HOKUSAI

Inspiration and Influence

FROM THE COLLECTION OF THE
MUSEUM OF FINE ARTS, BOSTON

OCT 19 2023 – JAN 21 2024
visitsam.org

Images: (Left–Right; clockwise) The Ghost of Kohada Koheiji, from the series One Hundred Ghost Stories (Hyaku monogatari), about 1831–32 (Tenpō 2–3), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki-e); ink and color on paper. William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston. Under the Wave off Kanagawa (Kanagawa-oki nami-ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), about 1830–31 (Tenpō 1–2), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki-e); ink and color on paper. Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston. Rainstorm beneath the Summit (Sanka haku u), from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), about 1830–31 (Tenpō 1–2), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki-e); ink and color on paper. William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston.
SEATTLE ART MUSEUM PRESENTS HOKUSAI: INSPIRATION AND INFLUENCE

Touring exhibition explores the impact of legendary artist Katsushika Hokusai on artists across time and cultures

SEATTLE – The Seattle Art Museum (SAM) presents Hokusai: Inspiration and Influence, from the Collection of the Museum of Fine Arts, Boston (October 19, 2023–January 21, 2024). Thanks to the popularity of the instantly recognizable Great Wave—cited everywhere from book covers to Lego sets, anime, and even an emoji—Katsushika Hokusai (1760–1849) has become one of the most famous Japanese artists in the world. Hokusai: Inspiration and Influence explores the fascinating life and enduring legacy of this trailblazing master by pairing more than 100 of his woodblock prints, paintings, and illustrated books with more than 200 works by his teachers, students, rivals, and admirers.

This new approach to presenting Hokusai’s work demonstrates his impact through centuries and around the globe, seen in works by his daughter Katsushika Ōi; his contemporaries Utagawa Hiroshige and Utagawa Kuniyoshi; 19th-century American and European painters, including Henri Rivière and Félix Bracquemond; and modern and contemporary artists such as Helen Frankenthaler, Yoshitomo Nara, and Chiho Aoshima. Each gallery features modern and contemporary works alongside those by Hokusai and his contemporaries for a more dynamic experience.

Hokusai: Inspiration and Influence is on view at the Seattle Art Museum and curated by Sarah E. Thompson, Curator of Japanese Art at the MFA Boston. José Carlos Diaz, SAM’s Susan Brotman Deputy Director for Art, oversaw SAM’s presentation. The exhibition debuted earlier this year in Boston; this is the only West Coast stop for its national tour. It also marks the first time nearly all of these works have been seen outside of Boston or Japan. “We are thrilled to share works from the MFA Boston—home to one of the largest and most significant collections of Hokusai’s works in the world—with Seattle audiences,” says Thompson. Adds Diaz, “Hokusai’s tireless creativity left a massive and
enthralling body of work. I hope visitors find that the works by Hokusai and his contemporaries are just as fresh as the modern and present-day works.”

ABOUT THE EXHIBITION

Born to a family of artisans in Edo (present-day Tokyo), Hokusai began his artistic career at the age of six. At 19, he entered the school of Katsukawa Shunshō, where he mastered ukiyo-e, a style of woodblock prints and paintings focused on images of courtesans and kabuki actors who were the celebrities in Japan’s cities at the time. Hokusai later began exploring other styles of art, shifting his focus away from the traditional subjects of ukiyo-e in favor of landscapes and daily life in Japan. Throughout his lifetime, Hokusai is thought to have designed about 3,000 prints. The 100 artworks on view showcase the breadth of subjects the artist tackled, including landscapes as in the Thirty-six Views of Mount Fuji series (1830-31), demons and fairytale as in The Ghost of Kohada Kohei (ca. 1831–32), warriors in combat as in Watanabe no Gengo Tsuna and Inokuma Nyūdō Raiun (ca. 1833–35), wildlife as in Bellflower and Dragonfly (ca. 1833–34), and more.

The simultaneous evocation of beauty and terror within Hokusai’s print Under the Wave off Kanagawa (1830–31)—more commonly referred to as The Great Wave—has made it one of the most celebrated images in the art world. A large, central gallery is dedicated to this iconic print, presented alongside works inspired by or directly citing it, including Stab with Knife from the series In the Floating World (1999) by Yoshitomo Nara (Japanese, b. 1959) and In Advance (2018–2022) by Linda Sormin (Canadian, b. 1971). Outside this gallery, the exhibition is organized thematically, with sections focused on Hokusai’s teachers and students, surimono (privately commissioned prints), the origins of Japonisme, landscapes, nature studies, and depictions of heroes and monsters.

The exhibition also explores Hokusai’s impact on popular visual culture. On view is a large-scale recreation of the Great Wave in LEGO® Bricks by certified master builder Jumpei Mitsui. In the same space, a reading nook is filled with contemporary manga, anime, and art catalogues. SAM Shop will be adjacent to the galleries, featuring related books, manga, stationary, art-making materials, and various gift items from Japan available for purchase.

Hokusai: Inspiration and Influence also offers in-gallery interpretative experiences to enhance the experience. Create a “digital” woodblock print inspired by the colors and forms of the historical works. Take the audio tour available via smartphone produced by MFA Boston and featuring insights from Thompson; her collaborator Kendall DeBoer, Curatorial Assistant in the Department of Contemporary Art; and others. And stop by a table to handle woodblocks and woodcarving tools and learn how the works were made.

PLANNING A VISIT

Museum Hours
- Closed Monday and Tuesday
- Wednesday–Sunday 10 am–5 pm
- Holiday hours on the website

Admission Prices
- Adults: $29.99 (advance), $32.99 (day of)
- Seniors (65+), Military (with ID): $24.99 (advance), $27.99 (day of)
- Students (with ID), Teens (15–18): $19.99 (advance), $22.99 (day of)
• Children (14 and under): FREE
• SAM members: FREE

Free & Discounted Options
• First Thursdays: Free to all
• First Fridays: $5 admission for seniors (65+)
• Complete list of discounts available: Discount Access Programs

Details are subject to change. For the most up-to-date information on planning a visit, go to seattleartmuseum.org.

EXHIBITION CATALOGUE

A fully illustrated 168-page catalogue published by MFA Publications, Museum of Fine Arts, Boston, will be available for purchase at SAM Shop ($30). Also titled Hokusaï: Inspiration and Influence, from the Collection of the Museum of Fine Arts, Boston (ISBN: 978-0878468904), the paperback catalogue is a comprehensive study of the artist’s practice and global impact. The book looks at Hokusaï from the viewpoint of fellow artists who incorporated his lessons into their own work, including Hokusaï’s own students, his contemporary rivals, and his many posthumous admirers from the late 19th century to the present.

EXHIBITION ORGANIZATION AND SUPPORT

The exhibition is organized by the Museum of Fine Arts, Boston.

Exhibition organized by

MFA Boston

Presenting Sponsors

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Image captions: Under the Wave off Kanagawa (Kanagawa-oki nami-ura), also known as the Great Wave, from the series Thirty six Views of Mount Fuji (Fugaku sanjūrokkei), about 1830–31 (Tenpō 1–2), Katsushika Hokusaï, Japanese, 1760–1849, woodblock print (nishiki-e); ink and color on paper, Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston.

ABOUT SEATTLE ART MUSEUM
As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. SAM was founded in 1933 with a focus on Asian art. By the late 1980s the museum had outgrown its original home, and in 1991 a new 155,000-square-foot downtown building, designed by Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and rededicated as the Asian Art Museum in 1994, and it reopened on February 8, 2020, following an extensive renovation and expansion. SAM’s desire to further serve its community was realized in 2007 with the opening of two stunning new facilities: the nine-acre Olympic Sculpture Park (designed by Weiss/Manfredi Architects)—a “museum without walls,” free and open to all—and the Allied Works Architecture designed 118,000-square-foot expansion of its main, downtown location, including 232,000 square feet of additional space built for future expansion. The Olympic Sculpture Park and SAM’s downtown expansion celebrated their tenth anniversary in 2017.

From a strong foundation of Asian art to noteworthy collections of African and Oceanic art, Northwest Coast Native American art, European and American art, and modern and contemporary art, the strength of SAM’s collection of approximately 25,000 objects lies in its diversity of media, cultures, and time periods.
**Selected Images**

**Image**

**Caption**

*Under the Wave off Kanagawa* (Kanagawa-oki nami-ura), also known as the Great Wave, from the series *Thirty six Views of Mount Fuji* (Fugaku sanjūrokkei), about 1830–31 (Tenpō 1–2), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki-e); ink and color on paper, Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston

*Fine Wind, Clear Weather* (Gaifû kaisei), also known as Red Fuji, from the series *Thirty six Views of Mount Fuji* (Fugaku sanjûrokkei), about 1830–31 (Tenpō 1–2), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki-e); ink and color on paper, Museum of Fine Arts, Boston, Nellie Parney Carter Collection—Bequest of Nellie Parney Carter, Photograph © Museum of Fine Arts, Boston

The Falling Mist Waterfall at Mount Kurokami in Shimotsuke Province (Shimotsuke Kurokamiyama Kirifuri no taki), from the series A Tour of Waterfalls in Various Provinces (Shokoku taki meguri), about 1832 (Tenpō 3), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki e); ink and color on paper, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston

The Sea off Satta in Suruga Province (Suruga Satta kaijō), from the series Thirty six Views of Mount Fuji (Fuji sanjūrokkei), 1858 (Ansei 5), 4th month, Utagawa Hiroshige I, Japanese, 1797–1858, woodblock print (nishiki e); ink and color on paper, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston

The Mansion of the Plates (Sara yashiki), from the series One Hundred Ghost Stories (Hyaku monogatari), about 1831–32 (Tenpō 2–3), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki e); ink and color on paper, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston
The Ghost of Kohada Koheiji, from the series One Hundred Ghost Stories (Hyaku monogatari), about 1831-32 (Tenpō 2–3), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki e); ink and color on paper, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston.

