrote his monograph.¹²⁴ The Quick Guide to Drawing was however a great success Lane and Forrer show. Lane states that both volumes made a hit. Several editions have come out. Forrer similarly states that the volumes got into reprint in the 1840s Forrer gives us many information about the success of the Hokusai Manga.¹²⁵ He does this by presenting evidence about its publishing. First of all, Hokusai thought of it as an important project.¹²⁶ Moreover, according to Forrer the publishers were confident about its success after the second volume in 1815. This is the case as Forrer argues that in the following volumes we read praising comments from different writers such as *kyōka* (short humorous poems) poet Rokujuen (1752-1829) stating that Hokusai his drawings are 'indescribable' and 'peerless', Saeda Shigeru (1759 - 1826) stating that 'those who seek his pictures are numerous' and Shikitei Sanba (1766-1822) stating that 'many tried to become pupils of his art'.¹²⁷ Lane and Forrer thus have shown through the reprints of the manuals and the prefaces full of praise that the publishers could sell Hokusai's manuals with great success. This means that it was very likely that the audience of manuals, the amateur painter, was very familiar with

¹²⁴ Lane, p. 116.

¹²⁵ Forrer 2010, p.129.

¹²⁶ Forrer 2010, p. 125.

¹²⁷ Forrer 2010, p. 128.

Hokusai's style.

The Hokusai manuals served as a tool to transmit 'designs' in the Hokusai style. First, if we look at the original title of the Hokusai Manga series, which is '*denshin kaishu*' and Forrer translates as 'transmitting the essence or soul and enlighten the hand'(Forrer 2010, p. 125). As we have seen in chapter one, Hokusai has invented the Hokusai Manga as a tool to let users copy the Hokusai Style. In my view then, this title gives us a confirmation that Hokusai has created this series not only by teaching drawing per se and therefore enlightening the 'hands' of the users, but also enlightening it because users can learn the Hokusai style, which Hokusai must have regarded as a superior one in the ukiyo-e medium. The users thus become enlightened by copying 'designs' of Hokusai. That Hokusai found himself superior I will also show in chapter three of my analysis of Ehon Saishiki Tsū.

Second, that these designs were indeed transmitted we can find in the argument of Forrer who states that copies or reworking of Hokusai's 'designs' can be found on objects such as 'lacquer, sword guards and netsuke (explain term)' Although Forrer does not show us examples of these cases, I have found a manual *Banshoku-zu kō* (Pictorial Designs for All Artisans),¹²⁸ for which Hokusai has created the drawings specifically intended for sword-guards (Fig. 5). In my view, this confirms that makers of sword-guards were familiar with the Hokusai style. As for the netsuke, there exists a netsuke from the Edo period which has on it

¹²⁸ Nichibunken deetabeesu, <http://db.nichibun.ac.jp/ja/d/GAI/info/GJ019/item/209/>

a design which the netsuke artisan has taken directly from the Hokusai Manga according to a catalogue from a Hokusai-exhibition in the Edo Tokyo Museum (Fig. 6). In addition, in explaining the occurrence of *sennin* or Chinese sage on netsuke, curator Michail V. Uspensky has given explanation for this by pointing to the use of netsuke designers of manuals, he uses the term *edehon*, which also featured *doukyou no jinbutsu*, as Marquet explains as well. Uspensky gives Chinese illustrated encyclopedias such as *sansei zue*, *sengaikyou* (Classics of Mountains and Seas), *ressenden* (*Biographies of Exemplary Immortals*) as important ones but states that the Hokusai Manga must have had the biggest influence. Uspensky does not show why the Hokusai Manga would be the most influential one, but that the manuals were an important inspiration for such designers Marquet also confirms as I have explained above. As Marquet notes, these designers or artisans used the manuals (most certainly Hokusai's ones as well) as a base for their decoration or even copied them fully.¹²⁹ Marquet notes that the manuals actually were not created for netsuke designs per se,¹³⁰ but as Forrer has argued and I have presented here netsuke designers freely interpreted and took the designs for their products. Kornicki indeed states that readers would not necessarily read the same messages into texts as those intended by their authors or read by other readers.¹³¹

A final evidence which suggests that Hokusai's manuals have transmitted the Hokusai style are the use by other ukiyo-e artists of Hokusai's ways of depicting waves. in chapter

¹²⁹ Marquet, p. 341.

¹³⁰ Marquet, p. 342.

¹³¹ Kornicki p. 37.

one I have referred to Guth who has shown that the wave of Hokusai also is a design that has been transmitted in the 'hands' of other artists, notably ukiyo-e artists (see chapter one). That this could also have been achieved by Hokusai's drawing manuals and not just his individual prints from the Fuji series for instance I can show by pointing to Lane's findings. Lane shows that Hokusai, as an 'artist of waves' Lane acknowledges that Hokusai was far more than that. In my literature review of chapter one we can see that Hokusai also was an artist of humans, animals and mountains in landscapes) has images of waves in his manuals such as the Hokusai Manga, *Santei Gafu (Painting in Three Aspects)* and *Imayou Sekkin Hinagata (Models of Modern Combs and Pipes)*. Although Guth mentions that Hokusai was not the first artist that has depicted waves in a print medium, I think that the waves in the manuals have similar characteristics to the waves in Hokusai's later prints. Guth points to a tradition of these depictions exemplified by *ariso byoubu* ('rough sea screens') which are topographically accurate paintings of coastlines by painters such as Tani Bunchou, a reworking of Kourin's designs of waves in a manual *Kōrin hyakuzu (1826) One Hundred Designs by Hōitsu* and Shiba Kōkan's screen using waves, which was displayed at Atogayama Shrine in Edo and must have influenced Hokusai at that time, Guth suggests. Guth also notes that the print *Yanagi no ito (1797) (Threads of the Willow, Fig. 7)*¹³² has been influenced by this tradition of waves. As for the waves in Hokusai's manuals, 'The Maelstrom of Awa' (Fig.

