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Drawing, Reading, Sharing:

A Guide to the *Manga Hokusai Manga Exhibition*

Jaqueline Berndt

Preface

In light of Japan's contemporary comics and their global proliferation, the 19th-century *Hokusai Manga* is attracting increasing interest. Fans worldwide even tend to regard this pictorial compendium by ukiyo-e artist Katsushika Hokusai as the origin of today's manga. But the outward appearance of these two types of manga does not immediately suggest a continuous tradition. Do present-day graphic narratives and the master's "diverse drawings" share anything other than a name? Unlike past exhibitions of Hokusai's work, *Manga Hokusai Manga* approaches the *Hokusai Manga* from the perspective of contemporary Japanese comics, focusing on genre, pictorial storytelling and participatory culture rather than the integration of word and image or the role of popular characters. And instead of aiming at a historiographic verification of influences, the exhibition invites viewers to ponder their own notions about manga by comparing works from different periods while exploring the diversity therein.

Notes

The pages of contemporary manga are supposed to be scanned from right to left and top to bottom, similar to Japanese script and many traditional pictures. The *Manga Hokusai Manga* exhibition emulates this reading direction in its display design deliberately embracing the occasional contradiction with the left-to-right order of the captions, which may evoke translated editions of manga narratives.

The Romanization of Japanese words follows the modified Hepburn system, unless artists and other copyright holders insisted on a different spelling. Japanese names are given in the domestic order – surnames preceding first names without separation by a comma – except when copyright holders preferred the English order. For the names in Japanese script see the List of Exhibits in the appendix.

Please note also that the Japanese titles of the exhibition parts are not meant to be literal translation.

The text below provides explanations for the majority of the exhibits, each indicated by their caption numbers. In this guide, these numbers do not always follow the order of their appearance on the exhibition panels due to divergences between concept and design. While the first aimed at prioritizing manga as contemporary reading matter, the latter emphasized visual values and tradition, most obviously by invariably placing the old (that is, ukiyo-e works) before the new (that is, comics).

Starting at the Center

In the exhibition title, "Hokusai" occupies the center, placed in-between the two kinds of "manga." One of the most versatile and innovative painter-illustrators of his time, **Katsushika Hokusai** (1760-1849) gained renown in Europe and North America in the late 19th century beginning with his *Manga*. Broadening the scope of ukiyo-e ("pictures of the floating world"), he depicted courtesans and stage actors, published landscapes series, illustrated entertaining narratives, and even held painting performances. His most well-known and popular work is *The Great Wave* (or *Under a Wave off Kanagawa, Kanagawa oki namiura*) [No. 3], which was released as the 21st print of his series *Thirty-Six Views of Mount Fuji* (*Fugaku sanjū rokkei*, 1830-33). Depicted from an extremely low point of view, a giant wave enters the picture moving from left to right, that is, in a way contrary to convention, including that of the Japanese reading direction. The image itself was extraordinary in its time in regard to both the sea as subject matter and the use of the newly imported color Berlin, or Prussian, Blue. In contrast, the series' second print has Mt. Fuji framed by the roofs and gate of a then highly popular department store near Edo castle [No. 1]. The store's banners announce, among other things, "Cash Payment Only." Pilgrims climbing Mt. Fuji and worshipping at its crater rim are the subject of the print thought to be the final of the series [No. 2]. It attests to the informational aspect of ukiyo-e, allowing us a glimpse of an all-male devotional cult which flourished in Hokusai's time.

Part 1: *Hokusai Manga*: Funny Pictures?

マンガは「戯画」か？

Hokusai named the most popular collection of his printed sample drawings “manga.” Although primarily characterized by diversity in subject matter and painting tradition, frequent popular attention to his depiction of grimaces and acrobatic activities have created the impression that “manga” is synonymous with cartoon or funny picture. When compared with the work of Hokusai’s contemporary Utagawa Kuniyoshi, however, it is evident that Hokusai’s manga images are not necessarily humorous. In 19th-century Japan, it was precisely the balance between prosaic and whimsical, instruction and entertainment that guaranteed the enduring success of the *Hokusai Manga*. Among the parallels with today’s Japanese comics are, in terms of content, the interest in visualizing movement and, physically, their wide circulation made possible by reproduction technology.

The *Hokusai Manga* 『伝神開手 北斎漫画』

Block-printed in three colors – black, gray, and pale flesh – and published from 1814 to 1878 in 15 stitched-bound volumes, the *Hokusai Manga* consist of 4,000 images and some 800 pages [No. 6]. The phrase which precedes the title, “denshin kaishu” (conveying the spirit, learning the trade), indicates the original instructional purpose of the series, which enjoyed such great popularity that it continued to be published for almost three decades after Hokusai’s death.

Vol. 1: First month of 1814 (published by Eirakuya, Nagoya)

Vol. 2 & 3: Fourth month of 1815 (published by Kakumaruya, Edo)

Vol. 4 & 5: Summer 1816 (published by Kakumaruya, Edo)

Vol. 6 & 7: First month of 1817 (published by Kakumaruya, Edo)

Vol. 8: First month of 1818 (published by Kakumaruya, Edo)

Vol. 9 & 10: Spring 1819 (published by Kakumaruya, Edo)

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Vol. 11: Undated (published by Eirakuya, Nagoya)

Vol. 12: First month of 1834 (published by Eirakuya, Nagoya)

Vol. 13: Undated, presumably fall 1849 (published by Eirakuya, Nagoya)

Vol. 14: Undated (published by Eirakuya, Nagoya)

Vol. 15: Ninth month of 1878 (published by Eirakuya, Nagoya)

Initially projected to comprise of just ten volumes, in time, the *Hokusai Manga* were continued with additional volumes due to popular demand. Therefore, the frontispiece to volume 11, which accompanies the title of Part 1 of our exhibition, features a Chinese boy adding the character 新 (new) to 漫画 (manga) [No. 5]. The boy stands atop the God of Longevity who seems to apologize to the prospective buyers for making them wait. He does this by means of a subtle pun relying on the reader’s recognition of the utensils placed in the lower left corner: an inkstick (Jpn. sumi) on top, a scroll (Jpn. makimono) in the middle, and a fan (Jpn. sensu) at the bottom combine to form the word “sumi-ma-sen” (Sorry!).

When Europeans came into contact with the *Hokusai Manga* in the late 19th century, they were fascinated by the representations themselves, which seemed to provide direct access to everyday life in far-away Japan. This sensation of immediacy coalesced with, on the one hand, a subsequent failure to determine the underlying criteria for this pictorial encyclopedia and, on the other hand, the presumption of an allegedly “Oriental” spontaneity. As a result, Hokusai’s *Manga* have long circulated under the name *Random Sketches* outside of Japan (Guth 2015: 59). Recent Hokusai exhibitions, however, translate the word “manga” as “diverse” or “assorted drawings,” omitting reference to randomness. This relabeling takes into consideration the facts that these images were not created on the spot, and they were not brought into being without the assistance of woodblock cutters and printers (Nagata 2011, 2014; Marquet 2007: 15-16).

The Term “Manga” 「漫画」=「マンガ」?

The word “manga,” which is used here in the plural but without an “s”, was initially written with two Sino-Japanese characters: 漫 (*man*: diverse, random, rambling, capricious) and 画 (*ga*: line drawing, picture). When the term first spread in the early 19th century, it was primarily used to indicate a large and wide assortment of drawings or an extensive catalog of motifs

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(Miyamoto 2003). Pictures with a comical orientation were more specifically referred to as giga 戯画 or toba-e 鳥羽絵. Alluding back to the Buddhist abbot Toba Sōjō (1053-1140), the purported creator of the *Frolicking Animals Scrolls* (*Chōjū jinbutsu giga*), “toba-e” (literally, Toba pictures) featured figures with round faces and unnaturally long limbs [Nos. 13-15]. Often “toba-e” was used interchangeably with “giga.” While both words already had a long tradition in Japan, “manga” was a new term. Contrary to popular belief though, it was not coined by Hokusai. Manga historians from as far back as 1928 have pointed to much earlier examples of its use (Hosokibara & Mizushima 1928: 124).

As a distinct part of ukiyo-e, giga gathered momentum after 1842 when prints of beauties and stage actors as well as erotica became subject to tighter government restrictions. Kuniyoshi’s Goldfish series (*Kingyo zukushi*) [Nos. 11, 12] was created at that time, though not necessarily in direct response to these reforms (Iwakiri 2014: 108).

Members of the ruling class rarely became explicit figures of fun. One exception is a full-page image from volume 12 of the *Hokusai Manga*. It shows a samurai answering nature’s call while guarded by his meek retainers [No. 8]. More often than ridiculing political authorities directly, artists did this obliquely with parodic recourse to familiar stories, such as Kuniyoshi in *Suikoden: Urashima Tarō Opens the Treasure Box* (*Urashima Tarō tamatebako o hiraku*, 1843-47) [No. 10]. In the Japanese legend of Urashima Tarō, a fisherman who saved a turtle is invited to the palace at the bottom of the sea and is given a mysterious box as a gift, but when he opens the box after returning home, he suddenly changes into an old man. In Kuniyoshi’s print, this legend gets intermingled with the Chinese classic *The Water Margin* (Jpn. *Suikoden*, Chin. *Shui hu zhuan*), which begins with the release of 108 evil spirits that were being held captive by a turtle. But instead of old age or evil spirits, good spirits – with 善 (good) written all over their face – ascend from the box, and these goodies cast out the “baddies” 惡.

With the emergence of modern newspapers around 1900, the quantitative term “manga” assumed the qualitative meaning of satirical picture (Miyamoto 2003: 322). As an early example, this exhibition includes the first modern satirical journal published not by Europeans but Japanese, namely ukiyo-e artist **Kawanabe Kyōsai** (1831-89) and author Kanagaki Robun (1829-94). Both appear on the front page with their

respective tools of trade [No. 16]. Titled *Eshinbun Nipponchi*, this 1874 “illustrated newspaper” interlocks “Nippon” (Japan), “chi” (land) and “ponchi” (Japanese for *Punch*, the British journal which served as the model for *The Japan Punch* by Charles Wirgman, 1862-87). Thus, its punning title denotes “Japan Land” as much as “Japan Punch” (Duus 2013: 319). The term “ponchi-e” (Punch pictures) replaced “toba-e” before “manga” assumed the modern meaning of satirical picture or cartoon, as it predominantly signified when “manga” ultimately became part of everyday parlance in the 1920s.

Throughout the 20th century, the word denoted cartoons, caricatures, comic strips (*koma manga*), and, eventually, graphic narratives serialized in manga magazines. Since the 1960s, these narratives have often been indicated by rendering the word “manga” in *katakana* syllabary: マンガ. The term was also used for animated films (*manga eiga*, *TV manga*). Outside of Japan, however, manga generally signifies novel-like fiction in comics form that integrate image and text with the help of a vast variety of balloons, pictograms and modifying lines, fonts, and graphically rendered sound effects. Used in a narrow sense, “manga” has come to refer to a specific illustration style and character design.