Watanabe no Gengo Tsuna and Inokuma Nyūdō Raiun, from an untitled series of warriors in combat, about 1833–35 (Tenpō 4–6), Katsushika Hokusai, Japanese, 1760–1849, woodblock print (nishiki e); ink and color on paper, Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston.

Liu Bang Kills the White Serpent (Ryūhā hakuja o kiru), 1832 (Tenpō 3), Totoya Hokkei, Japanese, 1780–1850, woodblock print (surimono); ink and color on paper, William Sturgis Bigelow Collection, Photograph © Museum of Fine Arts, Boston.
<table>
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<tr>
<th>Object Number</th>
<th>Classification</th>
<th>Attribution</th>
<th>Title, Credit line, Date, Medium</th>
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<td>T2023.26.1</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Ki no Natora and Ôtomo no Yoshio Wrestling, about 1829 (Bunsei 12) Museum of Fine Arts, Boston, General Funds, 00.1949 Woodblock print (surimono); ink, color, and metallic pigment on paper 8 7/16 x 7 3/4 in. (21.5 x 18.8 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
<td><img src="image1.png" alt="Image" /></td>
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<td>T2023.26.2</td>
<td>Prints</td>
<td>Gisbert Combaz</td>
<td>L'Eau, 1898 Museum of Fine Arts, Boston, Museum Purchase, 00.1979.7 Chromolithograph on card stock 3 1/2 x 5 1/2 in. (8.9 x 14 cm) Frame: 19 1/8 x 15 1/8 x 1 3/8 in.</td>
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<td>T2023.26.3</td>
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<td>Gisbert Combaz</td>
<td>L'Eau, 1898 Museum of Fine Arts, Boston, Museum Purchase, 00.1979.9 Chromolithograph on card stock 3 1/2 x 5 1/2 in. (8.9 x 14 cm) Frame: 19 1/8 x 15 1/8 x 1 3/8 in.</td>
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<td>T2023.26.4</td>
<td>Prints</td>
<td>Gisbert Combaz</td>
<td>The ocean, 1898 Museum of Fine Arts, Boston, Museum Purchase, 00.1980.1 Chromolithograph on card stock Overall: 3 1/2 x 5 1/2 in. (8.9 x 14 cm) Frame: 22 5/8 x 17 1/8 x 1 3/8 in.</td>
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<td>T2023.26.5</td>
<td>Prints</td>
<td>Gisbert Combaz</td>
<td>Seagulls in the waves, 1898 Museum of Fine Arts, Boston, Museum Purchase, 00.1980.2 Chromolithograph on card stock Overall: 3 1/2 x 5 1/2 in. (8.9 x 14 cm) Frame: 22 5/8 x 17 1/8 x 1 3/8 in.</td>
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<td>T2023.26.6</td>
<td>Prints</td>
<td>Gisbert Combaz</td>
<td>A boat in the waves, 1898 Museum of Fine Arts, Boston, Museum Purchase, 00.1980.3 Chromolithograph on card stock Overall: 3 1/2 x 5 1/2 in. (8.9 x 14 cm) Frame: 22 5/8 x 17 1/8 x 1 3/8 in.</td>
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<td>T2023.26.7</td>
<td>Prints</td>
<td>Gisbert Combaz</td>
<td>Lighthouse, 1898 Museum of Fine Arts, Boston, Museum Purchase, 00.1980.4 Chromolithograph on card stock Overall: 3 1/2 x 5 1/2 in. (8.9 x 14 cm) Frame: 22 5/8 x 17 1/8 x 1 3/8 in.</td>
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<td>8. T2023.26.8</td>
<td>Prints</td>
<td>Gisbert Combaz</td>
<td>Fishing boats assail, 1898</td>
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<td>9. T2023.26.9</td>
<td>Prints</td>
<td>Gisbert Combaz</td>
<td>Envelope for the series La Mer, 1898</td>
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<td>Museum of Fine Arts, Boston, Museum Purchase, 00.1980.13</td>
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<td>Frame: 22 5/8 x 17 1/8 x 1 3/8 in.</td>
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<td>10. T2023.26.10</td>
<td>Prints</td>
<td>Felix Bracquemond</td>
<td>Edmond de Goncourt, 1882</td>
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<td>Frame: 28 3/4 x 22 3/4 x 1 3/4 in.</td>
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<td>Museum of Fine Arts, Boston, Gift of Mrs. Walter Scott Fitz, 10.657</td>
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<td>Sheet: 10 3/16 x 15 15/16 in. (25.9 x 40.5 cm)</td>
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<td>Frame: 15 1/4 x 19 1/8 x 1 3/8 in.</td>
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<td>12. T2023.26.12</td>
<td>Paintings</td>
<td>Jofū</td>
<td>Woman Holding Child Beneath Willows, 1818–30 (Bunsei era)</td>
<td><img src="image5.jpg" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, Fenollosa-Weld Collection, 11.4644.1</td>
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<td>One of a set of three hanging scrolls; ink and color on paper</td>
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<td>Museum of Fine Arts, Boston, Fenollosa-Weld Collection, 11.4644.2</td>
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<td>Museum of Fine Arts, Boston, Fenollosa-Weld Collection, 11.4644.3</td>
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| T2023.26.15   | Paintings      | Kano Yûsen Hironobu      | Tortoises and Waterfall, first half of the 19th century  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.6866  
One of a pair of hanging scrolls; ink on silk  
Image: 45 1/2 x 19 1/8 in. (115.5 x 48.6 cm)  
Mounting: 78 3/4 x 21 in. (200 x 61 cm) | ![Image](image1.jpg) |
| T2023.26.16   | Paintings      | Kano Yûsen Hironobu      | Cranes and Bamboo, first half of the 19th century  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.6867  
One of a pair of hanging scrolls; ink on silk  
Image: 45 1/2 x 19 1/8 in. (115.5 x 48.6 cm)  
Mounting: 78 3/4 x 21 in. (200 x 61 cm) | ![Image](image2.jpg) |
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7340  
Hanging scroll; ink and color on silk  
Image: 36 3/16 x 13 in. (91.9 x 33 cm) | ![Image](image3.jpg) |
| T2023.26.18   | Paintings      | Totoya Hokkei            | Monkey Trainer, 1824 (Bunsei 7) or 1836 (Tenpô 7)  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7381  
Hanging scroll; ink and color on silk  
Image: 42 1/2 x 21 3/16 in. (108 x 53.8 cm) | ![Image](image4.jpg) |
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7405  
Hanging scroll; ink and color on flax  
Image: 21 3/16 x 13 7/16 in. (53.8 x 34.2 cm)  
Frame: 26 x 20 x 1 3/8 in. | ![Image](image5.jpg) |
| T2023.26.20   | Paintings      | Manjirô Hokuga           | A Young Samurai Punishing a Scoundrel, about Ka’ei (1844–48) - Ansei (1854–60)  
eras  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7406  
Hanging scroll; ink and color on silk  
Image: 21 3/8 x 10 11/16 in. (54.3 x 27.2 cm) | ![Image](image6.jpg) |
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<tr>
<td>21. T2023.26.21</td>
<td>Paintings</td>
<td>Katsushika Hokusai</td>
<td>Woman from Ôhara Carrying Bundles of Firewood, latter half of Bunke (1804 - 18) - first half of Bunsei (1818 - 30) eras Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7432 Hanging scroll; ink and color on silk Image: 36 9/16 x 13 1/4 in. (92.8 x 33.7 cm)</td>
<td><img src="image1.jpg" alt="Image" /> Overall: 68 1/2 x 20 1/2 in. (174 x 52 cm)</td>
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<td>22. T2023.26.22</td>
<td>Paintings</td>
<td>Hishikawa Sōri</td>
<td>Courtesan with Child Attendants, 1798 (Kansei 10) - mid Bunka era (1804 - 1818) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7445 Hanging scroll; ink and color on silk Image: 33 11/16 x 13 1/16 in. (85.5 x 33.2 cm)</td>
<td><img src="image2.jpg" alt="Image" /> Overall: 79 1/8 x 22 5/8 in. (201 x 57.5 cm)</td>
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<td>23. T2023.26.23</td>
<td>Paintings</td>
<td>Katsushika Hokusai</td>
<td>Li Bai Admiring a Waterfall, 1849 (Ka'ei 2) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7452 Hanging scroll; ink and color on silk Image: 36 3/4 x 11 13/16 in. (93.4 x 30 cm)</td>
<td><img src="image3.jpg" alt="Image" /> Overall: 67 11/16 x 18 7/8 in. (172 x 48 cm)</td>
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<tr>
<td>24. T2023.26.24</td>
<td>Paintings</td>
<td>Katsushika Hokusai</td>
<td>Female Ghost in the Moonlight, Ka'ei (1848–54) - Ansei (1854–60) eras Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7463 Hanging scroll; ink and color on paper Image: 17 11/16 x 22 1/2 in. (44.9 x 57.1 cm)</td>
<td><img src="image4.jpg" alt="Image" /> Overall: 51 9/16 x 28 7/8 x 15/16 in. (131 x 73.3 x 2.4 cm)</td>
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<td>25. T2023.26.25</td>
<td>Paintings</td>
<td>Katsushika Ōi</td>
<td>Three Women Playing Musical Instruments, Bunsei (1818 - 30) - Tenpō (1830 - 44) eras Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7689 Hanging scroll; ink and color on silk Image: 18 5/16 x 26 9/16 in. (46.5 x 67.5 cm)</td>
<td><img src="image5.jpg" alt="Image" /> Overall: 51 15/16 x 35 7/16 in. (132 x 90 cm)</td>
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<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
<td>Title, Credit line, Date, Medium</td>
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<td>26. T2023.26.26</td>
<td>Paintings</td>
<td>Katsukawa Shunkō</td>
<td>Shakkyō, the Lion Dance, around 1787–88 (Tenmei 7–8) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7762 Hanging scroll; ink, color, and gold on silk Image: 32 1/2 x 12 13/16 in. (82.5 x 32.5 cm)</td>
<td><img src="image1.png" alt="Image" /> Overall: 69 5/16 x 19 3/16 in. (176 x 48.7 cm)</td>
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<tr>
<td>27. T2023.26.27</td>
<td>Paintings</td>
<td>Katsukawa Shunkō</td>
<td>Parody of Eguchi no kimi, about 1785–86 (Tenmei 5–6) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7767 Hanging scroll; ink, color, and gold on silk Image: 37 11/16 x 15 7/16 in. (95.8 x 39.2 cm)</td>