¹³² Guth 2011, p. 470.

8) from Hokusai Manga number 7 (1817)¹³³ and the waves from the *Santei Gafu* (1816) (Fig. 9)¹³⁴ have similarities to the Kanagawa waves from the Fuji series. For instance, note the curling shapes at the tip of the waves and the theatrical rendition of the entire scene, both elements we see in the Kanagawa wave in the Fuji-series (for image see chapter one). Also, the waves receding and coming in depicted in Hokusai Manga number 2 (1815)¹³⁵ and the waves in *Imayō Sekkin Hinagata* (1822)¹³⁶ resemble Hokusai's waves in *Yanagi no ito* and the *Oshiokuri hatō tsūsen no zu (Rowing boats in waves at oshiokuri)* (1810) (Fig. 10) which is in its turn a base for the Kanagawa print, as Guth has explained.¹³⁷ And as the waves have Hokusai's characteristics and are in his drawing manuals, they might well could have been propagandized through these manuals, to the audiences of amateur painters and artisans. I have now shown by additional visual evidence that Hokusai's designs indeed went passed the manuals themselves, to objects such as netsuke and sword-guards and woodblock prints by other artists. These designs were not only waves but also those of humans and landscapes. This means that Hokusai's manuals propagandized his style to a wide audience.

¹³³ Lane, p. 132.

¹³⁴ Lane, p. 135.

¹³⁵ Lane, p. 128.

¹³⁶ Lane, p. 138.

¹³⁷ Guth 2011, p. 471.

Conclusion

In this chapter I have examined the early manuals of Hokusai including the *Hokusai Manga*. I have assessed their content, the audience and the function and success. The Hokusai scholars argue that it made learning to draw very easy, had drawings from an amazing variety, mostly used by non-professional painters, educated them with the Hokusai way of drawing and was very successful at doing this. In addition, Hokusai's manuals are in fact 'drawing manuals' and are part of a larger body of painting manuals which were widely available to the audience. The scholars have shown this through looking at the information the manuals themselves can give. Also they have taken the information surrounding its publishing and selling into account.

Something I could examine further is how *Ehon saishiki tsū* relates to the information I have now shown about the early manuals and the *Hokusai Manga*. Questions to answer would be what its contents were, whether it was equally successful and who its audience was. These questions are important in order to get a better understanding of it if we are going to analyse how Hokusai articulated his style in this particular manual.

Words: 6749

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Images

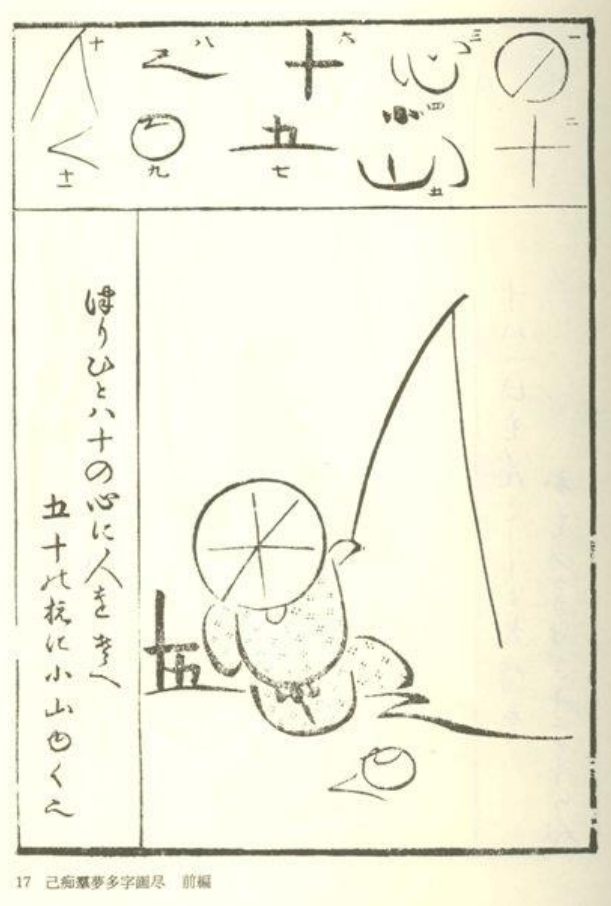


Fig. 1, Page from *Onogabakamura mudaji ezukushi*: notice the calligraphic shapes listed above the drawing from which the drawing itself is comprised of, Hokusai no Edehon 1 p. 17, <https://rnavi.ndl.go.jp/kaleido/entry/post-132.php>