Part 2:

A Character Named Hokusai

キャラクターとしての北斎

Since the 1970s Hokusai has made numerous appearances as a character in manga series. Unsurprisingly, this character's physiognomy differs significantly from Edo-period portraits, which – whether by Hokusai himself or by his fellow artists – vary widely, but all show him as an old man [Nos. 17-23]. Contemporary manga narratives featuring Hokusai exhibit an even greater diversity, encompassing a wide range of ages from actual to fantasized, and stretching stylistically from realist representation to fanciful appropriation. Thus, as a character, Hokusai not only evinces historic change in manga, but also the simultaneous existence of age- and gender-specific genres, commercial bestsellers and alternative titles, entertaining fiction and educational publications.

Manga Portrayals of Hokusai

In the 1970s when manga had matured economically and culturally, Hokusai began to surface in commercial manga magazines for an adult and mainly male readership, generically categorized as “gekiga” (dramatic graphic narratives) or “seinen manga” (manga for youths). Hokusai's personality as well as his long and eventful life provided material not only for a complex character but also for re-imagining early-modern Edo, and occasionally even access to the inner-workings of ukiyo-e production. As a point of entry, this exhibition begins with six manga images of Hokusai in chronological order. The first image is taken from *Furious Love/Kyōjin Kankei* by **Kamimura Kazuo** (1940-86), a gekiga serialized in *Manga Action* 1973-74 [No. 24]. It is neither the genius nor the eccentric, but the aging artist who takes center stage here. The narrative is set in the mid-1830s, as can be inferred from the protagonist's name Miuraya Hachiemon, which the artist actually used from 1834-46, and from his situation, living together with his daughter Oei.

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In *Sarusuberi* (Crepe Myrtles, or Lagerstroemia, 1983-87), **Sugiura Hinako** (1958-2005) introduces Hokusai as a sedulous and humble artist [No. 25], reminiscent of the tree in the manga's title which appears only verbally – via a famous verse by poetess Kaga no Chiyojo (1703-75) – on the frontispiece to the very first chapter. For Sugiura it was not the exception but the rule to tell stories of Edo. Between 1980 and 1993, she did this in the form of manga, but a kind of manga that circumvented the usual age- and gender-related genre conventions. Although her *Sarusuberi* was initially serialized in *Manga Sunday*, a monthly for mature male readers, it does not look like a gekiga, and although the master is focalized here primarily through the eyes of his daughter, a distinctively female or girlish (shōjo) style does not come to the fore either. The manga itself indicates 1814 as the year in which the story unfolds. This can be confirmed in Chapter 4, where the first volume of “master Hokusai's manual” – the *Manga* – makes a brief appearance.

In 1987, **Ishinomori Shōtarō** (1938-98) released his account of Hokusai's life in three hardcover volumes. Each chapter introduces the origination of one famous work, including the *Hokusai Manga* [No. 26]. The selected panel shows the master painting two sparrows onto a grain of rice in an attempt to create the world's smallest picture. Although highlighting Hokusai as a heroic character and drawing heavily on the conventions of “shōnen manga” (comics for boys), this graphic narrative positions itself as an educational comics (gakushū manga), since it was produced directly in book form without prior magazine serialization and by a non-manga publisher who calls its few respective releases not “manga,” but “komikku” (comic) in Japanese.

Blade of the Immortal (*Mugen no Jūnin*, in *Monthly Afternoon*, 1993-2012) by **Samura Hiroaki** (*1970) is a globally renowned seinen manga famous not only for sword-fighting sequences and complex villains, but also for pioneering non-“flipped” English editions, that is, translations that maintain the Japanese reading direction. Only few fans, however, may realize that the minor character Master Sōri who already appears in volume 1 (of 30 in total) refers to Hokusai [No. 27]: the artist actually signed and sealed with that name between 1795 and 1804.

Sakura Sawa, or **Mitsuko**, as she also calls herself, self-published short strips featuring famous ukiyo-e artists at first online, before she saw them edited into book form in 2009. Her homage to Hokusai involves rejuvenation and aestheticization,

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faintly reminiscent of Boys Love manga, a subgenre with its own devoted fandom which grew out of girls comics [No. 28]. Feminine and deliberately fannish, Mitsuko's take appears to shed parodic light onto the fact that modern fictional accounts of Hokusai have been mostly masculine, including those in the field of manga. For the frontispiece of Part 2 of our exhibition, she created a lifesize image of Hokusai, leaning on a similar portrait in her book *Contemporary Currents of Thought on Ukiyo-e: Even the Sensitive Heart is in Love (Tōse ukiyoe ruikō: Neko jita gokoro mo koi no uchi*, Fusion Product, 2009; →see also No. 102).

Saeki Kōnosuke (*1986) too features a young Hokusai in his *Adandai: The Demon Painter (Adandai: Yōkai eshi-roku hana nishiki-e*, in *Gessan/Monthly Shōnen Sunday*, 2012-13) [No. 29]. The series' affiliation with the genre of boys manga is evident not only from the publication site, but also from the character design, the hairstyle and headband in particular. Like in *Furious Love*, the protagonist bears the name Miuraya Hachiemon, but with Japan's traditional monsters (Jpn. yōkai) at risk of falling into oblivion, he defangs one after another with the promise to immortalize their name and likeness in a picture scroll. In reality, Hokusai tackled a project of colored woodblock prints – the *One Hundred Supernatural Tales (Hyakumonogatari)* – in 1831. But how he actually depicts the yōkai can rarely be seen in the manga.

Hokusai in Manga

As the six clippings suggest, modern manga is not to be limited to one uniform illustration style. But it cannot be narrowed down to single images either. Since the 1950s, manga has attracted interest primarily as reading matter. Consequently, there is only one way to grasp its strengths: by plunging into the narrative, and experiencing the flow. The exhibition presents a few short sequences, extracted from lengthy magazine series, to allude to narrativity as modern manga's core potential. Due to the physical restraints of a world traveling exhibition as well as copyright holders, only the original Japanese versions are displayed. While this hampers the reading experience linguistically (at least for visitors who are not in command of the Japanese language), on the visual level, it is the verticality of the display that may give an impression significantly different from browsing manga double-spreads where the reader would start at the top right

corner and end at the bottom left before turning the page to move up to the next top right corner.

Composed of five successive double-spreads, the first sequence by Ishinomori Shōtarō depicts what was arguably Hokusai's most famous public painting performance (Jpn. sekiga) [No. 31]. Organized by his publisher to promote volumes 6 and 7 of the *Hokusai Manga*, Hokusai executed a 250 square-foot image of the Buddhist deity Dharma (Daruma), or Bodhidharma, in Nagoya in 1817, and this was announced by a flyer which Iijima Kyoshin reproduced in his Hokusai biography of 1893 [No. 30]. The manga juxtaposes the actual action with ukiyo-e images in a way that suggests the depicted spectators are associating already familiar prints with the emerging brush strokes, trying to guess the ultimate form, only to be surprised in the end. But the strokes do not only visually echo the outline of a kimono or a boat, they also guide the reader's gaze across the pages together with the giant brush, the bridge pillars and the plank.

The second example consists of eight pages taken from volume 1 of Samura's *Blade of the Immortal* [No. 33]. It features Master Sōri, an obsessive artist who practices "sword painting" by attaching his brush to a blade. The hanging scroll he is struggling with on the first of the exhibited double-spreads is actually one by Hokusai, *Bunshōsei-zu (The Scholar Star)* [No. 32], executed in 1843, decades after the setting of this story. According to Hokusai expert Nagata Seiji, the painting in question features the first star of the Big Dipper which represents the deity of scholarship (2011: 412): with a writing brush in his right hand and a square wooden measuring cup in his left hand, the deity looks up to the other six stars in the sky. In the manga, Master Sōri is just contemplating the deficits of his painting, when a duel develops outside of his room. A man gets stabbed, and his blood splashing the picture plane gives the work its finishing touch.

The next example presents a sequence of four successive double-spreads, and on top of them another which shows Hokusai with daughter Oei and cohabitant Sutehachi, the son of a samurai family who is on the verge of winning fame as a creator of erotic prints [No. 35]. This student apparently acts as the alter ego of the manga artist Kamimura Kazuo, who gained a reputation for both his outstanding drawing skills and uninhibited representations of sexuality. In 1967, he made his debut in the Japanese *Playboy* magazine where a few years

later his *Lady Snowblood* (based on a scenario by Koike Kazuo) was also serialized. Concurrent with this, he published *Dōsei Jidai (Era of Cohabitation)* in *Manga Action*, the then scandalous story of an unmarried couple in contemporary Japan.

Kamimura was committed to realist narratives, and this must have left a mark on Taniguchi Jirō and Iwaki Hitoshi, who were his assistants for a time. Kamimura's particular inclination to reality manifests itself also in his graphic depictions of bodily functions, which may repel contemporary manga readers.

Besides, one major theme of *Furious Love* is the relationship between artists. In addition to his student Sutehachi, Hokusai feels especially bothered by his rival **Utagawa**, or **Andō**,

Hiroshige (1797-1858). On the last page presented in the exhibition, the manga cites Hiroshige's print *Ushimachi in the Takanawa District (Takanawa Ushimachi)*, No. 81 of the series *One Hundred Famous Views of Edo (Meisho Edo hyakkei)* [No. 34]. Yet, this print was actually published in 1857, some eight years after Hokusai's death.

Sugiura Hinako's *Sarusuberi* consists of thirty episodic chapters that provide atmospheric insights into various aspects of Hokusai's life, but it is characterized by restraint in regards to the use of mangaesque dramatization, only rarely employing speed lines, pictograms, sound words and close-ups. This evokes a respectful distance: the past can be observed, but not easily consumed. Due to the importance of Sugiura's work, the exhibition introduces two examples. First, we present four continuous double-spreads taken from Chapter 20 titled "Wandering-Soul Disease" (*Rikonbyō*; 23 pages + frontispiece) [No. 37]. Hokusai and his friend Hachizō visit the licensed red-light district of Yoshiwara in order to verify rumors about the high-class courtesan Sayogoromo. She grants them permission to spend the night in her sideroom until they hear a small bell. And indeed, they witness her neck stretching and wandering around, held back eventually only by the mosquito net. When Hokusai points to the possibility that her head might not return one day, she exhibits indifference. Thus, the whole point of the episode turns out to be the spectacle itself, which affirms that hot summer days are the time of supernatural beings and ghostly apparitions. While other chapters of the *Sarusuberi* series highlight the magical power of pictures themselves, this one exhibits Sugiura's aptitude for visual storytelling through a motif widely shared in the late Edo period, which the *Hokusai Manga* also display [No. 36].

Through the Eyes of Sugiura's Oei

The adaptation of Sugiura's series into an animated feature film – *Sarusuberi: Miss Hokusai* (by director Hara Keiichi, Production I.G, 2015) [No. 39] – includes the episode of the somnambulant neck as well as our second example, "Dragon" (*Ryū*) [No. 43]. Initially Chapter 5 of the manga and consisting of 21 pages in addition to the frontispiece, the exhibition presents the first two double-spreads, followed by the third- and second-to-last, in order to spotlight **Oei**, Hokusai's third daughter, who was a recognized painter with a special reputation for coloring and for detailed depictions of hands. One of her best-known paintings is *Three Women Playing Musical Instruments (Sankyoku gassō zu*, c.1818-44) [No. 40], the representation of an ideal gathering of women of different social standing, symbolized by the Chinese violin played with a bow, the Japanese shamisen played with a plectrum, and the koto harp, but also by the different degree of flamboyance in attire. The artist eventually signed her work "Katsushika Ōi" or "Eijo" 栄女, but she is most widely known as Oei お栄, a combination of her given name Ei and the honorific prefix "O" which was customary for female names in her day.