<td><img src="image2.png" alt="Image" /> Overall: 67 1/16 x 23 1/4 in. (170.3 x 59 cm)</td>
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<tr>
<td>28. T2023.26.28</td>
<td>Paintings</td>
<td>Katsukawa Shunkō</td>
<td>Scenes of Amusement in Spring and Summer, first half of Kansei era (1789 - 1801) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7774 One of a pair of six-panel folding screens; ink, color, and gold on paper Image: 55 1/2 x 134 1/4 in. (140.9 x 341 cm)</td>
<td><img src="image3.png" alt="Image" /> Overall: 62 5/8 x 148 13/16 in. (159 x 378 cm)</td>
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<tr>
<td>29. T2023.26.29</td>
<td>Paintings</td>
<td>Katsukawa Shunkō</td>
<td>Scenes of Amusement in Spring and Summer, first half of the Kansei era (1789 - 1801) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7775 One of a pair of six-panel folding screens; ink, color, and gold on paper Image: 55 1/2 x 134 1/4 in. (140.9 x 341 cm)</td>
<td><img src="image4.png" alt="Image" /> Overall: 62 5/8 x 148 13/16 in. (159 x 378 cm)</td>
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<tr>
<td>30. T2023.26.30</td>
<td>Paintings</td>
<td>Katsushika Hokusai II</td>
<td>Three Women: Geisha, about Bunsei era (1818–30) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7814 One of a set of three hanging scrolls; ink and color on silk Image: 33 3/4 x 12 1/8 in. (85.8 x 30.8 cm)</td>
<td><img src="image5.png" alt="Image" /></td>
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<td>31. T2023.26.31</td>
<td>Paintings</td>
<td>Katsushika Hokusai II</td>
<td>Three Women: Court Woman, about Bunsei era (1818–30) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7815 One of a set of three hanging scrolls; ink and color on silk Image: 33 3/4 x 12 1/8 in. (85.8 x 30.8 cm)</td>
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<td>32. T2023.26.32</td>
<td>Paintings</td>
<td>Katsushika Hokusai II</td>
<td>Three Women: Farmer’s Wife, about Bunsei era (1818–30) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7816 One of a set of three hanging scrolls; ink and color on silk Image: 33 3/4 x 12 1/8 in. (85.8 x 30.8 cm)</td>
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<td>33. T2023.26.33</td>
<td>Paintings</td>
<td>Katsushika Hokusai</td>
<td>Zhong Kui (Shôki), the Demon Queller, dated 1811 (Bunka 8) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.7822 Hanging scroll; red ink on paper Image: 48 1/4 x 20 1/16 in. (122.5 x 50.9 cm) Overall: 77 9/16 x 27 9/16 in. (197 x 70 cm)</td>
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<td>34. T2023.26.34</td>
<td>Drawings and Watercolors</td>
<td>Katsushika Ôi</td>
<td>Album of drawings: Gakyôrôjin chô Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.9330 Color on paper (two drawings); ink on paper (ten drawings) 10 x 13 x 22 1/2 in.</td>
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<tr>
<td>35. T2023.26.35</td>
<td>Drawings and Watercolors</td>
<td>Utagawa Toyohara</td>
<td>Album of nine small paintings: Daikoku, Radish, and Mice; Wrestling Match of Mice; Asahina Resting; Turtle Standing on Handscroll; Shôjô Resting by Sake Keg; Saigyô in Front of Mount Fuji; Chinese Man Startled by Giant Bamboo Shoot; Priest Frightened by Demon Kite; Man Trying to Catch Mouse Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.9333 Ink and color on paper 2 x 13 1/2 x 11 1/4 in.</td>
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<td>37. T2023.26.37</td>
<td>Drawings and Watercolors</td>
<td>Katsushika Hokusai</td>
<td>Nichiren shōnin Writing on the Waves, about Tenpō era (1830 - 44) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.9363 Unmounted; ink on paper Image: 10 7/8 x 15 7/16 in. (27.7 x 39.2 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="image1.png" alt="Image" /></td>
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<td>38. T2023.26.38</td>
<td>Prints</td>
<td>Utagawa Toyohara</td>
<td>Perspective Picture of a Snow-viewing Party (Uki-e yukimi shuen no zu) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.14737 Woodblock print (nishiki-e); ink and color on paper 9 5/8 x 14 5/8 in. (24.5 x 37.1 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="image2.png" alt="Image" /></td>
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<td>39. T2023.26.39</td>
<td>Prints</td>
<td>Katsukawa Shunkō</td>
<td>The Night Attack at Horikawa, Perspective Print in Two Sheets (Horikawa youchi no zu, uki-e nimai tsuzuki), about 1782 (Tenmei 2) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.14868 Woodblock print (nishiki-e); ink and color on paper 15 1/8 x 10 in. (38.4 x 25.4 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
<td><img src="image3.png" alt="Image" /></td>
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<td>40. T2023.26.40</td>
<td>Prints</td>
<td>Katsukawa Shunkō</td>
<td>Actor Ichikawa Danzô IV in His Dressing Room with Segawa Kikunōjō III, from an untitled series of actors backstage, about 1782–83 (Tenmei 2–3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.14873 Woodblock print (nishiki-e); ink and color on paper 15 3/16 x 9 13/16 in. (38.6 x 25 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
<td><img src="image4.png" alt="Image" /></td>
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<td>41. T2023.26.41</td>
<td>Prints</td>
<td>Utagawa Kuniyoshi</td>
<td>On the Sea at Mizumata in Hogo Province, Tametomo Encounters a Storm... (Higo no kuni Mizumata no kaijō ni te Tametomo nanpu ni au...), about 1836 (Tenpō 7) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.16461a-c Woodblock print (nishiki-e); ink and color on paper Overall: 14 7/16 x 28 11/16 in. (36.7 x 72.9 cm) Frame: 20 3/4 x 36 3/4 x 1 3/8 in.</td>
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<td>42. T2023.26.42</td>
<td>Prints</td>
<td>Teisai Hokuba</td>
<td>Octopus Tentacle&lt;br&gt;Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.16793&lt;br&gt;Woodblock print (surimono); ink and color on paper&lt;br&gt;5 1/2 x 7 9/16 in. (14 x 19.2 cm)&lt;br&gt;Frame: 14 3/4 x 18 3/4 x 1 3/8 in.</td>
<td><img src="1.png" alt="Image" /></td>
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<td>43. T2023.26.43</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Duck, Abalone Shell, and Parsley, about 1805–10 (Bunka 2–7)&lt;br&gt;Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.16798&lt;br&gt;Woodblock print (surimono); ink and color on paper&lt;br&gt;5 1/2 x 7 5/8 in. (13.9 x 19.3 cm)&lt;br&gt;Frame: 14 3/4 x 18 3/4 x 1 3/8 in.</td>
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<td>44. T2023.26.44</td>
<td>Prints</td>
<td>Ryûryûko Shinsai</td>
<td>Two Crabs&lt;br&gt;Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.16803&lt;br&gt;Woodblock print (surimono); ink and color on paper&lt;br&gt;5 1/2 x 7 9/16 in. (14 x 19.2 cm)&lt;br&gt;Frame: 14 3/4 x 18 3/4 x 1 3/8 in.</td>
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<td>45. T2023.26.45</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Scorpionfish, Isaki, and Ginger, from an untitled series known as Large Fish, about 1832–33 (Tenpô 3–4)&lt;br&gt;Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17187&lt;br&gt;Woodblock print (nishiki-e); ink and color on paper&lt;br&gt;9 15/16 x 14 3/16 in. (25.2 x 36 cm)&lt;br&gt;Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="4.png" alt="Image" /></td>
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<td>46. T2023.26.46</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Actor Segawa Michinosuke I as Yoshibel's Wife Komume, 1807 (Bunka 4), 3rd month&lt;br&gt;Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17500&lt;br&gt;Woodblock print (nishiki-e); ink and color on paper&lt;br&gt;15 3/16 x 10 3/16 in. (38.5 x 25.9 cm)&lt;br&gt;Frame: 20 3/4 x 26 3/4 x 1 1/4 in.</td>
<td><img src="5.png" alt="Image" /></td>
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<td>47. T2023.26.47</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Fuji from the Tea Plantation of Katakura in Suruga Province (Sunshû Katakura chaen no Fuji), from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2)&lt;br&gt;Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17505&lt;br&gt;Woodblock print (nishiki-e); ink and color on paper&lt;br&gt;10 x 14 7/8 in. (25.4 x 37.8 cm)&lt;br&gt;Frame: 16 3/4 x 20 3/4 x 13/8 in.</td>
<td><img src="6.png" alt="Image" /></td>
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<td>48. T2023.26.48</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Nihonbashi Bridge in Edo (Edo Nihon-bashi), from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), about 1830–31 (Tenpō 1–2) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17518 Woodblock print (nishiki-e); ink and color on paper 10 3/16 x 15 1/16 in. (25.9 x 38.3 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="object_list_with_image" alt="Image" /></td>
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<td>49. T2023.26.49</td>
<td>Prints</td>
<td>Shōtei Hokuju</td>
<td>True Depiction of the Ôi River (Ôikawa shinsha no zu), from the series The Tōkaidō Road (Tōkaidō), about 1804–24 (Bunkei 1–Bunsei 7) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17520 Woodblock print (nishiki-e); ink and color on paper 9 15/16 x 14 11/16 in. (25.3 x 37.3 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="object_list_with_image" alt="Image" /></td>
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<td>50. T2023.26.50</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Hodogaya on the Tōkaidō (Tōkaidō Hodogaya), from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), about 1830–31 (Tenpō 1–2) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17541 Woodblock print (nishiki-e); ink and color on paper 10 1/16 x 14 1/2 in. (25.5 x 36.8 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="object_list_with_image" alt="Image" /></td>