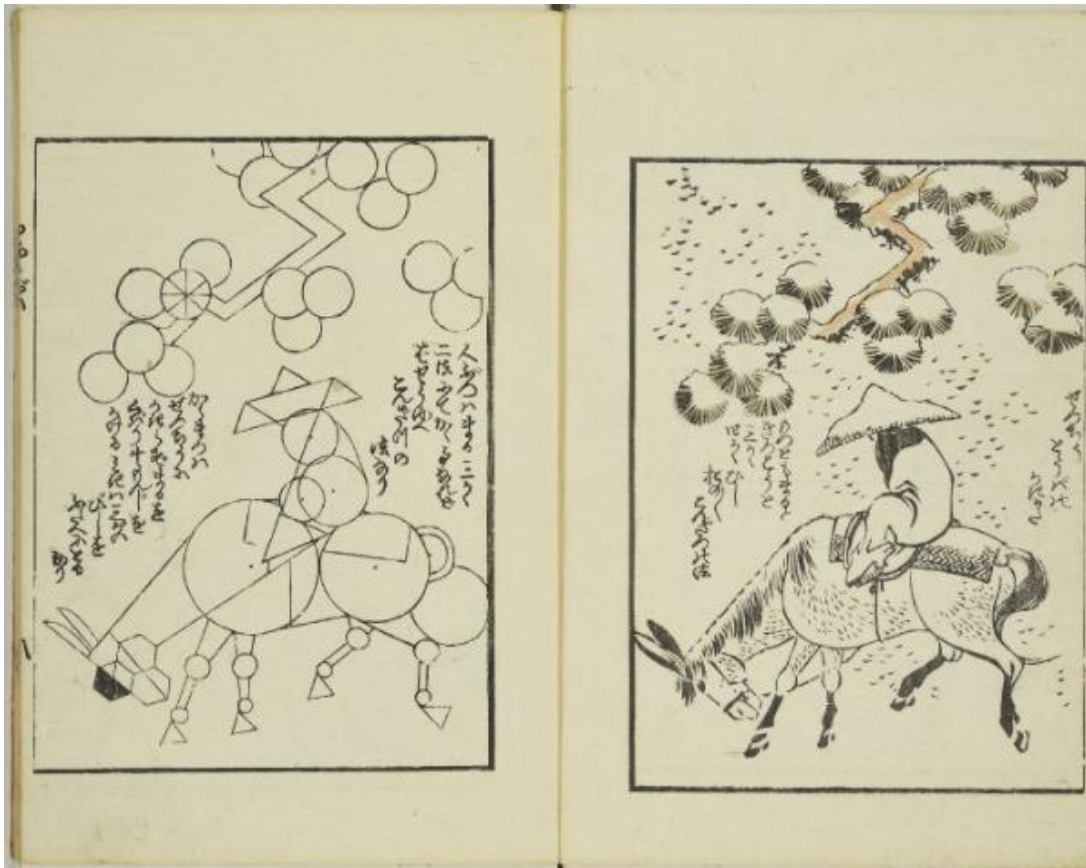


Fig. 2, *Ryakuga haya-oshie* page 15 and 16, see also Lane, p. 17, The British Museum, http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?partid=1&assetid=1521379001&objectid=779138.



Fig. 3, *Hokusai Manga* vol. 3 page 27 and 28: note the depictions of figures from East Asian myths and legends,
http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?partid=1&assetid=980471001&objectid=3358006.



Fig. 4, Excerpt from *Jinbutsurykugashiki* (1799) by Kuwagata Keisai: not the sketchy style in which these warriors are drawn, Fukuoka University Library, <http://www.lib.fukuoka-u.ac.jp/e-library/tenji/wabi/wabi-html/ryaku/wabi-h26.html>.

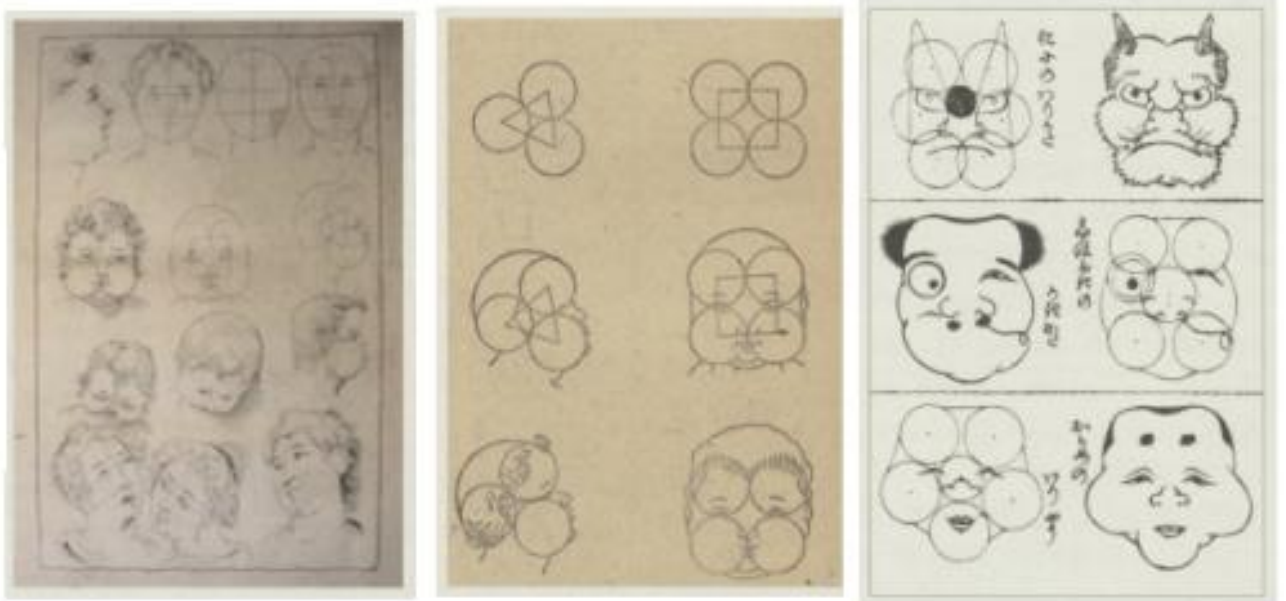


Fig. 5, From left to right we see geometrically dissected drawings of children's heads, first in a Western painting manual, then copied by Moriyama and then by Hokusai who used it not for drawing children but Japanese mask, Guth 2008, p. 124.