At the beginning of "Dragon," some hot ash falls out from Oei's pipe and onto her father's almost completed painting. Hokusai does not say a word, but crosses out the image, so that the client's footman has to leave empty-handed. In order to make up for her default, Oei spends the night recreating the painting, with a dragon looming in the angry sky. The next morning Hokusai's student and housemate Zenjirō (the later artist **Keisai Eisen**, 1790-1848; →cf. Nos. 22, 76) awakens at the tavern where the men had spent the night, and upon entering Hokusai's house he finds the new dragon staring at him uncannily, almost reminiscent of the dragon in volume 2 of the *Hokusai Manga* [No. 42]. Meanwhile the master and his daughter lie fast asleep, on the left-hand side of the lower panel.

For her manga, Sugiura Hinako consulted modern scholarship. Given the lack of historical records, most authors assume that Oei was born around 1801 and passed away in the 1860s. *Sarusuberi*, however, relies on Hayashi Yoshikazu's research from the mid-1960s, according to which Oei was most likely born in 1791 (2012: 119). This makes her manga representation as a young, unmarried woman plausible.

When exactly Oei was married and to whom, and when she

got divorced and returned to her father's place, has not been substantiated by historians either, but it has fueled popular imagination (see for example the novel by Katherine Govier). As the clipping taken from chapter 10 attests [No. 38], Sugiura also referenced Edo-period pictures, for example, *In Hokusai's Dwelling* (*Hokusai kataku no zu*, c. 1843-44) by Tsuyuki Kōshō, who is better known by the art name Iitsu (?-after 1893) in Japanese [No. 41]. His depiction in words relates that neither Hokusai nor Oei cared about tidiness. But the historical faithfulness of the manga is not without limits: Hokusai appears too amiable, Oei too innocent and too beautiful. Due to her supposedly ungraceful face, he used to call her "Ago", that is, by the nickname derived from her apparently prognathous chin (Jpn. ago). On the whole, *Sarusuberi* presents a friendly, playful and pretty world. As messy as Hokusai's room may be, it never seems smelly, and censorship against ukiyo-e does not surface either.

Manga Portrayals of Kuniyoshi

Almost of the same age as Oei, another artist, who is well-liked by contemporary manga creators, features prominently in the exhibition: **Utagawa Kuniyoshi** (1797-1861). In Parts 1 and 4, his works serve as contrastive examples which help to illuminate the particularity of the *Hokusai Manga* and thereby the fact that the alleged tradition of contemporary Japanese comics was not homogeneous in itself. As distinct from the elder Hokusai, Kuniyoshi made his mark within the genres of legendary warriors (musha-e; →cf. Nos. 44, 86) and humorous pictures (giga; →cf. Nos. 11, 12, 54, 85). While his vibrant visualizations of heroes in battle appealed to a new group of consumers, Edo's laborers, firefighters and artisans, his anthropomorphized animals made the renowned cat lover popular across genders and classes.

Five cats surround the artist in his self-portrait depicted from behind, which appeared in the last volume of *Plums from the Bottom of the Bedside* (*Chinpen shinkeibai*, 1838) [No. 46], an erotic fiction leaning on the Chinese classic *The Plum in the Golden Vase* (*Jin Ping Mei*). Banned time and again, erotic productions were an important source of income for many ukiyo-e artists, Hokusai and Oei included. The sketch by Kawanabe Kyōsai who was trained in Kuniyoshi's studio as a child (→see No. 16 for another work by him) also employs

cats to identify the master: he is the big man in the middle of the right image with a cat sitting on his left shoulder [No. 47]. This tradition of characterization persists even today, as the two life-size manga images of Kuniyoshi evince, one by Sakura Sawa, who also portrayed Oei and Hokusai for the exhibition, and another one by **Okadaya Tetuzoh**, whose short story on Hokusai appears in the fifth part. Two double-spreads from Sakura Sawa's book about famous ukiyo-e artists (→cf. Nos. 28, 100) link the topos of the cats to the artist's fondness for children [No. 50]. On the first (pp. 80-81), Kuniyoshi turns to his younger daughter out of discontent with drawing, but she is not interested in playing unless he promises her a fancy kimono. On the third and last double-spread (pp. 84-85), his wife Osei chides him for having hung out all day with his daughters and the other kids, while his patron was looking for him. He replies that "nobody will complain anymore, when I produce a good picture," and soliloquizes, "in order to draw kids, you need to play with them." As distinct from the beginning, now he succeeds with his work: "Finished!"

In contrast, Okadaya depicts Kuniyoshi as the head of a professional all-male studio in her manga, which was first serialized in the web magazine *pocopoco*, or *poco2* (March - December 2011) [No. 49]. The two double-spreads presented in the exhibition – for a change not vertically but horizontally side by side – provide an insight into the master's ingenuity. On the first (pp. 54-55), he and his disciples observe a giant whale from close up; on the second (pp. 62-63), the master's pictorialization astonishes the other artists: while the whale seems to jump out of the picture plane, the legendary swordsman Miyamoto Musashi (1582-1645), who, according to the inscription on the print, "met a huge whale in the ocean, and by putting his sword through the back of the creature, killed it," remains unheroically small, almost unidentifiable amidst the waves if seen from afar. He is only human after all, as Kuniyoshi would explain on the following page. In this way, the manga adapts Kuniyoshi's famous triptych print *Miyamoto Musashi Kills an Enormous Whale* (*Miyamoto Musashi no kujira taji*, c.1847) [No. 44]. By virtue of manga imagery, another triptych print is also made more easily discernable: *Brave Kuniyoshi with his Paulownia Design* (*Isamashiki Kuniyoshi kiri no tsui moyō*, c.1848) [Nos. 45, 48]. The man on the left, leading the parade and again pictured from behind, is Kuniyoshi, who together with his disciples as well as his two small daughters

celebrates the independence of his studio and the new Paulownia seal as its manifestation. The Paulownia blossom appears not only on the very left of the print, as the red seal above Kuniyoshi's left shoulder, but also in the representation itself, adorning the big umbrella, kimonos, and some of the fans, while the other fans carry the disciples' names.

Part 3: Manga like Ukiyo-e, Ukiyo-e like Manga

浮世絵の中の「マンガ」、マンガの中の「浮世絵」

Ukiyo-e, the art of the common people during the 18th and 19th centuries, seems to have anticipated comics-specific techniques such as visualizing the invisible. Yet balloons reminiscent of speech bubbles more often contain images of dreams rather than dialogue, and the lines used to suggest wind and rain are an integral part of the pictorial representation instead of abstract symbols. The same applies to onomatopoeic expressions, or sound effects, which clearly exist within the verbal parts but not as distinct graphic elements.

Division of Page, Division of Work

Contemporary manga were anticipated less by the *Hokusai Manga* than by illustrated storybooks, popular and for that matter commercial fiction, that leaned on the availability of cheap and skilled manpower as well as the division of labor. The latter is visualized in a print by Katsukawa Shunsen (1762-c.1830) depicting the production process of block-printed books [No. 51]. As one of the illustrations to the narrative *The Golden Mast of the Treasure Ship* (*Takarabune kogane no hobashira*, 1818) by Tōri Sanjin (1790-1858), it places the almighty publisher in the upper center: he has a coin for a face and in his hands long metal chopsticks to stir up the embers in his brazier. On his right sits the author, Tōri Sanjin, who drafts not only the narrative but also a kind of rough storyboard with suggestions for page layout, something called “nēmu” (from the English word “names”) in contemporary manga. On the left side, Katsukawa Shunsen portrayed himself in the

moment of drawing images on very thin paper. Below him we see the engraver. The copyist, or letterer, is placed beneath the author, and the printer, who is literally rubbing the pages, sits in the lower center. Balloon-like shapes emanate from near the publisher's head. Containing verbal explanation but no dialogue, they subdivide the picture plane and thereby punctuate the almightiness of the publisher, who provides the material, hires the staff, and finally sells the completed work in his store. Thus, the integration of words into images takes a form different from modern comics, although the two modes of expression interact.

Balloons

In publications of the early 19th century, balloons (Jpn. fūsen, fukidashi) usually contained dreams and reveries in the form of prose text, pictorial representation or even both. In *Kaidōmaru Watching an Illustrated Book (Ehon o miru Kaidōmaru, c.1812-14)* by Torii Kiyonaga (1752-1815) [No. 53], Kintarō aka Kaidōmaru is shown watching a book about one of his own adventures and concurrently picturing the very scene with his foster mother Yamauba and the aristocrat Minamoto-no-Yorimitsu – sitting on the left, with three circles in his crest – who would later ennoble him and call him “Golden Boy” (i.e. Kintarō). In Kuniyoshi's diptych print *Miraculous Paintings by Ukiyo Matabei (Ukiyo Matabei meiga no kidoku, 1853)* [No. 54] the thought balloon fumes not from the head of the title figure, but a water carrier, and it contains legendary characters ascribed to Iwasa Matabei (1578-1650) who is impersonated here by a famous stage actor. Matabei's characters are caught in turmoil, implying a political commentary on the ruling elite's response to the arrival of the American Black Ships: the red-colored God of Thunder is not only surrounded by black clouds which may allude to canons, but he is also said to exhibit a non-Asian face.

More often than single images like Kuniyoshi's, illustrations with thought balloons were part of storybooks. The series *It's a Hit! The 'Local Book' Wholesaler (Atariya shitajihon doiya, 1802)*, written and illustrated by Jippensha Ikku (1765-1831), is a good example in that regard. Unfolding a narrative about the production of a book by Jippensha Ikku and his publisher Murataya Jirobei, the double-spread chosen for the exhibition shows the folding and collating of the printed pages into unbound booklets [No. 56]. The man in the middle, stirring the

brazier, is the publisher. According to the prose text across top, he has administered a special potion to all his staff to make them work faster. Under the influence, the worker on the right side starts to hear cymbals struck by a mendicant, as one of the potion's ingredients was charred cymbal wood. The inaudible sound is indicated by a balloon with purely pictorial content, attached to his right ear. Dialogue or monologue, however, remain unframed such as the words on the lower left, which reveal the young man's sneaking desire for the day to finish soon so that he can go buy some candy (Lawrence 2010: 412). Putting into perspective the relation of acute businessman and eager employee, this is the last piece of information for the reader to find before turning the page.

Another example of a balloon filled with an image is the last double-spread of *Fast-Dyeing Mind Study (Shingaku hayasomegusa, 1790)* by author Santō Kyōden (1761-1816) and artist Kitao Masayoshi (1764-1824) [No. 57]. The protagonist of this narrative, the commoner Ritarō (placed on the right), had been conquered by bad spirits who made him first a client of courtesans and later a thief and a waif. Finally, the teachings of Dōri (on the left-hand side of the spread) help him recover his initial goodness, personified by the woman with the sword on the right and her two half-naked sons rushing ahead to expel the “baddies” in the balloon. Although didactic by purpose, this book became extraordinarily popular, in part due to its innovative visualization of good and bad spirits which was to influence later ukiyo-e artists such as Hokusai and Kuniyoshi (→cf. No. 10).