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<td>51. T2023.26.51</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Amida Falls in the Far Reaches of the Kiso Road (Kisoji no oku Amida-ga-taki), from the series A Tour of Waterfalls in Various Provinces (Shokoku taki meguri), about 1832 (Tenpō 3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17545 Woodblock print (nishiki-e); ink and color on paper 15 1/16 x 10 3/16 in. (38.2 x 25.9 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>52. T2023.26.52</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Watanabe no Gengo Tsuna and Inokuma Nyūdō Raiun, from an untitled series of warriors in combat, about 1833–35 (Tenpō 4–6) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17552 Woodblock print (nishiki-e); ink and color on paper 14 3/4 x 10 7/16 in. (37.4 x 26.5 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>54. T2023.26.54</td>
<td>Prints</td>
<td>Katsushika Taito II</td>
<td>Bats and Moon, Dragon in Clouds, Calligraphy (harimaze), about 1830–44 (Tenpō era) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17561 Woodblock print (nishiki-e); ink and color on paper 14 1/2 x 9 13/16 in. (36.8 x 24.9 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>55. T2023.26.55</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Story of Minamoto no Yoshitsune and Jōruri-hime (Genji jûnidan no zu), from the series Perspective Pictures (Uki-e), 1780s (Tenmei era) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17572 Woodblock print (nishiki-e); ink and color on paper 10 3/8 x 15 9/16 in. (26.3 x 39.5 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>56. T2023.26.56</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Actor Sawamura Gennosuke I as Ume no Yoshibei, 1807 (Bunka 4), 3rd month Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17578 Woodblock print (nishiki-e); ink and color on paper 15 1/16 x 10 3/16 in. (38.2 x 25.9 cm) Frame: 20 3/4 x 26 3/4 x 1 1/4 in.</td>
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<td>T2023.26.58</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Bellflower and Dragonfly, from an untitled series known as Large Flowers, about 1833–34 (Tenpô 4–5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17591 Woodblock print (nishiki-e); ink and color on paper 10 9/16 x 15 7/16 in. (6.8 x 39.2 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<tr>
<td>T2023.26.59</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Hydrangeas and Swallow, from an untitled series known as Large Flowers, about 1833–34 (Tenpô 4–5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17592 Woodblock print (nishiki-e); ink and color on paper 10 5/16 x 15 in. (26.2 x 38.1 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>T2023.26.61</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Poppies, from an untitled series known as Large Flowers, about 1833–34 (Tenpô 4–5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17594 Woodblock print (nishiki-e); ink and color on paper 10 5/16 x 15 1/8 in. (26.2 x 38.4 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>63. T2023.26.63</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Morning Glories and Tree Frog, from an untitled series known as Large Flowers, about 1833–34 (Tenpô 4–5)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17596 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>10 1/2 x 15 3/8 in. (26.7 x 39 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>64. T2023.26.64</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Night Attack in Act XI of Chûshingura, 1780s (Tenmei era)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17612 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>10 1/4 x 10 1/8 in. (26 x 25.7 cm) Frame: 20 3/4 x 36 3/4 x 1 3/8 in.</td>
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<td>65. T2023.26.65</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Poem by Minamoto no Muneyuki Ason, from the series One Hundred Poems Explained by the Nurse (Hyakunin isshu uba ga etoki), about 1835–36 (Tenpô 6–7)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17645 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>10 3/16 x 14 11/16 in. (25.8 x 37.3 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>66. T2023.26.66</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Fuji View Plain in Owari Province (Bishû Fujimi-ga-hara), from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17649 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>9 15/16 x 14 13/16 in. (25.2 x 37.7 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>67. T2023.26.67</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Under Mannen Bridge at Fukagawa (Fukagawa Mannen-bashi no shita), from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2)</td>
<td><img src="image5.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17650 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>10 5/16 x 15 1/4 in. (26.2 x 38.7 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>Object Number</td>
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<td>68. T2023.26.68</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Under the Wave off Kanagawa (Kanagawa-oki nami-ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17652 Woodblock print (nishiki-e); ink and color on paper 9 15/16 x 14 13/16 in. (25.2 x 37.7 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>69. T2023.26.69</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Ejiri in Suruga Province (Sunshû Ejiri), from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17662 Woodblock print (nishiki-e); ink and color on paper 9 13/16 x 14 13/16 in. (25 x 37.7 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>70. T2023.26.70</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Interior of a Brothel in the Yoshiwara, about 1808–13 (mid Bunka era) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17688 Woodblock print (nishiki-e); ink and color on paper 15 3/16 x 10 1/4 in. (38.5 x 26 cm) Frame: 21 x 57 x 1 3/4 in.</td>
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<td>71. T2023.26.71</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Interior of a Brothel in the Yoshiwara, about 1808–13 (mid Bunka era) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17689 Woodblock print (nishiki-e); ink and color on paper 15 1/16 x 10 1/4 in. (38.3 x 26 cm) Frame: 21 x 57 x 1 3/4 in.</td>
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<td>72. T2023.26.72</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Night Attack in Act XI of The Storehouse of Loyal Retainers (Chûshingura), 1780s (Tenmei era) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17690 Woodblock print (nishiki-e); ink and color on paper 14 15/16 x 10 1/8 in. (38 x 25.7 cm) Frame: 20 3/4 x 36 3/4 x 1 3/8 in.</td>
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<td>73. T2023.26.73</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Night Attack in Act XI of The Storehouse of Loyal Retainers (Chūshingura), 1780s (Tenmei era)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17691</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>14 15/16 x 10 1/4 in. (38 x 26 cm)</td>
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<td>Frame: 20 3/4 x 36 3/4 x 1 3/8 in.</td>
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<td>74. T2023.26.74</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Interior of a Brothel in the Yoshiwara, about 1808–13 (mid Bunka era)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17695</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>15 1/16 x 10 1/4 in. (38.3 x 26 cm)</td>
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<td>Frame: 21 x 57 x 1 3/4 in.</td>
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<td>75. T2023.26.75</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Interior of a Brothel in the Yoshiwara, about 1808–13 (mid Bunka era)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17696</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>15 1/8 x 10 1/4 in. (38.4 x 26.1 cm)</td>
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<td>Frame: 21 x 57 x 1 3/4 in.</td>
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<td>76. T2023.26.76</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Interior of a Brothel in the Yoshiwara, about 1808–13 (mid Bunka era)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17697</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td></td>
<td>15 3/16 x 10 3/16 in. (8.5 x 25.9 cm)</td>
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<td>Frame: 21 x 57 x 1 3/4 in.</td>
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<td>77. T2023.26.77</td>
<td>Prints</td>
<td>Teisai Hokuba</td>
<td>The Ghost (Rei) of Akugenda Yoshihira</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.18159</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>Top sheet of diptych: 15 3/16 x 10 3/8 in. (38.5 x 26.3 cm)</td>
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<td>Frame: 34 5/8 x 16 5/8 x 1 3/8 in.</td>
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<td>78. T2023.26.78</td>
<td>Prints</td>
<td>Teisai Hokuba</td>
<td>Nanba Rokurô Tsunetô</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.18160</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>Bottom sheet of diptych: 15 5/16 x 10 3/8 in. (38.9 x 26.4 cm)</td>