Fig. 5, Decorations of sword-guards designed by Hokusai in the *Banshoku dzu-kou*, Nichibunken deetabeesu, <http://db.nichibun.ac.jp/ja/d/GAI/info/GJ019/item/209/>.



Fig. 6, Netsuke with a design from the Hokusai Manga, photocopy of the exhibition catalogue of 'Katsushika Hokusai Ten' held at the Edo Tokyo Museum in 2007, photo and

information taken from a personal blog,
http://www.geocities.jp/okeya_since1990/newpage19.htm.



Fig. 7, Page from *Yanagi no ito* (1979) by Hokusai: note the bulging waves resembling the waves in his manuals and that of the *Oshiokuri* print, Illustrated book, The British Museum, http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?partid=1&assetid=1472118001&objectid=779384.

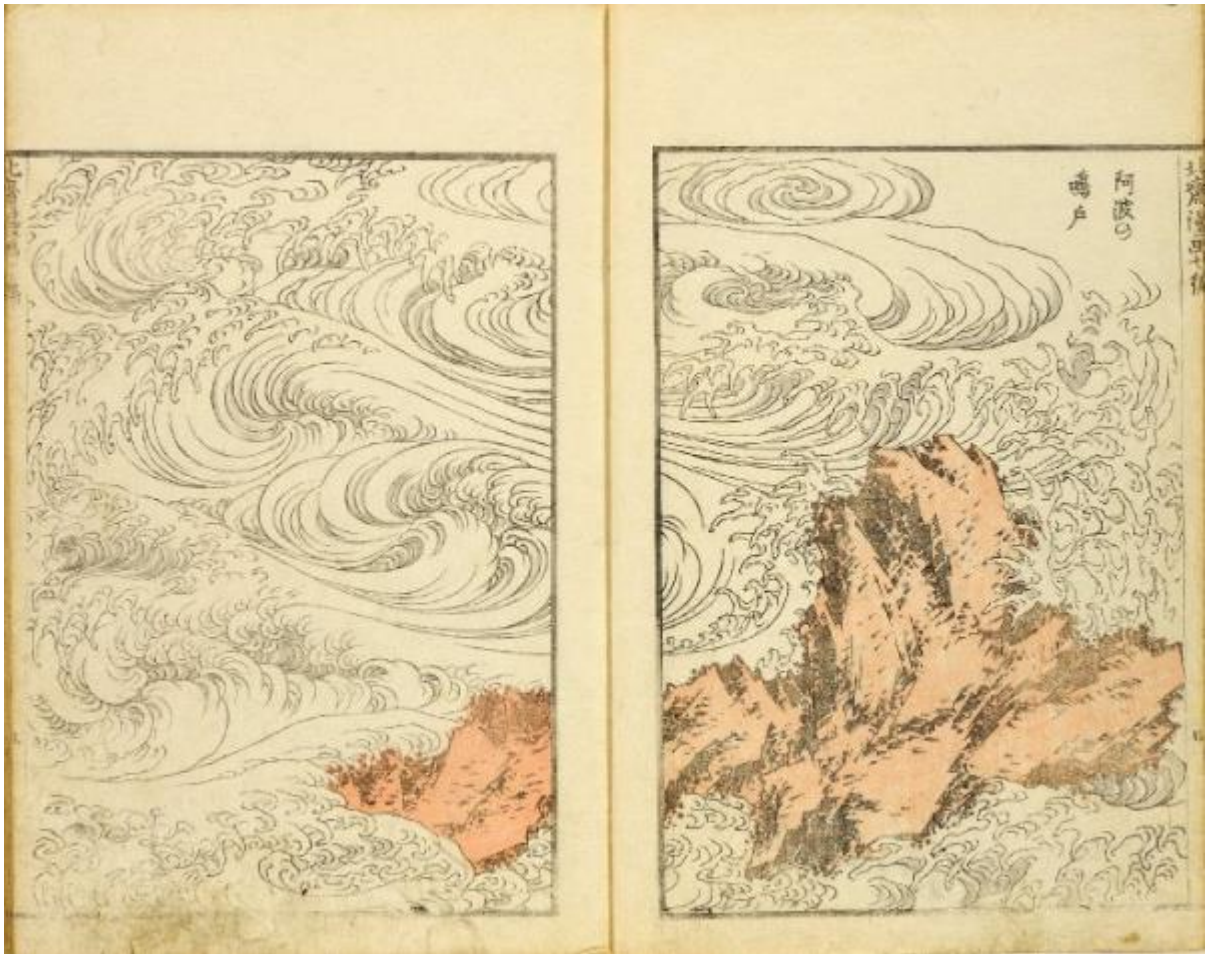


Fig. 8, 'The Maelstrom of Awa' from Hokusai manga vol. 7 (1817), see also Lane, p. 132, The British Museum,
http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?partid=1&assetid=994073001&objectid=3358881.



Fig. 9 Page from the *Santei Gafu* (1816), On the right page we see waves in formal and cursive styles respectively (for the difference see chapter one), The British Museum, http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?partid=1&assetid=1521599001&objectid=779133.