In addition, the exhibition presents two examples of a balloon that relates the legendary *Dream of Kantan*, also known as *The World Inside a Pillow*. When resting in the Chinese village Handan (Jpn. Kantan), an ordinary man sees himself reigning the country for fifty prosperous years while taking a short nap on a magic pillow. Retelling the Noh drama based on this story, Koikawa Harumachi (1744-89) shifts the place of action to contemporary Edo in his *Mr Glitter'n' Gold's Dream of Splendor (Kinkin-sensei eiga no yume, 1775)* [No. 55], and almost sixty years later, the *Hokusai Manga* would also feature the motif of the dreamer, as part of a page which assembles several disconnected figures in volume 12. But while both attach the dream balloon's tail to the man's neck, the balloon's content itself differs. In the *Hokusai Manga* the narrative is evoked only pictorially. Although for the exhibition the image was

enlarged and cleared of its pictorial content in order to draw the attention to the container itself [No. 52], actually it shows a wooden structure on the left and eight small men who carry two buckets of night soil each. In this manner, Hokusai made fun of the dream of social advancement, reducing it from imperial regency to the unlimited disposal of excrements, valuable as dung and thus a means of exchange.

Symbolic Lines

A crucial characteristic of modern comics are motion or impact lines (Jpn. *dōsen*, *kōkasen*), but they were only rarely used in 19th-century Japan, and the movement suggested by lines representing water and wind was often related to a different kind of symbolism. “The Maelstroms of Awa” (*Awa no Naruto*) in the *Hokusai Manga*, for example [No. 59], connote spring due to a literary tradition which is brought into play by the page title itself, but also the frontispiece of the volume which features the poet Bashō. If at all, comics-like emanata turn up in illustrations to storybooks such as the opening scene of the *New Illustrated Version of The Water Margin* (*Shinpen suiko gaden*, 1805), a translation of the Chinese classic by the popular author Takizawa, or Kyokutei, Bakin (1767-1848; cf. No. 102), illustrated by Hokusai [No. 61]. Here, the explosive release of the 108 evil spirits from beneath the ancient stele is rendered in black lines. Another collaboration between Bakin and Hokusai, *Crescent Moon: The Adventure of Tametomo* (*Chinsetsu yumiharizuki*, 1807), employs in one of its illustrations light streaks to suggest the spiritual power of the centrally placed sorcerer monk, at whom the medieval hero Tametomo (at the upper left) aims his bow [No. 62]. Innovative pictorializations by Hokusai adorn even a religious storybook, *The Life of Shakyamuni Illustrated* (*Shaka goichidaiki zue*, 1845) by Yamada Isai (1788-1846). In the fourth of six volumes, the historical Buddha is shown emanating a radiance strong enough to chastise satan’s lance-bearing army [No. 63].

Paneling

Yet, even more than speech balloons and speedlines, it is the pictorial sequence that distinguishes modern comics. In the late Edo period, the device of breaking down a picture plane into small frames was known, but not put to much narrative

use by ukiyo-e artists. In the *Hokusai Manga*, 14% of all pages are subdivided into at least two frames, such as the depiction of the man who contorts his face first vertically and then horizontally (→cf. No. 7). An extraordinarily long, although not necessarily narrative sequence is the jousting exercise in volume 6, that stretches over ten successive pages; the second, third and fourth double-spreads can be seen in the exhibition [No. 64]. But overall, the *Hokusai Manga* privilege spatial line-ups – listings of different places in Edo, for example – which may occasionally invite sequential viewing. Manga historian Shimizu Isao regards the paneling (Jpn. *komawari*) as evidence that the sequential art of manga already existed in the Edo period (2014: 127). Art historian Yamamoto Yōko (2004), however, complicates the matter: according to her, panel layouts reminded viewers of didactic purposes, first of all in the context of Buddhism. The 1692 woodblock edition of *Skeletons by Master Ikkyū* (*Ikkyū gaikotsu*), a 15th-century work by the famous Zen monk Ikkyū Sōjun (1394-1481), serves as an example here [No. 65]. The text’s “I” reports that he came to an abandoned temple where a crowd of skeletons emerged from the nearby graves and made him aware of the fact that all differences between male and female, high and low, old and young are revoked by death. Eventually, any loving memory will turn to smoke, and unknown corpses will be viewed without concern.

Many people still define comics broadly as image-texts. The four enlarged prints from Utagawa Kunisada’s series *The Jōruri Tales* (*Jōruri zukushi*, c.1832; initially sized c.38 cm x c.26 cm) [Nos. 66-69] do not only provide a decorative accentuation; they also exemplify a peculiar interrelating of pictures and words. Each print depicts a contemporary beauty against the backdrop of a jōruri libretto, likening her to the heroine of the respective double-suicide play. These image-texts would lean on the viewer’s familiarity with the implied narratives, and they were supposed to be watched (last but not least with respect to the gorgeous kimono designs), whereas contemporary manga are meant to be read (“manga o yomu,” as one says in Japanese). Pictorial sequencing in manga, or paneling, serves precisely this purpose of reading.

Eye Size

More than by its sophisticated panel layouts, contemporary manga is identified worldwide by wide-eyed characters. As a

matter of fact, close-ups of faces, and eyes in particular, play an important role in manga, firstly by facilitating the reader's emotional engagement. It is precisely the opportunity to affectively participate rather than critically observe that makes manga narratives attractive to global audiences today. Due to their big size manga (and/or anime) eyes have often also been treated as a symptom of westernization or a racial inferiority complex, especially by outside observers. Such a perception may reinforce the assumption of a stark contrast between contemporary character design and Edo-period portrayals of people. Yet, while small eyes dominated in ukiyo-e's actor prints [Nos. 70, 71] and pictures of beauties [Nos. 73, 75, 76, 77], warrior prints [Nos. 44, 86] provided an exception to the rule. And modern manga is not uniform either; suffice to consider characters of more realistic narratives for a non-child readership (cf. Nos. 33, 35, 38, 43, 48). When trustworthiness is marked by wide eyes, however, dubious characters tend to have almond-shaped eyes as those appear to hamper the kind of empathy, which is regarded to be so essential for "manga proper." Probably against this backdrop ukiyo-e-like faces have ceased to be incompatible with entertaining graphic narratives only recently. **Nakama Ryō's** series *The Story of Isobe Isobee: Life Is Hard in the Floating World* (*Isobe Isobee monogatari: ukiyo wa tsurai yo*) paved the way for them, having been published in *Shōnen Jump*, the flagship of Japan's manga magazines, which presently has a print-run of ca. 2.5 million copies a week.

Set in old Edo, the *Isobe Isobee* episodes provide funny glimpses into the life of the title character, a slacking young man with the face of a fainthearted kabuki actor [No. 72], who still lives with his mother although he is of marriageable age. Our exhibition presents part of a 15-page one-shot that appeared in volume 1 of the book edition (namely the 2nd, 4th, 5th, 6th and 7th double-spreads). In the first, right-hand, panel on the second tier, Isobee introduces himself as being devoted to the way of the samurai. When his mother does not see him studying, he claims to be doing "image training." But the book he first hides at his chest and later throws to the ceiling, is an erotic one as can be inferred from the handwritten Sino-Japanese character 艶 on its cover, visible in the very last panel of the spread. The same character reappears on the next exhibited double-spread, this time accompanied by the composite 春画 (Jpn. shunga; spring pictures). Last

but not least indicated by the mangaesque nosebleed, a codification of lecherous feelings that took hold in postwar Japan, the book contains explicit sexual imagery. Although officially tabooed after 1722, such publications enjoyed wide circulation in the Edo period. Thus, Isobee's shame seems rather modern than historically accurate. Likewise highly reminiscent of recent social evils is his monologizing in the left-top corner of the spread's left page, where he admits that he is not good at getting in touch with girls, and that he has no other opportunities to enjoy sexual pleasure than through such illustrated books. Consequently, he exclaims, "I will let nobody turn off this light!" in the vertical line close to the gutter. The last panel on the bottom-left, with its onomatopoeia "knock-knocks" and the words "Open the door!," prefaces an impressive struggle between mother and son, which stretches over the next two double-spreads. While the mother rattles at the sliding door from her side because she wants to tell Isobee something important, he insists, "Let me concentrate, or don't you want me to become a good samurai?" bracing himself against the door from his side. But when she eventually voices, "Actually... your father seems to have left a shunga book in that room," he opens the door, which was locked by his sword, a "samurai's soul" as the small arrow and a short inscription in the central panel of the second exhibited double-spread had already pointed out. The mother apologizes, "I am sorry that your father left such a shameless thing here... it must have been a nuisance for you." In view of Isobee pretending to know nothing, she is completely adoring to her precious son, "What? You don't know shunga?! How pure you are!" And Isobee concludes the episode with the usual line, "That's because I am a samurai!"

The sustained success of Nakama's series suggests that the key to an enjoyable manga lies less in pictorial style and character design than in narrative setting, diction, and accessible cultural references, such as to the phenomenon of "hikikomori" (acute social withdrawal), which Isobee represents eminently. Furthermore, the chronicle of Isobee's life attests to the crucial role that sexual innuendo and eroticism play in manga. Whether subject to humor and parody like in Isobee's case, including men ridiculing themselves, or self-tormenting realism like in *Furious Love* and other gekiga of the 1970s, the representation of sexuality is most often part of a larger narrative and not constitutive of an isolated genre, instead

intertwining elements of several genres, such as gag, action, mystery and romance.

Before *The Story of Isobe Isobee*, Japan's manga industry took it more or less for granted that the implementation of ukiyo-e like faces was doomed to remain an exception that raised awareness of what "manga proper" was not. After all, Sugiura Hinako did not deploy the traditional style in her long-running magazine series *Sarusuberi* (cf. Nos. 37, 42), although by then she had already proven that she was very well capable of deploying it. In 1981, the year following her debut, she had published a series of four short-stories in the alternative manga monthly *Garo*, titled "Two headrests" or *Futatsumakura* (which due to the copyright holder is indicated as one compound noun in the exhibition). Each of the 24-page episodes features one meeting between a courtesan and a client in Edo's red-light district Yoshiwara, with the respective woman's name providing the episode title. In the first, of which we present the 6th, 7th, 9th and 12th double-spreads, a young man is brought to the "house of pleasure" for the very first time and put into the hands of Hatsune (the person with combs in her hair; her name literally meaning "First Sound") [No. 74]. A temple souvenir in the shape of an umbrella helps them to relax. Later in bed, they eventually talk about their families. In accordance with the seasons, the second episode is set in summer, when mosquito nets are essential. It features a woman in her prime, Asaginu (Linen Robe) [No. 78], who receives her disappointing lover for the last time. On a rainy autumn evening, a mysterious man turns up in the brothel of Hagsato (Home of the Bush Clover) [No. 79], and she spends a passionate night with the stranger. Finally, the winter episode "Yukino" (Snow Field) [No. 80] introduces an experienced client who knows how to lark the courtesans, even his long-time companion. In the manga, the unfamiliarity of the old Yoshiwara manifests itself linguistically as well as pictorially. Sugiura modelled each of the four courtesans after a different ukiyo-e master: Hatsune [No. 74] after Suzuki Harunobu's girls with their round and innocent faces [No. 73], Asaginu [No. 78] after Hokusai's women, which were recognized by their slender, ephemeral faces [No. 75], Hagsato [No. 79] after the slim and determined-looking ladies by Keisai Eisen [No. 76], and Yukino [No. 80] after Utamaro's beauties, which were regarded as distinguishing themselves by an idealized eroticism and subtle realism [No. 77].