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<td>Frame: 34 5/8 x 16 5/8 x 1 3/8 in.</td>
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<td>79. T2023.26.79</td>
<td>Prints</td>
<td>Katsukawa Shunkō</td>
<td>Actors Ichimura Uzaemon IX as Kudō Suketsune (R), Ichikawa Yaozō II as Soga no Gorō (C), and Sakata Hangorō II as Kobayashi Asahina (L), 1775 (An'ei 4), 2nd month</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.18950</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>Left sheet of triptych: 11 13/16 x 5 3/4 in. (30 x 14.6 cm)</td>
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<td>Frame: 20 3/4 x 26 3/4 x 1 3/8 in.</td>
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<td>80. T2023.26.80</td>
<td>Prints</td>
<td>Katsukawa Shunkō</td>
<td>Actors Ichimura Uzaemon IX as Kudō Suketsune (R), Ichikawa Yaozō II as Soga no Gorō (C), and Sakata Hangorō II as Kobayashi Asahina (L), 1775 (An'ei 4), 2nd month</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.18951</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>Right sheet of triptych: 11 13/16 x 5 13/16 in. (30 x 14.8 cm)</td>
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<td>Frame: 20 3/4 x 26 3/4 x 1 3/8 in.</td>
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<tr>
<td>81. T2023.26.81</td>
<td>Prints</td>
<td>Katsukawa Shunkō</td>
<td>Actors Ichimura Uzaemon IX as Kudō Suketsune (R), Ichikawa Yaozō II as Soga no Gorō (C), and Sakata Hangorō II as Kobayashi Asahina (L), 1775 (An'ei 4), 2nd month</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.18952</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>Center sheet of triptych: 11 3/4 x 5 13/16 in. (9.8 x 14.7 cm)</td>
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<td>Frame: 20 3/4 x 26 3/4 x 1 3/8 in.</td>
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<td>82. T2023.26.82</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Nanba no Rokurō Tsunetō, about 1781 (An'ei 10/Tenmei 1)</td>
<td><img src="image4.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19254</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>11 13/16 x 5 3/16 in. (30 x 13.2 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>83. T2023.26.83</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>The Hall of Immortality (Chôseiden), 1831 (Tenpô 2)</td>
<td><img src="image5.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19634</td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td></td>
<td>16 3/4 x 7 1/16 in. (42.6 x 18 cm)</td>
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<td>Frame: 26 3/4 x 14 3/4 x 1 3/8 in.</td>
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<tr>
<td>T2023.26.84</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Two Carp in Waterfall, about 1834 (Tenpō 5)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19647</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>20 1/2 x 9 5/16 in. (52 x 23.7 cm)</td>
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<td>Frame: 26 3/4 x 14 3/4 x 1 3/8 in.</td>
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<tr>
<td>T2023.26.85</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Horses in Pasture, about 1834 (Tenpō 5)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19649</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>20 1/2 x 9 3/16 in. (52 x 23.4 cm)</td>
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<td>Frame: 26 3/4 x 14 3/4 x 1 3/8 in.</td>
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<tr>
<td>T2023.26.86</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Ferry Boat, 1798 (Kansei 10)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19657</td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td>15 13/16 x 21 1/8 in. (40.2 x 53.7 cm)</td>
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<td>Frame: 22 x 28 x 1 3/8 in.</td>
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<td>T2023.26.87</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Yoritomo's Camp in the Foothills of Mount Fuji, about 1798</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19662</td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td>7 5/8 x 20 9/16 in. (19.4 x 52.3 cm)</td>
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<td>Frame: 14 3/4 x 26 3/4 x 1 3/8 in.</td>
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<tr>
<td>T2023.26.88</td>
<td>Prints</td>
<td>Hishikawa Sōri</td>
<td>Poetic Immortals Narihira and Hitomaro with Modern Women</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19663</td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td></td>
<td>7 3/8 x 20 1/2 in. (18.7 x 52.1 cm)</td>
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<td>Frame: 14 3/4 x 26 3/4 x 1 3/8 in.</td>
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<tr>
<td>T2023.26.89</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Falling Mist Waterfall at Mount Kurokami in Shimotsuke Province</td>
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<td>(Shimotsuke Kurokamiyama Kirifuri no taki), from the series A Tour of Waterfalls in Various Provinces (Shokoku taki meguri), about 1832 (Tenpō 3)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.17594</td>
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<td>Woodblock print (nishiki-e); ink and color on paper</td>
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<td>14 15/16 x 10 1/8 in. (38 x 25.7 cm)</td>
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<td>Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>90. T2023.26.90</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Yoshida on the Tōkaidō (Tōkaidō Yoshida), from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), about 1830–31 (Tenpō 1–2) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19719 Woodblock print (nishiki-e); ink and color on paper 10 5/16 x 15 1/16 in. (26.2 x 38.2 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>91. T2023.26.91</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>No. 2 (Sono ni): Sarutahiko, from the series The Cave Door of Spring (Haru no iwato), 1820s Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19809 Woodblock print (surimono); ink and color on paper 8 3/8 x 7 1/4 in. (21.3 x 18.4 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<tr>
<td>92. T2023.26.92</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>Liu Bang Kills the White Serpent (Ryūhō hakuja o kiru), 1832 (Tenpō 3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19816 Woodblock print (surimono); ink and color on paper 8 5/16 x 7 5/16 in. (21.1 x 18.5 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>93. T2023.26.93</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>The Seaweed Gathering Ritual (Mekari no shinji), early 1830s Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19819 Woodblock print (surimono); ink and color on paper 8 9/16 x 7 1/16 in. (21.8 x 18 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>94. T2023.26.94</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>No. 1 (Sono ichi): Musician Playing a Drum, from the series The Cave Door of Spring (Haru no iwato), 1820s Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19833 Woodblock print (surimono); ink and color on paper 8 1/4 x 7 5/16 in. (21 x 18.5 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<td>95. T2023.26.95</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>No. 3 (Sono san): Ama no Uzume, from the series The Cave Door of Spring (Haru no iwato), 1820s Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19834 Woodblock print (surimono); ink and color on paper 8 3/8 x 7 5/16 in. (21.2 x 18.6 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<td>96. T2023.26.96</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>No. 4 (Sono yon): Ama no Tajikara no Mikoto, from the series The Cave Door of Spring (Haru no iwato), 1820s Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19835 Woodblock print (surimono); ink and color on paper 8 1/4 x 7 3/8 in. (21 x 18.7 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<td>97. T2023.26.97</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>No. 5 (Sono go): Musician Playing Flute, from the series The Cave Door of Spring (Haru no iwato), 1820s Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19836 Woodblock print (surimono); ink and color on paper 8 1/4 x 7 3/8 in. (20.9 x 18.7 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<td>98. T2023.26.98</td>
<td>Prints</td>
<td>Yashima Gakutei</td>
<td>Women's Gagaku Concert under Cherry Blossoms: Tsuri-daiko, from the series Pentaptych for the Hisakataya Poetry Club (Hisakataya gobantsuzuki), about 1827 (Bunsei 10) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19864 Woodblock print (surimono); ink, color, and metallic pigment on paper 8 11/16 x 7 7/16 in. (22.2 x 18.9 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<td>99. T2023.26.99</td>
<td>Prints</td>
<td>Yashima Gakutei</td>
<td>Women's Gagaku Concert under Cherry Blossoms: Hichiriki, from the series Pentaptych for the Hisakataya Poetry Club (Hisakataya gobantsuzuki), about 1827 (Bunsei 10) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19865 Woodblock print (surimono); ink, color, and metallic pigment on paper 7 15/16 x 7 7/16 in. (20.2 x 18.8 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<td>100. T2023.26.100</td>
<td>Prints</td>
<td>Yashima Gakutei</td>
<td>Women's Gagaku Concert under Cherry Blossoms: Shô, from the series Pentaptych for the Hisakataya Poetry Club (Hisakataya gobantsuzuki), about 1827 (Bunsei 10)</td>