Fig. 10, *Oshiokuri hatou tsuusen no zu* (1810), woodblock print, Museum of Fine Arts Boston, <http://www.mfa.org/collections/object/express-delivery-boats-rowing-through-waves-oshiokuri-hat%C3%B4-ts%C3%BBsen-no-zu-from-an-untitled-series-of-landscapes-in-western-style-234341>

Chapter three: The Hokusai Style and its Lines and Shapes in *Ehon Saishiki Tsū*

Introduction

In this chapter I will explore what has been studied on *Ehon Saishiki Tsū* in relation to Hokusai's style. The scholarship shows the content of the manual, its position within Hokusai's career. I have further explored based on the secondary literature how drawing is positioned within the instructions of painting. *Ehon Saishiki Tsū* is indeed foremost a painting manual. I will also examine to what audience this manual Hokusai directed to and how Hokusai positioned himself to this audience. Finally, I will give my own analysis of the work. I will focus on statements of Hokusai's definitive style relating to lines and geometrical shapes.

Ehon Saishiki Tsū regards drawing as a part of the painting process. Its audience ranges from children to pupils, beginning art students and a more general public. Furthermore, Hokusai presents himself as an all-knowing teacher with a superior position within the ukiyo-e world. Through Hokusai's instructions we also read his arguments on how to take close note to the shapes of things, which is a clarification of Hokusai's definitive style.

Content

Ehon Saishiki Tsū is Hokusai's final painting manual consisting of two volumes (the advertisement in the first volume states that there were plans to publish four volumes

however this never occurred) in which he explains the painting and drawing in the way of the Hokusai Style: all the techniques Hokusai has learned throughout his career. Nagata Seiji states that in the manual we read on the use of pigments, the way of drawing and painting or *byōhō* of animals and patterns as well as explanations about how to make and prepare materials for different kinds of painting such as *doro-e*, glass painting and etching. Nagata also mentions the meticulousness of the manual which makes clear that it focuses on everything Hokusai has learned in 70 years of drawing and painting.¹³⁸ Lane can confirm this and adds that Hokusai also states about ‘basic brush techniques’, the ‘use of formal and cursive styles,’ all exemplified by the subjects which are rendered in ‘monochrome.’¹³⁹ Nagata and Lane have based their findings on the content of the manual but do not touch upon an analysis of a more deeper level. Retta and Forrer state about Hokusai’s intentions of this manual. Retta cites from the preface of volume one that Hokusai intends to ‘teach’ all of the above. Retta gives an exhaustive list of the subjects (also based on the preface): ‘flora, fauna, decorative themes and human figures.’¹⁴⁰ Forrer states in detail the names of the various animals Hokusai has depicted, ranging from birds to fish to boars and rabbits. Although Forrer relates every of these subjects with ‘instructions on the pigments to be used,’ Retta notes, again based on the preface that Hokusai wanted to teach this but also

¹³⁸ Nagata, p. 286.

¹³⁹ Lane, p. 267-278.

¹⁴⁰ Retta, p. 238.

the drawing of 'circles, squares and lines.'¹⁴¹ The preface of *Ehon Saishiki Tsū* thus gives us ample information of the content and intent of the manual, which is giving instructions of the creation of pigments, applying colors and drawing lines when painting a subject. This means that in *Ehon Saishiki Tsū* we not only read about painting and colouring, but also about drawing and lines, which I will focus on.

Drawing and Lines in *Ehon Saishiki Tsū*

As I will focus my analysis on the lines of Hokusai's definitive style let me give a brief definition of Hokusai's lines. In chapter one I have referred to Forrer's statements on Hokusai's 'handwriting' or 'handling of the brush.' The shape of his lines, which are a result of the handwriting and brush handling are that of 'searching short strokes' as Forrer argues. Forrer shows Hokusai's drawings called the 'daily exorcisms' or *nisshin joma* (Fig. 1). In these drawings we see *shishi* or lions in different humorous poses, often dancing. Forrer states that in these drawings we see a Hokusai who draws not for publication but for himself. However they are characteristic for the 'overall style' from his Shunrou to Manji period,¹⁴² which is the very period Hokusai has published *Ehon Saishiki Tsū*. Thus we can link Hokusai's drawings where we can see clearly the lines which are a result of his brush handling to Hokusai's style in his later period. Whether we also see 'searching short strokes' in the

¹⁴¹ Retta, p. 237.

¹⁴² Forrer 1988 p. 354.

illustrations of *Ehon Saishiki Tsū* is something I will investigate.

Now that I have explained something about Hokusai's lines, let me turn to the position of drawing in *Ehon Saishiki Tsū*. If we look at the instructions Hokusai gives about painting the subjects, we can see that here too gets confirmed that drawing can be a form of painting, as I have shown in chapter two. In a translation by Lane of the instruction of the painting of an eagle (Fig. 2) we read that the user has to make an "outline in light *sumi* [meaning black ink], then add yellow."¹⁴³ Retta too has translated these instructions. In Retta's version we can also read 'outline of the eyes: colored with *gofun* (a pigment) and vermillion (*shōenji*), "use *gofun* to trace fine lines over the wings," and "Markings (*kizu*): orange (*shū*) shading, dot with *gofun*."¹⁴⁴ In addition, we read something similar in the first instruction in the manual, the painting of a Haku-hō (Fig. 3) (a whitish version of a Hō-ō or Chinese phoenix). Here too Hokusai uses words such as 'drawing,' 'sumi' and 'outlines'.¹⁴⁵ In these instruction the next step to drawing is then coloring the contours. Thus if we look at the instructions, one way in which Hokusai's style of drawing is represented is through the explanations of his painting style as in order to paint the student first has to draw lines with the brush. This makes us think whether in *Ehon Saishiki Tsū* drawing can stand alone at all or is constantly connected to painting as being a part of it.

¹⁴³ Lane, p. 268.

¹⁴⁴ Retta, p. 241.

¹⁴⁵ Retta, p. 240.