Part 4: *Hokusai Manga:* Shared Manual!

マンガは参加型文化!

Although more entertaining than other similar publications of the 19th century, the *Hokusai Manga* served primarily as a reference book for students of pictorial art and design (*edehon*), including a significant number of amateurs. Its initial purpose was "education for beginners through the spirit of things" (Marquet 2014: 340), as the subtitle "denshin kaishu" related in a reference to Chinese painting treatises (Marquet 2007: 15). The master had more than two-hundred students when he began his *Manga*, and his closest disciples helped to produce the extended series. He was not the only artist to release such an index, and the *Manga* were not his only publication of that kind. But they enjoyed an extraordinary popularity. This, however, did not necessarily lean on humorous content. New forms of mechanical reproduction drummed up interest in drawing and replicating images, and they accommodated to that demand, which was in part directed at acquiring knowledge about the world through images (Marquet 2007: 19-29).

The frontispiece of Part 4 of our exhibition shows two prosaic images, which introduce Western central perspective, one focusing on tripartition ("use two parts for the sky and the third for the ground"), the other one on vanishing lines (although not converging at the same point) [No. 81]. While many pages of the *Hokusai Manga* allude to well-known narratives, just as many merely assemble various things of the same category without any narrative intent, giving an encyclopedic or database-like impression. This applies, for example, to the double-spreads with fish in volume 2 [Nos. 82, 83]. In contrast to such matter-of-fact listing, Kuniyoshi's giga print *Minds of Fish* (*Uo no kokoro*, c.1842) [No. 85] engages the viewer with exaggerated facial expressions that allude to famous stage actors of that time, each assuming the characteristics of a "red snapper," "blowfish," "flatfish" and so on, due to the accompanying labels. Another contrasting example to Hokusai's encyclopedic expositions, though non-comedic and

referring to a narrative, is Kuniyoshi's *Eight Hundred Heroes of the Japanese Suikoden: Warrior, Miyamoto Musashi (Honchō Suikoden gōyū happyakunin no hitori: Miyamoto Musashi, c.1830-33)* [No. 86]. Intrigued by the visualization of fantastic creatures, the artist transposed the Chinese tale to Edo-period Japan and pictured Miyamoto Musashi killing the legendary man-eating mountain shark by piercing its right eye with his spear. The double-spread from the *Hokusai Manga*, placed on the panel to the right of Kuniyoshi's vertical print [No. 83], features a similar shark in its upper left-hand corner, and at its bottom center a whale that invites comparison to the one in Part 2 [No. 44].

As distinct from the first two pairs of images at the beginning of Part 4, the last one represents the playful side of the *Hokusai Manga*, but it also draws attention to the culture of citation, or appropriation, which is characteristic for both late Edo-period illustration and contemporary manga. Twenty-five years after its initial publication, a motif from volume 12 of the *Hokusai Manga* [No. 84] reappears in Utagawa Hirokage's *Inside Sujikai Gate*, which is the 34th out of 50 prints forming the series *Comical Views of Famous Places in Edo (Edo meisho dōge zukushi, 1859)* [No. 87]. In the image, an apparently mischievous fortune-teller plays with a young woman, who does not notice that the magnifying glass she marvels at deforms her face for onlookers. Hirokage's print depicts the onlookers within the picture, whereas the *Hokusai Manga*'s version offers direct access, making the external viewer of the image the onlooker of the little scene.

Manga Manuals

As a pictorial index to be shared among followers, Hokusai's compilation recalls the "How to Draw Manga" manuals that have been a notable part of manga culture in Japan since the 1950s and the so-called Global Manga scene that developed from the late 2000s onwards (cf. Bainbridge & Norris 2010). In comparison to other kinds of comics, contemporary manga has come to be recognized abroad as a downright invitation for readers to turn into creators by copying the masters. In recognition of that fact our exhibition juxtaposes famous images from the *Hokusai Manga* – the grimaces [No. 88] and the finger wrestling [No. 89] – with similar pages from manga tutorials that were published between the early 1960s and the early 2000s, some of them by famous pioneers such as Tezuka

Osamu (1928-89) [Nos. 90; 97] and Takemiya Keiko (*1950) [No. 95]. Already these few examples attest to the importance of modularization for modern manga. Emphasizing the difference between the art of painting and graphic narratives, in his *Manga College* (1950; the first book to appear on the *Manga Manuals* panel), Tezuka advanced an understanding of manga's pictorial elements as "something like hieroglyphs," or signs to be read rather than watched. For lengthy narratives, codification was regarded as vital. It made the manga visuals replicable and shareable. But this is not to say that it resulted in uniformity. Since the 1950s, manga has yielded an exceptional formal variety with respect to panel layouts [No. 96], speech balloons [No. 97], and onomatopoeia (i.e. the visualization of audible and inaudible sounds, often integrated into the picture plane to a degree that makes fully translated editions difficult) [No. 98]. Manga is also identified by an extensive use of screen tones, i.e. adhesive sheets, onto which patterns of dots and lines were printed before the advent of digitalization. Employed by Japanese artists as early as in the 1950s and affordable for newcomers from the late 1980s onwards, screen tones readily evoke that clean "industrial" look which invites both participation and rejection, depending on the reader's notion of originality and authorship. From a historical perspective, it is interesting to note that until the 1980s Japanese manga tutorials prioritized storytelling techniques over illustration skills. The publications by Ishinomori Shōtarō (1938-98) were especially influential in that regard [No. 99]. His *A Primer for Manga Artists (Shōnen no tame no mangaka nyūmon, 1965)* appears on the right *Manga Manuals* panel. Incidentally, the smallest book on the left panel, the paperback in white and yellow, was authored by Shiriagari Kotobuki who contributed some character sketches as well as two original hanging scrolls to this exhibition.

Fan-Made Manga

Sample collections and instructions have played a crucial role in the rise of fan-made manga publications (Jpn. *dōjinshi*), which gained momentum in tandem with the spread of new technologies, from copying machines to digital devices and the internet. Self-published works have grown into a significant cultural and economic field since the first fan-only convention was held in Tokyo in 1975. Organized by and for fans all over

Japan, the oldest and largest of these events, the Comic Market (abbrev. “Komike” or “Comiket”) hosts thousands of booths run by individual dōjinshi artists or groups, so-called “circles,” and it attracts up to 500,000 visitors, both domestic and foreign. In recent years, the interrelation between the two domains of manga, industry and fan culture, has reached a level which no longer allows the latter to be characterized as small-scale, amateurish, or entirely non-commercial, at least not in Japan.

Our exhibition closes with two examples that took their departure from the realm of fandom. Under the name Mitsuko, Sakura Sawa publishes vertical comic-strips about famous ukiyo-e artists online (→cf. No. 50), some of which have been released in book form. The double-spread presented here depicts a quarrel between Hokusai (the man with loose hair and cloth in the very first panel on the top right) and Bakin (the man with neat hair in the second panel; →cf. Nos. 61, 62) as well as their later reconciliation [No. 102]. Disgruntled by the fact that Hokusai, a “mere artist,” redrew the picture he had made, the author Bakin wants to know why (in the second panel of the second strip from the right). Hokusai, unphased, replies, “But you’re just not good at it...” in the fourth panel of that strip, and he also apologizes, before he employs his “secret technique” 北斎秘技 (cf. No. 28) in the last two panels of the third strip. This turns out to be “consolidating brotherly love,” as the unframed image of their embrace in the top left corner shows. Due to the bear hug, Bakin breaks into a sweat, asking himself in the very last panel (in the left-hand bubble), “Why do I always let myself be tricked by that?,” while Oei smiles at the childish men. The colored illustration above the monochrome double-spread, which is the third out of four pages preceding the book edition’s front matter, features Utamaro on the top left and Hokusai in the bottom center as they are surrounded by young admirers who express their reverence by means of the word “sensei” (master).

Hokusai-sensei!! (Master Hokusai!!) is the actual title of the manga that Kido Mitsuru had serialized since 2010 in *ARIA*, a monthly magazine with a print-run of ca. 37,000 copies. There were also posts online on pixiv, but these are not identical with the book publication, according to the artist. Whereas most dōjinshi today come with perfected artwork on glossy paper, the hand-made look of *Master Hokusai!!* evokes amateurism. On page 14 of the book, Kido explains his relation to the master in a hand-written text, placed above an image of Hokusai

watching himself in a mirror and asking himself, “Why do I have a brush stuck in my head?” The text itself reads:

Myself and Hokusai

[Katsushika Hokusai] Without exaggeration I can say that this is the person for whom I have the utmost respect. Nonetheless, in my work, he has a rough ride, saying indecent things, becoming a criminal, being beaten by his disciples, dying. Well, just take it as bad luck that you are held in great esteem by me and let it go, sensei! It can’t be helped.// Hokusai is famous for his landscapes, such as the *Thirty-Six Views of Mount Fuji*, but I rather like his illustrations for storybooks, the *Hokusai Manga*, his pictorial reference books and his paintings (especially from the late period). My absolute favorite among them is *Old Tiger in the Snow*. No idea? Google it.// Anyway, I’ll be counting on you, Hokusai-sensei.

Many dōjinshi artists are familiar with Hokusai and his *Manga*. But their works – as well as the original contributions in Part 5 – suggest that it is not aesthetic similarities which link the *Hokusai Manga* to contemporary manga. In addition to revering the master’s professional ethos by making him a manga character, it is the cultural potential inherent in drawing and sharing popular imagery, the highly participatory nature of both kinds of manga, that comes to the fore. Precisely this cultural, and as such invisible, aspect distinguishes the *Manga Hokusai Manga* exhibition from previous attempts at approaching contemporary manga on the one hand, and Hokusai’s manga on the other hand. With regard to contemporary manga, The Japan Foundation had already produced two exhibitions – the pioneering *Manga: Short Comics from Modern Japan* (Europe, 1999-2003), curated by manga critics Natsume Fusanosuke and Hosogaya Atsushi, and *Manga Realities: Exploring the Art of Japanese Comics Today* (Asia, 2010-11), conceived by the manga-versed curator of contemporary art Takahashi Mizuki. Both were concerned with manga’s narrative nature and how to meet it in the gallery space, which necessarily privileges watching over reading. In both cases, individual manga works took center stage, representing their artists’ storytelling in the first exhibition and world-making in the second. With regard to Hokusai and his *Manga*, on the other hand, our exhibition does not take an art-historical perspective; that is to say, it

does not highlight the master himself, the actual production of his *Manga*, and the cultural meaning that the motifs in the works represent. *Manga Hokusai Manga* takes its departure from a wide-spread discourse, namely the assertion that the *Hokusai Manga* as witty impromptu sketches provide the “origin” of contemporary manga. For the main part, it provides an opportunity to explore the latter’s aesthetic properties in contrast with the alleged tradition, considering character design, pictorial narrative, and comics-specific elements like balloons. Not one-panel cartoons or four-panel newspaper comics, which have also been part of modern manga, but magazine-based entertaining “story-manga” take priority in this exhibition in keeping with the notion prevalent inside and outside of Japan. While these serialized graphic narratives do not lack wittiness, they show an inclination to subcultural parody rather than countercultural satire, especially in recent years. The subject of humor in manga, however, would merit a project of its own. Structurally shaped by the experience of reading modern graphic narratives from Japan, *Manga Hokusai Manga* focuses on how things are represented, which narrative functions certain visual elements assume, and what readers may do with them. Turning from object-immanent qualities to social uses, we finally arrive at the phenomenon of recipients turned creators as the lowest common denominator of both manga types. While acknowledging the difficulty in generalizing about either kind of manga, this exhibition suggests to take the perspective of their users and, by implication, their mediality, a perspective which draws attention to the practices of reading (or viewing, in the older case), drawing, and sharing.