<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19866 Woodblock print (surimono); ink, color, and metallic pigment on paper (8 11/16 x 7 7/16 in. (22 x 18.8 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<tr>
<td>102. T2023.26.102</td>
<td>Prints</td>
<td>Yashima Gakutei</td>
<td>Women's Gagaku Concert under Cherry Blossoms: Koto, from the series Pentaptych for the Hisakataya Poetry Club (Hisakataya gobantsuzuki), about 1827 (Bunsei 10)</td>
<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19868 Woodblock print (surimono); ink, color, and metallic pigment on paper 8 11/16 x 7 7/16 in. (22 x 18.8 cm) Frame: 18 5/8 x 45 5/8 x 1 3/8 in.</td>
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<td>104. T2023.26.104</td>
<td>Prints</td>
<td>Katsushika Taito II</td>
<td>Court Lady and Attendant Gathering Pine Shoots Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.19943 Woodblock print (surimono); ink and color on paper 8 1/4 x 7 5/16 in. (21 x 18.6 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>106. T2023.26.106</td>
<td>Prints</td>
<td>Ryûryûkyo Shinsai</td>
<td>New Year's Refreshments, 1809 (Bunka 6) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20036 Woodblock print (surimono); ink and color on paper 7 11/16 x 7 1/2 in. (19.5 x 19 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>108. T2023.26.108</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Women Imitating the Story of Narihira at Yatsuhashi, late 1790s Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20161 Woodblock print (surimono); ink and color on paper 7 9/16 x 20 7/16 in. (19.2 x 51.9 cm) Frame: 14 3/4 x 26 3/4 x 1 3/8 in.</td>
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| T2023.26.110 | Prints         | Katsushika Hokusai | Shinobazu, from the series The Dutch Picture Lens: Eight Views of Edo (Oranda gakyō, Edo hakkei), about 1802  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20163  
Woodblock print (nishiki-e); ink and color on paper  
3 3/8 x 4 1/2 in. (8.6 x 11.4 cm)  
Frame: 14 3/4 x 36 3/4 x 1 3/8 in. |
| T2023.26.111 | Prints         | Katsushika Hokusai | Kannon, from the series The Dutch Picture Lens: Eight Views of Edo (Oranda gakyō, Edo hakkei), about 1802  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20164  
Woodblock print (nishiki-e); ink and color on paper  
3 3/8 x 4 1/2 in. (8.6 x 11.4 cm)  
Frame: 14 3/4 x 36 3/4 x 1 3/8 in. |
| T2023.26.112 | Prints         | Katsushika Hokusai | Nihonbashi, from the series The Dutch Picture Lens: Eight Views of Edo (Oranda gakyō, Edo hakkei), about 1802  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20165  
Woodblock print (nishiki-e); ink and color on paper  
3 3/8 x 4 1/2 in. (8.6 x 11.4 cm)  
Frame: 14 3/4 x 36 3/4 x 1 3/8 in. |
| T2023.26.113 | Prints         | Katsushika Hokusai | Takanawa, from the series The Dutch Picture Lens: Eight Views of Edo (Oranda gakyō, Edo hakkei), about 1802  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20166  
Woodblock print (nishiki-e); ink and color on paper  
3 3/8 x 4 1/2 in. (8.6 x 11.4 cm)  
Frame: 14 3/4 x 36 3/4 x 1 3/8 in. |
| T2023.26.114 | Prints         | Katsushika Hokusai | Yoshiwara, from the series The Dutch Picture Lens: Eight Views of Edo (Oranda gakyō, Edo hakkei), about 1802  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20167  
Woodblock print (nishiki-e); ink and color on paper  
3 3/8 x 4 1/2 in. (8.6 x 11.4 cm)  
Frame: 14 3/4 x 36 3/4 x 1 3/8 in. |
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<tr>
<td>115. T2023.26.115</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Ryôgoku, from the series The Dutch Picture Lens: Eight Views of Edo (Oranda gakyô, Edo hakkei), about 1802 Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20168 Woodblock print (nishiki-e); ink and color on paper 3 3/8 x 4 1/2 in. (8.6 x 11.4 cm) Frame: 14 3/4 x 36 3/4 x 1 3/8 in.</td>
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<td>116. T2023.26.116</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Sakai-chô, from the series The Dutch Picture Lens: Eight Views of Edo (Oranda gakyô, Edo hakkei), about 1802 Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20169 Woodblock print (nishiki-e); ink and color on paper 3 3/8 x 4 1/2 in. (8.6 x 11.4 cm) Frame: 14 3/4 x 36 3/4 x 1 3/8 in.</td>
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<td>117. T2023.26.117</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Flowering Cherry Branch, with advertisement for Senjokô, 1820s Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20403 Woodblock print (nishiki-e); ink and color on paper 45 9/16 x 4 in. (115.8 x 10.2 cm) Frame: 56 x 14 7/8 x 1 3/8 in.</td>
<td><img src="image3.jpg" alt="Image" /></td>
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<td>118. T2023.26.118</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Wisteria and Wagtail (Fuji, sekirei), from an untitled series known as Small Flowers, about 1834 (Tenpô 5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20404 Woodblock print (nishiki-e); ink and color on paper 9 15/16 x 7 5/16 in. (25.3 x 18.5 cm)</td>
<td><img src="image4.jpg" alt="Image" /></td>
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<tr>
<td>119. T2023.26.119</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Fish, Flowers, and Telescope, about 1805–10 (Bunka 2–7) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20408 Woodblock print (surimono); ink and color on paper 8 1/16 x 10 5/8 in. (20.5 x 27 cm) Frame: 14 3/4 x 18 3/4 x 1 3/8 in.</td>
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<td>120. T2023.26.120</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Stone (Ishi), from the series Three Pictures for a Children's Hand Game (Osana asobi ken sanbantsuzuki no uchi), 1823 (Bunsei 6) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20413 Woodblock print (surimono); ink and color on paper 8 9/16 x 7 1/4 in. (21.8 x 18.4 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>121. T2023.26.121</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Actors Ichikawa Danjûrô VII as Asahina and Ichikawa Monnosuke III as Tsukisayo, 1824 (Bunsei 7) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20417 Woodblock print (surimono); ink and color on paper 8 1/4 x 7 5/16 in. (21 x 18.5 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>122. T2023.26.122</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Female Poet, from the series Five Poetic Immortals (Gokasen), about 1823–25 (Bunsei 6–8) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20419 Woodblock print (surimono); ink and color on paper 8 1/8 x 7 3/8 in. (20.6 x 18.7 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>123. T2023.26.123</td>
<td>Prints</td>
<td>Katsushika Taito II</td>
<td>Carp in Water, about 1832 (Tenpô 3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20424 Woodblock print (surimono); ink and color on paper 8 1/4 x 7 5/16 in. (20.9 x 18.5 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>124. T2023.26.124</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Peonies and Butterflies, about 1809–11 (Bunka 6–8) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20428 Woodblock print (surimono); ink and color on paper 7 11/16 x 20 11/16 in. (19.5 x 52.6 cm) Frame: 14 3/4 x 26 3/4 x 1 3/8 in.</td>
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<td>125. T2023.26.125</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Carp and Iris, about 1808–13 (Bunka 5–10) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20430 Woodblock print (nishiki-e); ink and color on paper 9 3/16 x 11 5/8 in. (23.4 x 29.5 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>126. T2023.26.126</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Ghost of Kohada Koheiji, from the series One Hundred Ghost Stories (Hyaku monogatari), about 1831–32 (Tenpô 2–3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20438 Woodblock print (nishiki-e); ink and color on paper 10 7/16 x 7 1/2 in. (26.5 x 19 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>127. T2023.26.127</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Memorial Anniversary (Shûnen), from the series One Hundred Ghost Stories (Hyaku monogatari), about 1831–32 (Tenpô 2–3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20439 Woodblock print (nishiki-e); ink and color on paper 10 3/8 x 7 1/2 in. (26.4 x 19 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>128. T2023.26.128</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Laughing Demoness (Warai Hannya), from the series One Hundred Ghost Stories (Hyaku monogatari), about 1831–32 (Tenpô 2–3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20440 Woodblock print (nishiki-e); ink and color on paper 10 9/16 x 7 5/8 in. (26.9 x 19.3 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>129. T2023.26.129</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Mansion of the Plates (Sara yashiki), from the series One Hundred Ghost Stories (Hyaku monogatari), about 1831–32 (Tenpô 2–3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20441 Woodblock print (nishiki-e); ink and color on paper 10 3/4 x 7 5/8 in. (27.3 x 19.3 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>130. T2023.26.130</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Ghost of Oiwa (Oiwa-san), from the series One Hundred Ghost Stories (Hyaku monogatari), about 1831–32 (Tenpô 2–3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20457 Woodblock print (nishiki-e); ink and color on paper 10 3/16 x 7 7/16 in. (25.8 x 18.9 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>131. T2023.26.131</td>
<td>Prints</td>
<td>Hôtei Gosei</td>