Audience of *Ehon Saishiki Tsū*

Scholars that have examined *Ehon Saishiki Tsū* state that it is directed to a popular audience that is interested in learning how to draw and paint. This audience could be children, pupils, beginning art students and a more general public. Lane states, judging from the manual's material, that it is for 'future Hokusai students.' Retta however argues that it is not meant at all for the 'specialist' as it is 'not comprehensive' and has no 'methodology.' If I understand Retta correctly this would mean that the manual does not cover everything about the art of painting and that there is no structural way in which Hokusai explains his way of painting. Marquet argues something similar, stating that it is meant for an 'amateur public,' judging from the preface. Marquet cites Hokusai: "I created this little book ... for children who enjoy drawing." Marquet notes that as it is a 'drawing book' it was meant for the general public anyway, and that the use of the word 'children' in a book meant that its content was 'popular' instead of 'scholarly'.¹⁴⁶ In the previous chapter we also have seen that manuals were aimed at a broad audience, comprising of children, amateur painters and pupils. The material in *Ehon Saishiki Tsū* thus as well shows that, as a painting or drawing manual, it was meant for people engaged in drawing and painting. Now we know to whom Hokusai's final definitions of the Hokusai Style were directed to.

¹⁴⁶ Marquet, p. 340.

Position of Hokusai towards his readers

Hokusai explained his style through a sense of authority, in the subjects he used as an example for instruction as well as the way of instruction. For example, Retta explains that in the two title pages of the manual (Fig. 4) we see what Retta thinks of as an artist who poses as Kūkai on the left, painting archaic Chinese script using five brushes with his hand and feet while a child is sitting next to him, holding a receptacle. On the right page there is god Daikoku pointing on a scroll with a child sitting in front of it, as if teaching him something. Retta argues that these are representations of Hokusai himself. I agree with Retta that Hokusai would see himself here as an omnipotent artist, using the picture of an artist who is capable of wielding five brushes as once as a metaphor for Hokusai's stardom in the ukiyo-e world, which I have explained in chapter one. I also can imagine that Hokusai had the intention of presenting himself as an authority on painting and drawing, here expressed by the picture on the right page, Daikoku representing Hokusai and the child representing the ever ignorant user of the manual. Another image that reinforces this point is that Hokusai has used the Haku-hō, a kind of Hō-ō which Retta notes is the 'monarch of the bird kingdom.' Although Retta notes that Hokusai was also involved in projects of three commissions of paintings of Hō-ō's namely two ceiling paintings in Obuse and a screen now held at the Bostum Museum of Fine Arts.¹⁴⁷ Presenting the Haku-hō as the first subject of instruction in

¹⁴⁷ Retta, p. 238.

the manual could be an analogy to Hokusai's position within the world of ukiyo-e, a widely renowned artist with authority (again see chapter one on Hokusai's rise to fame). The images at the opening of the manual thus set its tone which is one of Hokusai's loftiness.

That Hokusai saw himself as an artist superior to his contemporaries Hokusai also implies in the preface where we read: "Unlike some of my fellow artists who take our profession lightly, if I succeed in demonstrating the value of all this, it will mean I have taken another step forward..."¹⁴⁸ Here Hokusai creates distance between him and his 'fellow artists' as Hokusai sees them as incompetent whereas Hokusai can yet again make 'another step forward,' indicating that Hokusai already was already close to the peak of his abilities. This statement isolates Hokusai as it were, as I also have shown in chapter one as Shikitei Sanba has also portrayed his position within the map of ukiyo-e as a solitary island as Forrer has noted.

Finally, what exemplifies Hokusai's authority in the instructions of the manual is its language. In the instructions for the eagle, Haku-hō and the recipe for making oil pigments for instance, actions needed to perform are set in the imperative. For instance in the instruction of painting an eagle we read 'draw as shown in figures and apply *gofun* [a pigment],' 'paint the edges with blue (*bero*).'¹⁴⁹ In the recipe for oil pigments we read for instance 'take 1 gō [0.18 liter] of oil,' ...'bury in the ground'... and a final conclusion indicating

¹⁴⁸ Retta, p. 237.

¹⁴⁹ Retta, p. 240.

authority: 'this is how to filter the pigments.' One could argue that this is a common way of writing instructions or recipes and Eduard Goncourt has even mentioned that Hokusai 'preaches independence' as he is an 'independent master' himself, stating that pupils should have some freedom in interpreting the instructions Hokusai has given.¹⁵⁰ This would weaken the position of Hokusai in relation to the users. A comparison with the language of instruction in painting manuals by other artists could provide an outcome for this problem. Then again, Hokusai keeps asserting his authority through the images and his statements in the preface as I have shown. Thus, in the beginning of his manual we see it in the artworks and we read it in the preface that Hokusai propagated his position of authority to the reader. We have now explored in what way Hokusai has positioned himself in relation to the reader, which is one of a master teaching a curious student who should admire the teacher. It is a critical way of looking how Hokusai presented the definition of his final style to the audience of the manual.

Further analysis

I have now explored what is the content and audience of *Ehon Saishiki Tsū*, what position drawing has in the manual and in what way Hokusai positioned himself to his readers, which is important to know when analyzing what Hokusai actually states about the

¹⁵⁰ Forrer 1988, p. 340.

final definition of his style. As Retta and Forrer have focused primarily on the analysis of the instructions of the painting of subjects such as the eagle and the Haku-hō (taking an emphasis on the creation of pigments and applying coloring) in my analysis I will focus on what Hokusai states about his final definition of his style in the instruction of the paintings of landscapes and how he presents it, using what language. I will limit myself to the waterfalls at the start of the manual. Within these subjects I will further narrow down to how Hokusai instructs the use of lines and shapes.