Contemporary Manga Artists Revisit the *Hokusai Manga*

『北斎漫画』再訪：現代日本のマンガ家たちが読み直す

The link between the *Hokusai Manga* and contemporary Japanese comics is often assumed, but rarely explored with regard to today’s manga creators. Has the *Hokusai Manga* actually had an impact on them? Do the master and his work continue to stimulate creativity? What aspects of ukiyo-e art attract attention? Seven manga artists responded to these questions with original works created specifically for this exhibition. Taken as a whole, their contributions fall into two main groups: some engage with formal aspects of the *Hokusai Manga*, while others show a deep fascination with their creator, the “old man crazy about drawing” (*gakyō rōjin*), and the time-transcending dimension of his stance towards picturing anything and everything.

All contributing artists are experienced authors of longer or shorter graphic narratives that are first serialized in manga magazines and later republished in bound volumes (Jpn. tankōbon). Yet, these magazines are not among the major commercial forces of Japan’s manga market; some like *Comic Cue* (1994–2003) and *Ikki* (2003–2014) have already ceased publication due to print runs that fell below 10,000 copies. In addition, most of the artists presented here publish manga that elude classification according to the traditional age- and gender-specific genres. In a make-shift way, most of them tend to be categorized as seinen manga, but their readership reaches farther than the seinen genre’s initial target group of young men, albeit in terms of diversity rather than quantity. Within the industry, these artists’ works occupy a position between the franchise-related bestselling series that capitalize on fan activities, and the small group of often

gekiga-related alternative productions, which outside of Japan are appreciated, among other things, as socio-critical. Neither confronting the reader with nasty depictions nor serving them unconditionally, these graphic narratives are both catchy and thought-provoking.

On the part of the organizers, there was no intention to privilege one specific kind of manga at the expense of others. However, manga artists' readiness to collaborate with a public institution that organizes an exhibition cannot be taken for granted. Given the particularities of Japan's cultural industry, publishers do usually not encourage creators to go beyond the realm of commercial production and closely related fandom. Anyone who has a weekly or monthly magazine series running is extremely busy anyway. And devoted readers expect first and foremost a confirmation and enhancement of the familiar in exhibitions, ranging from the display of original drawings to the sale of limited editions of merchandising goods. Thus, all the more do we appreciate the original scrolls and manga pages contributed against all odds by the artists below.

しりあがり寿

SHIRIAGARI Kotobuki (*1958)

Funny Faces (*Hen na kao*, 2015)

Since his debut in the mid-1980s this artist has gained renown as a highly imaginative creator of so-called gag manga in a deliberately rough, or unskillful, style (Jpn. heta-uma). Literally meaning Bottom-up Fortunas, his pen name indicates the entwining of insubordination and kindness that characterizes his take on socio-political issues through depictions of everyday life. Shiriagari's manga have appeared in an extraordinary variety of formats since his first book was released in 1985; they stretch from serialized graphic narratives such as *Yajikita in Deep* (1997-2002) and *Manga After 3.11* (*Ano hi kara no manga*, 2011), the earliest response to the triple disaster of Fukushima in a manga magazine, to the four-panel newspaper strip *The People of the Earth Defense Family* (*Chikyū bōei-ke no hitobito*, since 2002). For the Hokusai retrospective in Paris (2014-15), he created the animated short film *Voyage de Hokusai*, whose main character reappears on the curtains and the very first panels of our exhibition. In addition, he contributed two hanging scrolls inspired by the imagery of the *Hokusai Manga*, such as in the famous six panels

of grimaces [No. 88], the two panels titled "Vertical, Horizontal" [No. 7], the masks in volume 2, or the blind minstrels in volume 8.

横山裕一

YOKOYAMA Yūichi (*1967)

Giant Elephant (*Kyozō*, 2015)

Initially an oil painter and graduate of a prestigious art college in Tokyo, Yokoyama ventured into the realm of manga around 2000. With books like *New Engineering* (*Nyū doboku*, 2004) and *Travel* (*Toraberu*, 2006), many of which are available outside of Japan, he has made his mark as a creator of lengthy comics that lack the basic requirements of "manga proper," such as story arcs to talk about, characters to empathize with, and world-settings which easily offer themselves to both fannish and commercial appropriation. But even if depictions appear meaningless and remain unexplained, they radiate a strong presence. Baffling images drag the viewer-reader into a captivating flow, which leans precisely on the grammar of "manga proper," in regard to interrelating panels, visualizing the invisible, and prioritizing the passage of time. This applies also to the 8-pager contributed to our exhibition. Two round-faced characters make a miraculous journey in the course of which they themselves change, at least insofar as the look of their heads is concerned. This change is mainly prompted by encounters with curious phenomena that the *Hokusai Manga* pictured, such as long-nosed goblins, aliens with elongated limbs, a well in a tree, and a hermit riding an umbrella, things that seem to attract the artist's attention not only by what they represent but also by their shape.

西島大介

NISHIJIMA Daisuke (*1974)

La Mer I (*Umi I*, 2015)

Nishijima debuted with an SF manga book in 2004. Since then he has individuated himself by producing graphic narratives that combine a cute, almost fan-service-like look with geopolitical issues such as the Vietnam War, as in his long-running series *Dien Bien Phu* (since 2006). Furthermore, he has never confined himself to publishing exclusively in manga magazines or to producing only graphic narratives. In the original artwork he created for this exhibition, he deployed

both his pictorial and musical skills: a character from his manga series *A Kindly [sic!] World* (*Subete ga chotto zutsu yasashii sekai*, since 2012) hovers on a vertical scroll, animated by the accompanying piano music. Composed and performed by the artist himself, who also works as “DJ Mahoutsukai” (sorcerer, or magician), this piece was reportedly inspired by Claude Debussy’s *La Mer* and the fact that Hokusai’s *Great Wave* adorned the first edition of its sheets in 1905. The manga specter, on the other hand, harks back to those round-faced “baddies” [Nos. 10, 57] which were so popular in the early 19th century that Hokusai included them in his illustrated dance instruction manual *Odori hitori geiko* (1815). Yet, more than such references it is the impression of movement that connects Nishijima’s scroll with the *Hokusai Manga* – and with Debussy, who aimed at atmospheric, not representationalist music.

五十嵐大介

IGARASHI Daisuke (*1969)

A Person Who Draws the World (*Egaku hito*, 2015)

Igarashi’s contribution to this exhibition is a colored hanging scroll that shows the “old man crazy about drawing” in contemporary casual attire, as he depicts the world around him on a huge invisible page with mirror-inverted inscriptions. Intrigued, among other things, by the idea of what Hokusai might have seen upon visiting his recent retrospective in Paris, the manga artist juxtaposed a multitude of seemingly unrelated subjects: a typhoon and a pelican next to a breakfast in Paris and a traditionally dressed woman in the top part; a ride on the French bullet train TGV, a Northern Japanese festival scene with a horse in festive costume, working women, a giraffe, an elephant and a bird with a human face in the lower part. Thus, the scroll highlights not only the primarily quantitative meaning of “manga” at Hokusai’s time, that is, to be attentive to anything and everything; it also suggests that in manga then and now, the very act of drawing is more important than authorship. In terms of representational content, the scroll shows not Hokusai’s, but rather Igarashi’s world. Like the hanging scroll, Igarashi’s graphic narratives interweave a deep interest in animals, birds, and insects, with folklore and hope for a different relation of contemporary human society to nature. Due to the English translation, “Children of the Sea” (*Kaijū no*

kodomo, 2006-11, 5 vols) is his most widely known work, but in French, many more are available.

岡田屋鉄蔵

OKADAYA Tetuzoh

That’s All For Now (*Mazu wa kore nite*, 2015)

Okadaya has recently gained renown for historical narratives set in the 19th century. *Hirahira: Floating-World Tales about the House of Kuniyoshi* (2011) was the first. Initially serialized in an online magazine, the work received a special mention by the jury of the 16th Japan Media Arts Awards’ manga division. To our exhibition, Okadaya contributed in a twofold way: with a full-size portrait of ukiyo-e artist Kuniyoshi to accompany a few pages from her *Hirahira* manga, and with a sophisticated 8-page short story, which relates a dialogue between the aged, already visually impaired Hokusai and his daughter, Oei, who assumes that he will never stop drawing, not even after death. The butterfly he sets out to draw at the beginning of the narrative ascends from the paper in the very last panel as if attesting to his transcendent capability to make pictures that come to life. In the story, Hokusai is called Tetsuzō, a kind of given name he had been using since 1774. Okadaya adopted that name when she made her commercial debut in *mellow mellow* magazine with *Man of Tango* (*Tango no otoko*, 2007), a Boys Love, or yaoi, manga that is also available in English. In the exhibition, we use the spelling chosen by the artist for translated editions, Tetuzoh. As distinct from 2007, when few Japanese knew about this name’s connection to Hokusai, the situation is completely different in 2016, the year in which the artist celebrates the 10th anniversary of her professional debut and, on this occasion, replaces Tetuzoh by Yuichi.

市川春子

ICHIKAWA Haruko

Summer Fields (*Natsunohara*, 2015)

Since 2006, Ichikawa had published one-shots in *Monthly Afternoon*, astonishing the regular readers of this seinen magazine with her beautifully designed, generically female-looking pages, before she saw these short stories collected in the book *Insects and Poems* (*Mushi to uta*, 2009). Likewise characterized by clean lines and an appealing use of screen

tone, her first lengthy series *Country of Gemstones (Hōseki no kuni*, since 2012) disconcerts the reader with an SF narrative where unpolished gems take the form of gender-ambiguous human bodies. For our exhibition, she created an amicable 8-page short story in which Hokusai finds himself called into the Buddhist otherworld. A rabbit, which could hail as much from the late Edo period as from Alice's Wonderland, acts as Amida's messenger and coaxes the artist to apply his marvelous art now to picturing the non-human worlds as well. Ichikawa's short story is inspired by Hokusai final poem, "Now as a spirit I shall lightly roam the summer fields" (Hitodama de yuku kisanji ya natsunohara).