<td>Shrine in Snow, about 1804–1810 (Bunka 1–7)</td>
<td><img src="image131.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20579</td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td>5 11/16 x 7 1/4 in. (14.5 x 18.4 cm)</td>
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<td>Frame: 14 3/4 x 18 3/4 x 1 3/8 in.</td>
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<td>132. T2023.26.132</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>Courtesan and Pekingese Dog at New Year</td>
<td><img src="image132.png" alt="Image" /></td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td>8 1/4 x 7 3/16 in. (21 x 18.3 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>133. T2023.26.133</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>Carp and Seaweed, late 1810s</td>
<td><img src="image133.png" alt="Image" /></td>
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<td>Woodblock print (surimono); ink, color, and metallic pigment on paper</td>
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<td>8 1/16 x 7 3/16 in. (20.5 x 18.2 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>134. T2023.26.134</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>Eguchi, from the series Nô Plays for the Hanazono Club (Hanazono yôkyoku bantsuzuki), about 1820 (Bunsei 3)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20611</td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td>8 1/8 x 7 3/16 in. (20.7 x 18.2 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>135. T2023.26.135</td>
<td>Prints</td>
<td>Yanagawa Shigenobu I</td>
<td>Tea Utensils and Rolled Scroll Painting</td>
<td><img src="image135.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20722</td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td>5 7/16 x 7 3/8 in. (13.8 x 18.8 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>136. T2023.26.136</td>
<td>Prints</td>
<td>Yanagawa Shigenobu II</td>
<td>Mountain Dweller (Yamabito), from the series An Incense Contest (Takimono awase), about 1835 (Tenpô 6)</td>
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<td>Woodblock print (surimono); ink and color on paper</td>
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<td>8 3/8 x 7 5/16 in. (21.2 x 18.5 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>137. T2023.26.137</td>
<td>Prints</td>
<td>Yanagawa Shigenobu II</td>
<td>Summer Robes (Natsugoromo), from the series An Incense Contest (Takimono awase), about 1835 (Tenpô 6)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.20728 Woodblock print (surimono); ink and color on paper</td>
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<td>8 5/16 x 7 3/16 in. (21.1 x 18.3 cm)</td>
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<td>138. T2023.26.138</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Long-tailed Bird on Flowering Plum Branch, early 1830s</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.21122 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>15 1/16 x 6 3/4 in. (38.3 x 17.2 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>139. T2023.26.139</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Mandarin Ducks and Water Plantain, about 1830–35 (early Tenpô era)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.21127 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>15 1/8 x 6 13/16 in. (38.4 x 17.3 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>140. T2023.26.140</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Peacock and Peonies, 1830</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.21130 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>15 1/8 x 6 3/4 in. (38.5 x 17.2 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.21131 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>13 3/16 x 4 7/16 in. (33.5 x 11.3 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>142. T2023.26.142</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Kingfisher with Iris and Wild Pinks (Kawasemi, shaga, nadeshiko), from an untitled series known as Small Flowers, about 1834 (Tenpô 5)</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.21696 Woodblock print (nishiki-e); ink and color on paper</td>
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<td>9 1/2 x 7 3/8 in. (24.1 x 18.8 cm)</td>
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<td>Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>143. T2023.26.143</td>
<td>Prints</td>
<td>Utagawa Toyokuni</td>
<td>Actors Segawa Rokô IV as Yoshibei's Wife (Nyôbô) Komume (R) and Sawamura Gennosuke I as Ume no Yoshibei (L), 1810 (Bunka 7), 3rd month. Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.22390. Woodblock print (nishiki-e); ink and color on paper. Right sheet of diptych: 15 1/2 x 10 3/8 in. (39.3 x 26.4 cm). Frame: 20 3/4 x 26 3/4 x 1 3/8 in.</td>
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<tr>
<td>145. T2023.26.145</td>
<td>Prints</td>
<td>Katsushika Hokki</td>
<td>In the Play Honchô Furisode no Hajime, Susanoo no mikoto Subdues the Monsters (Honchô furisode no hajime, Susanoo no mikoto yôkai kôfuku no zu), 1851 (Kaei 4). Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.22746. Woodblock print (nishiki-e); ink and color on paper. 14 9/16 x 10 1/16 in. (37 x 25.5 cm). Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<tr>
<td>146. T2023.26.146</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Bullfinch and Weeping Cherry (Uso, shidarezakura), from an untitled series known as Small Flowers, about 1834 (Tenpô 5). Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.23022. Woodblock print (nishiki-e); ink and color on paper. 9 1/2 x 7 3/8 in. (24.2 x 18.8 cm). Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>147. T2023.26.147</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Hawfinch and Marvel-of-Peru (Ikaru, oshiroi no hana), from an untitled series known as Small Flowers, about 1834 (Tenpô 5). Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.23024. Woodblock print (nishiki-e); ink and color on paper. 9 1/2 x 7 1/2 in. (24.1 x 19 cm). Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>148.</td>
<td>T2023.26.148</td>
<td>Prints Keisai Eisen</td>
<td>The Falling Mist Waterfall, One of the Three Waterfalls (Kirifuri no taki, santaki no sono ikkei), from the series Famous Scenic Spots in the Mountains of Nikkō (Nikkōsan meisho no uchi), 1843–47 (Tenpō 14–Kōka 4) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.23154 Woodblock print (nishiki-e); ink and color on paper 13 7/8 x 9 7/16 in. (35.3 x 24 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
<td><img src="https://example.com/148.jpg" alt="Image" /></td>
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<td>149.</td>
<td>T2023.26.149</td>
<td>Prints Keisai Eisen</td>
<td>The Kegon Falls, One of the Three Waterfalls (Kegon no taki, santaki no sono ikkei), from the series Famous Scenic Spots in the Mountains of Nikkō (Nikkōsan meisho no uchi), 1843–47 (Tenpō 14–Kōka 4) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.23155 Woodblock print (nishiki-e); ink and color on paper 13 15/16 x 9 3/8 in. (35.4 x 23.8 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
<td><img src="https://example.com/149.jpg" alt="Image" /></td>
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<td>150.</td>
<td>T2023.26.150</td>
<td>Prints Keisai Eisen</td>
<td>Backward-viewing Falls, One of the Three Waterfalls (Urami-ga-taki, santaki no sono ikkei), from the series Famous Scenic Spots in the Mountains of Nikkō (Nikkōsan meisho no uchi), 1843–47 (Tenpō 14–Kōka 4) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.23156 Woodblock print (nishiki-e); ink and color on paper 14 x 9 5/8 in. (35.5 x 24.4 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
<td><img src="https://example.com/150.jpg" alt="Image" /></td>
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<td>151.</td>
<td>T2023.26.151</td>
<td>Prints Katsushika Hokusai</td>
<td>Panoramic View of Enoshima, from an untitled series of Western-style landscapes, about 1804–10 (early Bunka era) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25002 Woodblock print (nishiki-e); ink and color on paper 5 5/16 x 7 1/2 in. (13.5 x 19.1 cm) Frame: 11 3/4 x 14 3/4 x 1 3/8 in.</td>
<td><img src="https://example.com/151.jpg" alt="Image" /></td>
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<td>152.</td>
<td>T2023.26.152</td>
<td>Prints Katsushika Hokusai</td>
<td>Java Sparrow on Magnolia (Bunchô, kobushi no hana), from an untitled series known as Small Flowers, about 1834 (Tenpō 5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25142 Woodblock print (nishiki-e); ink and color on paper 9 7/16 x 7 3/8 in. (24 x 18.8 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
<td><img src="https://example.com/152.jpg" alt="Image" /></td>
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<td>153. T2023.26.153</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Kanbara: Night Snow (Kanbara, yoru no yuki), second state, from the series Fifty-three Stations of the Tōkaidō Road (Tōkaidō gojōsan tsugi no uchi), also known as the First Tōkaidō or Great Tōkaidō, about 1833–34 (Tenpō 4–5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25156 Woodblock print (nishiki-e); ink and color on paper 9 7/16 x 14 3/16 in. (24 x 36 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="image1.jpg" alt="Image" /></td>
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<tr>