Methodology

The methodology I have used is that of discourse analysis. I have looked for statements of Hokusai in the instructions of the waterfalls in relations to lines, shapes and his definitive style.

Objects of analysis

Illustration and instruction	Page number Nagata (illustration and text)	Page number Nagata (Japanese transcription of text)
Waterfall 1 (Fig.5)	p. 129	p. 234
Waterfall 2 (Fig. 6)	p. 130	P. 234-235
Waterfall 3.1(Fig. 7)	p. 131	p. 235
Waterfall 3.2 (Fig. 7)	p. 131	p. 235

Textual translation and description of image

Waterfall 1 (text)

Original

山に山脈あり 水に水脈あり 天地の間に生ずる物 もうまくを重ねてその肉を包み
肉又もうまくを囲み 相ともに包みめぐり各形象をなす たま々に木をけづりて初め
てしりて 号て木目とよぶ 金石といへとも此理に洩れず これをもって象をえがくに
万物自在ならざらんや されば岩に激してくだるとも 其けちみやくを失はざるを
心にかけて画くべし。

やまにさんみやくあり みずにすいみやくあり てんちのあいだにしょうずるもの も
うまくをかさねてそのにくをつつみ にくまたもうまくをかこみ あいともにつつみ
めぐりおのおのかたちをなす たまたまにきをけづりてはじめてしりて なづけても
くめとよぶ きんせきといへともこれりにもれず これをもってかたちをえがくにば

んぶつじざいならざらんや さればいわにがきしてくだるとも そのけちみやくを
うしなはざるをこころにかけてえがくべし。

English translation

In a mountain there is a mountain range and in water there is a vein of water, the things that exist between heaven and earth too pile up things that are good. These things entwine the flesh whereas the flesh again entwines these things. This is how each and everything create there shapes. This is what I came to know for the first time when I was cutting a tree. One calls it the grains of wood, something which of course never alters its shapes. When drawing the shapes of things one should be aware of this: one should not try to take the shapes of the universe in its own hands and alter it. And so if one even gets blown down by a big boulder one should draw it while paying attention to these teachings I have given.

Waterfall 1 (image)

Fig. 5:

The body of water (probably a waterfall) very much looks like the dramatic and curled tips waves of the Kanagawa print (see chapter one).

Waterfall 2 (text)

Original

丸き石によくはりうして水いみやく全うす。

まるきいしによくはりうしてみずいみやくまったうす。

English translation

Paint or draw the waterfall spread over the round rocks so that you make the water block the view of the rocks entirely.

Waterfall 2 (image)

Fig. 6:

This body of water has bent shapes with thicker and thinner parts within its outline. The shapes reminds one of the curved leaves of reed.

Waterfall 3.1 (text)

Original

水瀑はげしきときは滝口なだらかなれども水屈曲して図のごとし。

すいみやくはげしきときは たきくちなだらかなれども みずくつきよくしてづのごとし。

English translation

Even when the top of the waterfall is calm one should make the lines crooked when the stream of water is violent, as in the picture.

Waterfall 3.1 (image)

Fig. 7 (left)

This waterfall has twisted shapes, following its way down the stream around the rocks.

Waterfall 3.2 (text)

Original

水みやくおだやかなれば 滝口屈曲するとも 水すじ直流すべし。

すいみやくおだやかなれば たちくちくつきよくするとも みずすじちよくりゅうしゅべし。

English translation

Even when the top of the waterfall is twisted on should make the stream of water in a straight current as it is gentle.

Waterfall 3.2 (image)

Fig. 7 (right)

This waterfall flows down straight downwards, with rocks to its front right. The top of the waterfall starts out bent and then flows out into straight lines.

Interpretation

Waterfall 1

In the passage that Hokusai presents in conjunction with this waterfall we read about Hokusai's style. We read about how Hokusai thinks about the shapes of things. According to the passage all the things in the universe are intertwined and have within them shapes which are permanent and cannot or should not be altered by man, which is what we read in '*banbutsujizai narazaranya*' "one should not try to take the shapes of the universe in its own hands and alter it." Hokusai states that he became aware of this when he cut through a tree in which he saw the wood grains. If we think about wood grains ourselves we can say that they are shapes that every tree has. Man then cannot influence the creation of this

shape in a tree as it is a shape that the laws of nature have created.

As Hokusai refers to a specific moment which is when he cut through a tree and saw the shapes it is also a reminiscence of something he has learned in his career. In this passage then he is preaching the values he has learned by this experience.

The question then is whether we should take Hokusai's statements on this matter too seriously. As Goncourt has argued that Hokusai 'preaches independence' as he is an 'independent master' himself. Goncourt points to Hokusai stating in *Ehon Saishiki Tsū* that pupils should have some freedom in interpreting the instructions Hokusai has given.¹⁵¹ On the other hand we have seen that visually and verbally Hokusai creates an air of authority in relation to the reader of the manual. At least this instruction about drawing the shapes of nature are telling about Hokusai's definitive style as it also has a place in this manual.

Waterfall 2

Here Hokusai talks about the shapes of 'round rocks' which the waterfall in his illustration blocks out. Also the waterfall has a clear rounded shape. This exemplifies Hokusai's use of geometric shapes in prints in his later period (see chapter one). The waterfall and the rock is then a part of a declaration about his definitive style.

¹⁵¹ Forrer 1988, p. 340.

Waterfall 3.1 and 3.2

In this instruction Hokusai argues that one should paint or draw waterfall with a violent stream with crooked lines and a one with calm streams in straight lines.