今日マチ子
KYŌ Machiko
Innocent Toys, 2015

Having taken her professional departure from a comics blog started in 2004, this artist's graphic narratives clearly reference female genre conventions, but with a twist that allows for addressing disastrous, even atrocious conditions. Examples include *Cocoon* (2009-10), which follows some high school students of the Lily Corps (*himeyuri*) in Okinawa who, in the early summer of 1945, are forced to hatch out of their girlhood cocoons; *Anone* (2011-13, also in *Elegance Eve*), a surreal revisiting of Anne Frank's life; and *Mitsuami no kamisama* (The pigtail-braid deity, 2011-12, in *Jump Kai*), which relates the Fukushima Daiichi accident and its consequences in an unusually implicit way, once more with a young woman as protagonist. For our exhibition, the artist pictured small children in various positions mimicking the *Hokusai Manga* which is famous for depictions of one and the same subject in a multitude of states. She also embedded motifs related to war, one of her favorite subjects, as, in her own words: "We are born into a world in which there is war. Maybe we can't escape it precisely because we are innocent?"

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List of Exhibits

1.
Katsushika Hokusai
*Thirty-Six Views of Mount Fuji:
View of the Mitsui Store on Suruga
Street in Edo*
葛飾北斎「富嶽三十六景
江都駿河町三井見世略図」
c.1830-1834/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)

2.
Katsushika Hokusai
*Thirty-Six Views of Mount Fuji:
Groups of Mountain Climbers*
葛飾北斎「富嶽三十六景 諸人登山」
c.1830-1834/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)

3.
Katsushika Hokusai
*Thirty-Six Views of Mount Fuji:
Under the Wave off Kanagawa*
葛飾北斎「富嶽三十六景 神奈川沖浪裏」
c.1830-1834/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)

4.
Hokusai Picturebook, Part 3
北斎えほん 其の参
2011, HD video, 5 minutes
Music: Yamada Isao, CG: Hikosuke A
Coproduction: NHK Educational
Production/Copyright: NHK

Part 1: **Hokusai Manga: Funny Pictures?**

5.
Katsushika Hokusai
*Hokusai Manga, 11: Frontispiece
(Chinese Boy and Jurōjin, the God
of Longevity)*
葛飾北斎「北斎漫画」11編、
扉絵(唐子と寿老人)
©UNSODO. Inc

6.
Katsushika Hokusai
Hokusai Manga, Volumes 1-15
葛飾北斎「北斎漫画」初篇～15篇
1814-1867/2008
Reproduced by UNSODO. Inc
3-color woodblock print

7.
Katsushika Hokusai
*Hokusai Manga, 12:
“Vertical, Horizontal”*
葛飾北斎「北斎漫画」12編、「縦・横」
1834
©UNSODO. Inc

8.
Katsushika Hokusai
*Hokusai Manga, 12: “A Special
Place for the Excrements”*
葛飾北斎「北斎漫画」12編、「屎別所」
1834
©UNSODO. Inc

9.
Katsushika Hokusai
Hokusai Manga, 8
葛飾北斎「北斎漫画」8編
1818
©UNSODO. Inc

10.
Utawaga Kuniyoshi
*Suikoden: Urashima Tarō Opens
the Treasure Box*
歌川国芳「水滸伝見立て
浦島太郎玉手箱をひらく」
1843-47
Collection of Itoi Bunko, Maizuru

11.
Utawaga Kuniyoshi
*“Raft Riders”
from the Goldfish Series*
歌川国芳「金魚づくし いかだのり」
c. 1842/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)

12.
Utawaga Kuniyoshi
*“Singing the ‘Bonbon’ Song”
from the Goldfish Series*
歌川国芳「金魚づくし ぼんぼん」
c. 1842/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)

13.
Katsushika Hokusai
Toba-e – Football
葛飾北斎「鳥羽絵 蹴鞠」
ca. 1804-1820
Staatliche Museen zu Berlin, Museum für
Asiatische Kunst,
photograph: Jürgen Liepe
Courtesy Art Research Center,
Ritsumeikan University, Kyoto

14.
Katsushika Hokusai
*Ukiyo-e: Blacksmith (A Collection
of Caricatures with Farical
Phrases: Blacksmith)*
葛飾北斎「狂句入戯画 鍛冶屋」
c. 1830-33
Staatliche Museen zu Berlin, Museum für
Asiatische Kunst, photograph: Courtesy Art
Research Center, Ritsumeikan University,
Kyoto © bpk / Museum für Asiatische
Kunst, SMB / Jürgen Liepe /
distributed by AMF

15.
Katsushika Hokusai
*Ukiyo-e: Amateur Gidayu
(A Collection of Caricatures with
Farical Phrases: Amateur Gidayū)*
葛飾北斎「狂句入戯画 素人義太夫」
c. 1830-33
Staatliche Museen zu Berlin, Museum für
Asiatische Kunst, photograph: Courtesy Art
Research Center, Ritsumeikan University,
Kyoto © bpk / Museum für Asiatische
Kunst, SMB / Jürgen Liepe /
distributed by AMF

16.
Kawanabe Kyōsai
Eshinbun Nipponchi, No.1
河鍋曉斎「絵新聞日本地」創刊号
1874
Collection of Kyoto Seika University
International Manga Research Center/
Kyoto International Manga Museum

Part 2: **A Character Named Hokusai**

17.
Katsushika Hokusai
Self Portrait as an Old Man
葛飾北斎「北斎肖像(画稿)」
1830-48
Collection of Musée Guimet - Musée
national des arts asiatiques, Paris
©RMN-Grand Palais (Musée Guimet, Paris)
/ Thierry Ollivier/distributed by AMF

18.
Katsushika Hokusai
Mame batake
葛飾北斎「間女畑」
c. 1782
Collection of Hōsa Library, Nagoya

19.
Katsushika Hokusai
Letter by Hokusai
葛飾北斎「北斎書簡」
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Private Collection

20.
Katsushika Hokusai
Self Portrait at the Age of 83
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1842
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Wereldculturen, Amsterdam

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Katsushika Hokusai
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Portrait of Hokusai
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23.
Katsushika Hokusai
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1801
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Kamimura Kazuo
Kyōjin Kankei/Furious Love
上村一夫「狂人関係」
1973[-74]
© KAZUO KAMIMURA
25.
Sugiura Hinako
Sarusuberi
杉浦日向子「百日紅」
1983[-87]
©Hinako Sugiura・MS.HS
26.
Ishinomori Shōtarō
Hokusai
石ノ森章太郎「北斎」
1987
©Ishinomori Production Inc.
27.
Samura Hiroaki
Blade of the Immortal
沙村広明「無限の住人」
1993[-2012]
© Hiroaki Samura/KODANSHA
28.
Sakura Sawa
Contemporary Currents of Thought on Ukiyo-e: Even the Sensitive Heart is in Love
紗久楽さわ
「当世浮世絵類考：猫舌ごころも恋のうち」
2009
© Sawa Sakura
29.
Saeki Kōnosuke
Adandai:The Demon Painter
佐伯幸之助
「アダダintai～妖怪絵師録花錦絵」
2012[-13]
© Kōnosuke Saeki/SHOGAKUKAN
30.
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1817
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31.
Ishinomori Shōtarō
Hokusai
石ノ森章太郎「北斎」
1987
©Ishinomori Production Inc.
32.
Katsushika Hokusai
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葛飾北斎「文昌星図」
1843
Private Collection
33.
Samura Hiroaki
Blade of the Immortal
沙村広明「無限の住人」
1993[-2012]
© Hiroaki Samura/KODANSHA
34.
Andō Hiroshige
One Hundred Famous Views of Edo: Ushimachi in the Takenawa District
安藤広重「名所江戸百景 高輪うしまち」
c. 1857/2015
Reproduced by the Adachi Institute of Woodcut Prints Nishiki-e (polychrome woodcut print)
35.
Kamimura Kazuo
Kyōjin Kankei/Furious Love
上村一夫「狂人関係」
1973[-74]
© KAZUO KAMIMURA
36.
Katsushika Hokusai
Hokusai Manga, 12
葛飾北斎「北斎漫画」12編
1834
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37.
Sugiura Hinako
Sarusuberi
杉浦日向子「百日紅」
1983[-87]
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38.
Sugiura Hinako
Sarusuberi
杉浦日向子「百日紅」
1983[-87]
©Hinako Sugiura・MS.HS

39.
Sarusuberi: Miss Hokusai
(English-subtitled trailer for the same-titled animation feature film)
百日紅～Miss HOKUSAI～
© 2014-2015 Hinako Sugiura・MS.HS / Sarusuberi Film Partners
40.
Katsushika Ōi
Three Women Playing Musical Instruments
葛飾応為「三曲合奏図」
c.1818-44
William Sturgis Bigelow Collection, 11.7689
©2015 Museum of Fine Arts, Boston
41.
Tsuyuki Iitsu
Hokusai and Ōi in their "Temporary Lodgings"
露木為一「北斎仮宅之図」
19th century
Collection of National Diet Library, Tokyo
42.
Katsushika Hokusai
Hokusai Manga, 2: "Dragon"
葛飾北斎「北斎漫画」2編、「龍」
1815
© UNSODO. Inc
43.
Sugiura Hinako
Sarusuberi
杉浦日向子「百日紅」
1983[-87]
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44.
Utagawa Kuniyoshi
Miyamoto Musashi Kills an Enormous Whale
歌川国芳「宮本武蔵の鯨退治」
c.1847/2015
Reproduced by the Adachi Institute of Woodcut Prints Nishiki-e (polychrome woodcut print)
45.
Utagawa Kuniyoshi
Brave Kuniyoshi with his Paulownia Design
歌川国芳「勇国芳桐対模様」
c. 1848
Collection of Japan Ukiyo-e Museum, Matsumoto

46.
Utagawa Kuniyoshi
Frontispiece to Plums from the Bottom of the Bedside
歌川国芳「枕辺深閨梅」下巻口絵
1838
ARC Collection, Ritsumeikan University, Kyoto
47.
Kawanabe Kyōsai (artist) and Baitei Kinga (editor)
Kyōsai's Treatise on Painting
河鍋曉斎(画)・梅亭金鷲(編)「曉斎画談」
1887
Collection of Waseda University Library, Tokyo
48.
Okadaya Tetuzoh
Hirahira: Floating-World Tales about the House of Kuniyoshi
岡田屋鉄蔵「ひらひら 国芳一門浮世譚」
2011
©Tetuzoh Okadaya
49.
Okadaya Tetuzoh
Hirahira: Floating-World Tales about the House of Kuniyoshi
岡田屋鉄蔵「ひらひら 国芳一門浮世譚」
2011
©Tetuzoh Okadaya
50.
Sakura Sawa
Contemporary Currents of Thought on Ukiyo-e: Even the Sensitive Heart is in Love
紗久楽さわ
「当世浮世絵類考：猫舌ごころも恋のうち」
2009
© Sawa Sakura

Part 3:

Manga like Ukiyo-e, Ukiyo-e like Manga

51.
Tōri Sanjin (author) and
Katsukawa Shunsen (artist)
*The Golden Mast of the
Treasure Ship*
東里山人(作)・勝川春扇(画)
『宝船黄金の帆柱』
1818
Collection of Hōsa Library, Nagoya
52.
Katsushika Hokusai
Hokusai Manga, 12: "Idolum"
葛飾北斎「北斎漫画」12編、「かんねん」
1834
©UNSODO. Inc
53.
Torii Kiyonaga
Kintarō Looking at a Picture Book
鳥居清長「絵本を見る快童丸」
c. 1812-14
Collection of The National Museum
in Krakow
54.
Utagawa Kuniyoshi
*Miraculous Paintings
by Ukiyo Matabei*
歌川国芳「浮世又平名画奇特」
1853
Collection of National Diet Library, Tokyo
55.
Koikawa Harumachi
*Mr Glitter'n' Gold's
Dream of Splendor*
恋川春町「金々先生栄花夢」
1775
Collection of Tokyo Metropolitan Library
56.
Jippensha Ikku
*It's a hit!
The 'local book' wholesaler*
十返舎一九「的中地本問屋」
1802
Collection of National Diet Library, Tokyo
57.
Santō Kyōden (author)
and Kitao Masayoshi (artist)
Fast-Dyeing Mind Study
山東京伝(作)・北尾政美(画)
『心学早染草』
1790
Collection of Waseda University Library,
Tokyo

58.
Katsushika Hokusai
Hokusai Manga, 1
葛飾北斎「北斎漫画」初編
1814
©UNSODO. Inc
59.
Katsushika Hokusai
*Hokusai Manga, 7:
"The Maelstroms at Awa"*
葛飾北斎「北斎漫画」7編、「阿波の鳴戸」
1817
©UNSODO. Inc
60.
Katsushika Hokusai
*Hokusai Manga, 7:
"[Mount and Lake]
Haruna in Jōmō"*
葛飾北斎「北斎漫画」7編、「上毛榛名」
1817
©UNSODO. Inc
61.
Katsushika Hokusai (artist) and
Kyokutei Bakin (editor, translator)
*New Illustrated Version of
The Water Margin*
葛飾北斎(画)・曲亭馬琴(編訳)
『新編水滸画伝』
1805
Private Collection
62.
Kyokutei Bakin (author) and
Katsushika Hokusai (artist)
*Crescent Moon:
The Adventure of Tametomo*
曲亭馬琴(作)・葛飾北斎(画)
『椿説弓張月』
1807[-1811]
Private Collection
Collection of National Diet Library, Tokyo
63.
Yamada Isai (author),
Katsushika Hokusai (artist)
and Kōkadō Yatei (ditor)
The Life of Shakyamuni Illustrated
山田意斎(作)・葛飾北斎(画)・
好花堂野亭(選)「釈迦御一代記図会」
1845
Collection of Waseda University Library,
Tokyo

64.
Katsushika Hokusai
Hokusai Manga, 6
葛飾北斎「北斎漫画」6編
1817
©UNSODO. Inc
65.
Ikkyū Sōjun
Skeletons by Zen Master Ikkyū
宗純「一休骸骨」
1692
Collection of Waseda University Library,
Tokyo
66.
Utagawa Kunisada
*The Endless Bell Scene:
The Story of Umegae and her
Lover Genta, from the Series The
Complete Joruri Tales*
歌川国貞「浄瑠璃づくし」
梅か枝源太 無限乃鐘段」
Year Unknown
Collection of Hokkaido Museum of Modern
Art, Sapporo
67.
Utagawa Kunisada
*The Shinchi Teahouse Scene:
The Story of Koharu and her Lover
Jihai, from the Series Complete
Joruri Tales*
歌川国貞「浄瑠璃づくし」
小春治兵衛 新地茶屋段」
Year Unknown
Collection of Hokkaido Museum of Modern
Art, Sapporo
68.
Utagawa Kunisada
*The Ninokuchi Village Scene:
The Story of Umegawa and her
Lover Chubei, from the Series The
Complete Joruri Tales*
歌川国貞「浄瑠璃づくし」
梅川忠兵衛 新口村の段」
Year Unknown
Collection of Hokkaido Museum of Modern
Art, Sapporo

69.
Utagawa Kunisada
*Kasaneizutsu:
The Story of Ofusa and her Lover
Tokubee, from the Series Complete
Joruri Tales*
歌川国貞「浄瑠璃づくし」
おふさ徳兵衛 重井筒」
Year Unknown
Collection of Hokkaido Museum of Modern
Art, Sapporo
70.
Tōshūsai Sharaku
The Actor Ōtani Oniji III. as Edobei
東洲斎写楽「三代目大谷鬼次の江戸兵衛」
1794/2015
© Adachi Institute of Woodcut Prints
71.
Tōshūsai Sharaku
*The Actor Ōtani Tokuji
as Sodenosuke*
東洲斎写楽「大谷徳次の奴袖助」
1794/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)
72.
Nakama Ryō
The Story of Isobe Isobee
仲間りょう
「磯部磯兵衛物語〜浮世はつらいよ〜」
2014
©Ryo Nakama/SHUEISHA
73.
Suzuki Harunobu
*Beauty Standing on Veranda
after Banquet*
鈴木春信「縁先美人」
18th century/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)
74.
Sugiura Hinako
Futatsumakura/Hatsune
杉浦日向子「二つ枕：初音」
1981
©Hinako Sugiura・MS.HS

Part 4: **Hokusai Manga: Shared Manual!**

75.
Katsushika Hokusai
Seven Habits: Ground Cherry
葛飾北斎「風流無くてなぐせ ほおずき」
c.1801-1804/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)

76.
Keisai Eisen
*Comparison of the Customs of
Beauties in the Floating World:
A Woman Getting out of
a Mosquito Net*
溪斎英泉
「浮世風俗美女競の内 万点水蛭」
1822/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)

77.
Kitagawa Utamaro
*Six Famous Beauties: Courtesan
Hanaōgi of Ōgiya House*
喜多川歌麿「高名美人六家撰 扇屋花扇」
c. 1794-1795/2015
Reproduced by the Adachi Institute of
Woodcut Prints Nishiki-e
(polychrome woodcut print)

78.
Sugiura Hinako
Futatsumakura/Asaginu
杉浦日向子「二つ枕:麻衣」
1981
©Hinako Sugiura・MS.HS

79.
Sugiura Hinako
Futatsumakura/Hagisato
杉浦日向子「二つ枕:萩里」
1981
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80.
Sugiura Hinako
Futatsumakura/Yukino
杉浦日向子「二つ枕:雪野」
1981
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81.
Katsushika Hokusai
Hokusai Manga, 3
葛飾北斎「北斎漫画」3編
1815
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82.
Katsushika Hokusai
Hokusai Manga, 2
葛飾北斎「北斎漫画」2編
1815
©UNSODO. Inc

83.
Katsushika Hokusai
*Hokusai Manga, 2:
"Whale" (bottom center)*
葛飾北斎
『北斎漫画』2編、「くじら」(左中央)
1815
©UNSODO. Inc

84.
Katsushika Hokusai
*Hokusai Manga, 12:
"Magnifying Glass" (bottom left)*
葛飾北斎
『北斎漫画』12編、「天眼鏡」(下左)
1834
©UNSODO. Inc

85.
Utagawa Kuniyoshi
Minds of Fish
歌川国芳「魚の心」
c. 1842
Collection of Japan Ukiyo-e Museum,
Matsumoto

86.
Utagawa Kuniyoshi
*Eight Hundred Heroes of the
Japanese Suikoden:
Warrior, Miyamoto Musashi*
歌川国芳「本朝水滸伝剛勇八百人之一個
宮本無三四」
c. 1830-1833
Collection of Antique Art Morimiya,
Inuyama

87.
Utagawa Hirokage
*Comical Views of Famous Places in
Edo, No. 34: Inside Sujikai Gate*
歌川広景
「江戸名所造化尽三十四 筋違御門うち」
1859
Kyoto Seika University International Manga
Research Center/Kyoto International
Manga Museum

88.
Katsushika Hokusai
Hokusai Manga, 10
葛飾北斎「北斎漫画」10編
1819
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89.
Katsushika Hokusai
Hokusai Manga, 6
葛飾北斎「北斎漫画」6編
1817
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90.
Tezuka Osamu
*How to Draw Manga:
From Portraits to the Long Format*
手塚治虫
『マンガの描き方 似顔絵から長編まで』
1977
©TEZUKA PRODUCTIONS

91.
Iizuka Yoshiteru
*Introduction to Illustrating,
by a Famous Coach of Manga Art*
飯塚よし照
『絵とき入門 まんがかき方名コーチ』
1977

92.
Society for the Study of
Manga Techniques
*How to Draw Manga, Volume 1:
Compiling Characters*
2001

93.
Kitano Mogura (author) and
Saitō Muneo (artist)
Jump SQ. Manga Seminar
喜多野土竜(原作・構成);
斉藤むねお(作画・演出)
『ジャンプSQ.マンガゼミナール』
2011
©Mogura Kitano・Muneo Saito/SHUEISHA

94.
The Editorial Department of
Bōkenō magazine
How to Draw Manga
冒險王編集部「マンガのかきかた」
1962

95.
Takemiya Keiko
*Takemiya Keiko's
Manga Classroom*
竹宮恵子「竹宮恵子のマンガ教室」
2001
©Keiko TAKEMIYA

96.
Kanno Hiroshi
*The Interstices of Manga:
That's the Essence!*
菅野博之「漫画のスキマ
マンガのツボがここにある!」
2004

97.
Tezuka Osamu
*How to Draw Manga:
From Portraits to the Long Format*
手塚治虫
『マンガの描き方 似顔絵から長編まで』
1977
©TEZUKA PRODUCTIONS

98.
Suzuki Mitsuaki
Introduction to Girls Comics
鈴木光明「少女まんが入門」
1979

99.
Ishinomori Shōtarō
Manga Study Group
石ノ森章太郎「まんが研究会」
1977
©Ishimori Production Inc.

100.
Photo by SUZUKI Shin
Courtesy of COMICMARKET Committee

101.
COMICMARKET88 Catalogue,
August 2015
『コミックマーケット88カタログ』

Contemporary Manga Artists Revisit the *Hokusai Manga*

102.
Sakura Sawa
*Contemporary Currents of Thought
on Ukiyo-e: Even the Sensitive
Heart is in Love*
紗久樂さわ
「当世浮世絵類考:猫舌ごろも恋のうち」
2009
© Sawa Sakura

103.
Kido Mitsuru
Master Hokusai!!
城戸みつる「北斎先生!!」
2015
© Mitsuru Kido/KODANSHA

Ichikawa Haruko
Summer Fields
市川春子「夏野原」
2015
Inkjet print on paper
36.4 x 25.7 cm each (a set of 8)

Igarashi Daisuke
A Person Who Draws the World
五十嵐大介「描くひと」
2015
Ink and watercolor on paper
36 x 110 cm

Kyō Machiko
Innocent Toys
今日マチ子「Innocent Toys」
2015
Ink on paper
36 x 110 cm

Nishijima Daisuke
La Mer I
西島大介「海I」
2015
Acrylic and pencil on paper, sound
300 x 60 x 13 cm

Okadaya Tetuzoh
That's All For Now
岡田屋鉄蔵「まずはこれにて」
2015
Inkjet print on paper
36.4 x 25.7 cm each (a set of 8)

Shiriagari Kotobuki
Funny Faces 2015
しりあがり寿「へんな顔2015」
2015
Ink on paper
36 x 110 cm each (a set of 2)

Yokoyama Yūichi
Giant Elephant
横山裕一「巨象」
2015
Inkjet print on paper
36.4 x 25.7 cm each (a set of 8)