We can relate this rule to the passage of 'waterfall 1' where Hokusai states: 'When drawing the shapes of things one should be aware of this: one should not try to take the shapes of the universe in its own hands and alter it.' Hokusai's opinion is that when drawing a waterfall you should draw the shapes as nature has created them and that one should not create shapes that are incoherent with the shapes nature has intended. For example these would be shapes that follow the physics of a waterfall: a violent stream goes crooked whereas a gentle stream flows straight. Hokusai's realism in his later period (see chapter one) confirms that Hokusai took nature's shapes seriously when drawing them. This is then an instruction which gives clarification to Hokusai's definitive style.

Conclusion

We have seen that *Ehon Saishiki Tsū's* instructions that drawing belongs to the process of painting. Further we can relate theories on audiences of painting manuals and look in the manual's preface to determine that the audience was a variety of people with an interest in learning to draw and paint. The preface, title pages and the instructions present Hokusai as a super artist who transmits all his years of experience to the inexperienced but

eager student of art. In explaining how to draw waterfalls then we see a notion of Hokusai's definitive style. It declares that one should not alter the shapes of nature and should render them according to its laws. It is a confirmation of Hokusai's realistic style evident in his middle in late period.

What does this all mean? It most certainly explains how Hokusai positioned himself in relation to his public and contemporary artists. It also shows how a painting manual can be a handful tool of an artist to 'reach' and 'teach' his audience. The artist then can transmit not only his techniques but also his values the artist holds on painting and drawing.

Words: 3847

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Images



Fig. 1, One of the Nissin Joma 日新除魔 drawings, attributed to Hokusai, ink on paper, The British Museum,
http://www.britishmuseum.org/using_digital_images/using_digital_images.aspx?asset_id=758672001&objectId=785251&partId=1.



Fig. 2, Illustration of an eagle with instructions by Hokusai, *Ehon Saishiki Tsū* vol. 1 page 11, Nagata p. 128.

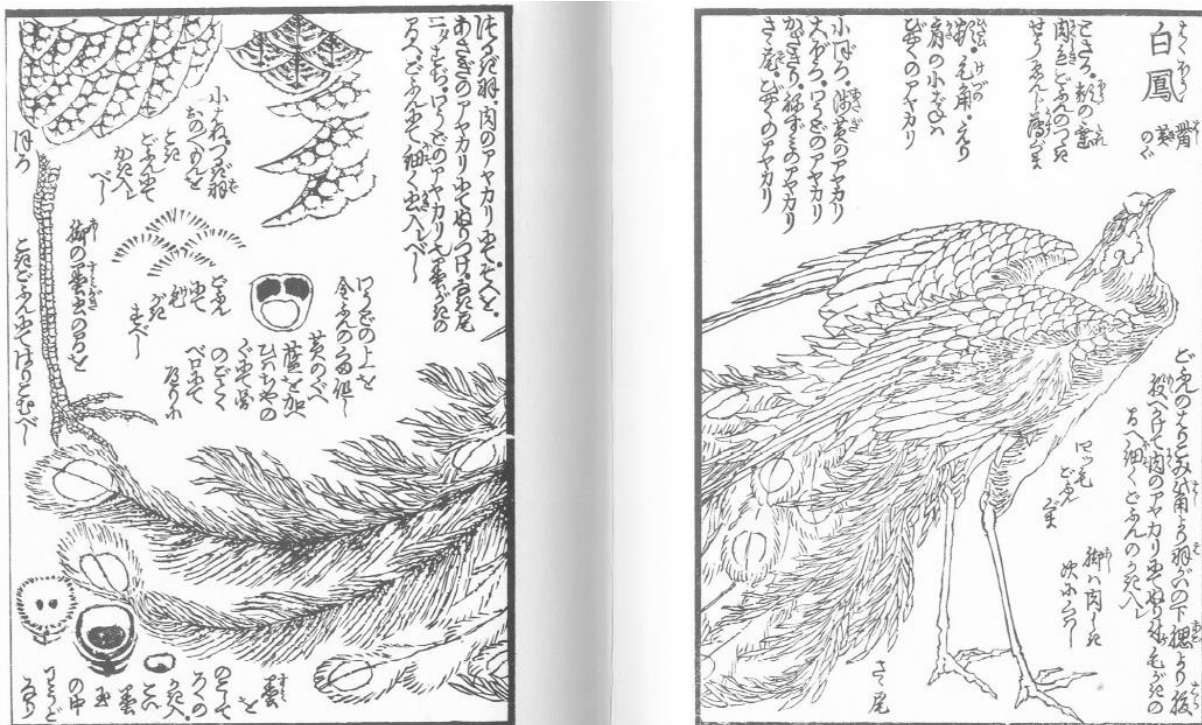


Fig. 3, Illustration of a Haku-ou with instructions by Hokusai, *Ehon Saishiki Tsū* vol. 1 page 5 and 6, Nagata, p. 122-123.



Fig. 4, Title pages with illustrations of a painting artist (left) and Daikoku (right), *Ehon Saishiki Tsū* vol. 1 titel pages, Nagata, p. 116-117.



Fig. 5, Waterfall 1, *Ehon Saishiki Tsū* vol. 1 page 12, Nagata p. 129.



Fig. 6, Waterfall 2, *Ehon Saishiki Tsū* vol. 1 page 13, Nagata, p. 130.



Fig. 7, Waterfall 3.1 on the right, 3.2 on the left, *Ehon Saishiki Tsū* vol. 1 page 14, Nagata, p. 131.