<td>154. T2023.26.154</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Drum Bridge at Kameido Tenjin Shrine (Kameido Tenjin taikobashi), from the series Remarkable Views of Bridges in Various Provinces (Shokoku meikyō kiran), about 1834 (Tenpō 5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25218 Woodblock print (nishiki-e); ink and color on paper 9 5/8 x 14 1/2 in. (24.5 x 36.9 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>155. T2023.26.155</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Rainstorm beneath the Summit (Sanka haku-u), from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpō 1–2) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25222 Woodblock print (nishiki-e); ink and color on paper 10 5/16 x 15 1/16 in. (26.2 x 38.2 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="image3.jpg" alt="Image" /></td>
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<td>156. T2023.26.156</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Yoshitsune’s Horse-washing Falls at Yoshino in Yamato Province (Washū Yoshino Yoshitsune uma arai no taki), from the series A Tour of Waterfalls in Various Provinces (Shokoku taki meguri), about 1832 (Tenpō 3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25224 Woodblock print (nishiki-e); ink and color on paper 14 9/16 x 9 5/8 in. (37 x 24.5 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
<td><img src="image4.jpg" alt="Image" /></td>
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<td>157. T2023.26.157</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Care-of-the-aged Falls in Mino Province (Mino no kuni Yôrô no taki), from the series A Tour of Waterfalls in Various Provinces (Shokoku taki meguri, about 1832 (Tenpô 3) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25226 Woodblock print (nishiki-e); ink and color on paper 14 7/16 x 9 9/16 in. (36.7 x 24.3 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>158. T2023.26.158</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>Painted Horse Escaping from Ema, 1834 Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25469 Woodblock print (surimono); ink and color on paper 8 x 7 1/8 in. (20.3 x 18.1 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
<td><img src="158.jpg" alt="Image" /></td>
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<td>159. T2023.26.159</td>
<td>Prints</td>
<td>Yanagawa Shigenobu I</td>
<td>Memorial Portrait of Actor Arashi Kitsusaburô I (Rikan) as Yorimasa, 1821 (Bunsei 4), 9th month Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25824 Woodblock print (nishiki-e); ink and color on paper 14 13/16 x 10 1/4 in. (37.7 x 26 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>160. T2023.26.160</td>
<td>Prints</td>
<td>Yanagawa Shigenobu I</td>
<td>Hanatsuru-dayû of the Higashi-Ôgiya as the Dragon Princess Oto-hime, from the series Costume Parade of the Shinmachi Quarter in Osaka (Ôsaka Shinmachi nerimono), 1822 (Bunsei 5), 6th month Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25832 Woodblock print (nishiki-e); ink and color on paper 14 11/16 x 10 3/8 in. (37.3 x 26.3 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<tr>
<td>161. T2023.26.161</td>
<td>Prints</td>
<td>Yanagawa Shigenobu I</td>
<td>Hinaji-dayû of the Higashi-Ôgiya as Tawara Tôda, from the series Costume Parade of the Shinmachi Quarter in Osaka (Ôsaka Shinmachi nerimono), 1822 (Bunsei 5), 6th month Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.25833 Woodblock print (nishiki-e); ink and color on paper 14 5/8 x 10 3/8 in. (37.1 x 26.3 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>T2023.26.162</td>
<td>Prints</td>
<td>Utagawa Kuniyoshi</td>
<td>The Former Emperor [Sutoku] from Sanuki Sends His Retainers to Rescue Tametomo (Sanuki no in kenzoku o shite Tametomo o sukuu zu), about 1851–52 (Kaei 4–5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.26999 Woodblock print (nishiki-e); ink and color on paper Left sheet of triptych: 14 3/16 x 10 1/16 in. (36 x 25.5 cm) Frame: 20 3/4 x 36 3/4 x 1 3/8 in.</td>
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<tr>
<td>T2023.26.163</td>
<td>Prints</td>
<td>Utagawa Kuniyoshi</td>
<td>The Former Emperor [Sutoku] from Sanuki Sends His Retainers to Rescue Tametomo (Sanuki no in kenzoku o shite Tametomo o sukuu zu), about 1851–52 (Kaei 4–5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.27000 Woodblock print (nishiki-e); ink and color on paper Center sheet of triptych: 14 3/16 x 9 15/16 in. (36 x 25.2 cm) Frame: 20 3/4 x 36 3/4 x 1 3/8 in.</td>
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<tr>
<td>T2023.26.164</td>
<td>Prints</td>
<td>Utagawa Kuniyoshi</td>
<td>The Former Emperor [Sutoku] from Sanuki with His Entire Clan Comes to the Rescue of Tametomo (Sanuki no in kenzoku o shite Tametomo o sukuu zu), about 1851–52 (Kaei 4–5) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.27001 Woodblock print (nishiki-e); ink and color on paper Right sheet of triptych: 14 1/8 x 9 15/16 in. (35.8 x 25.3 cm) Frame: 20 3/4 x 36 3/4 x 1 3/8 in.</td>
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<td>T2023.26.165</td>
<td>Prints</td>
<td>Katsushika Taito II</td>
<td>Swallow and Spider; Branch of Loquat; Calligraphy (harimaze), about 1830–44 (Tenpô era) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.30446 Woodblock print (nishiki-e); ink and color on paper 14 7/8 x 10 9/16 in. (37.8 x 26.8 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>T2023.26.166</td>
<td>Prints</td>
<td>Shunkôsai Hokushû</td>
<td>Actor Onoe Kikugorô III as the Ghost of Oiwa (second state), 1826 (Bunsei 9), 1st month Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.35347 Woodblock print (nishiki-e); ink and color on paper 14 3/4 x 10 1/16 in. (37.4 x 25.5 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.37810  
Woodblock print (nishiki-e); ink and color on paper  
7 1/4 x 8 7/8 in. (18.4 x 22.5 cm)  
Frame: 14 3/4 x 36 3/4 x 1 3/8 in. |
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.37931a-c  
Woodblock print (nishiki-e); ink and color on paper  
13 7/8 × 27 13/16 in. (35.3 × 70.6 cm)  
Frame: 20 3/4 x 36 3/4 x 1 3/8 in. |
| 169. T2023.26.169 | Prints         | Utagawa Hiroshige            | The Sea off Satta in Suruga Province (Suruga Satta kaijō), from the series Thirty-six Views of Mount Fuji (Fuji sanjūrokkei), 1858 (Ansei 5), 4th month  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.39213  
Woodblock print (nishiki-e); ink and color on paper  
14 1/8 × 9 3/4 in. (35.8 × 24.7 cm)  
Frame: 20 3/4 x 16 3/4 x 1 3/8 in. |
| 170. T2023.26.170 | Prints         | Utagawa Hiroshige            | Lobster and Shrimp, from an untitled series known as Large Fish, about 1832–33  
(Tenpō 3–4)  
Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.41801  
Woodblock print (nishiki-e); ink and color on paper  
10 x 14 3/16 in. (25.4 x 36 cm)  
Frame: 16 3/4 x 20 3/4 x 1 3/8 in. |
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<tr>
<td>172. T2023.26.172</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Plum Estate, Kameido (Kameido Umeyashiki), from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), 1857 (Ansei 4), 11th month Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.45649 Woodblock print (nishiki-e); ink and color on paper 14 9/16 x 10 1/8 in. (37 x 25.7 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<tr>
<td>173. T2023.26.173</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Fukagawa Susaki and Jûmantsubo (Fukagawa Susaki Jûmantsubo), from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), 1857 (Ansei 4), intercalary 5th month Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.45655 Woodblock print (nishiki-e); ink and color on paper 14 5/8 x 10 in. (37.2 x 25.4 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<tr>
<td>174. T2023.26.174</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Bon Festival Dance, about 1810 (Bunka 7) Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.45724 Woodblock print (surimono); ink and color on paper Image: 43 3/8 x 5 9/16 in. (110.2 x 14.1 cm) Mounted: 65 3/4 x 9 1/2 in. (167 x 24.1 cm)</td>
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<td>176.</td>
<td>T2023.26.176 Drawings and Watercolors</td>
<td>Katsushika Hokusai</td>
<td>Banner design (?) : Asahina and Soga no Goro in the Armor-Pulling Scene (Kusazuribiki)</td>
<td><img src="176.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.46037</td>
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<td>Ink on paper, with red pigment (for transfer?) on back</td>
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<td></td>
<td>29 3/4 × 19 1/2 in. (75.5 × 49.6 cm)</td>
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<td>Frame: 41 1/8 x 31 1/8 x 2 1/8 in.</td>
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<tr>
<td>177.</td>
<td>T2023.26.177 Drawings and Watercolors</td>
<td>Katsushika Hokusai</td>
<td>Banner design (?) : Han Xin Crawling under the Bully's Legs</td>
<td><img src="177.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.46038</td>
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<td>Ink on paper, with red pigment (for transfer?) on back</td>
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<td>32 7/8 × 24 13/16 in. (83.5 x 63 cm)</td>
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<td>Frame: 41 1/8 x 31 1/8 x 2 1/8 in.</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.46042</td>
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<td>Ink and color on paper</td>
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<td>Overall: 13 x 14 1/2 x 5 1/4 in.</td>
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<tr>
<td>179.</td>
<td>T2023.26.179 Drawings and Watercolors</td>
<td>Unknown artist</td>
<td>Album of miscellaneous sketches including designs for artisans</td>
<td><img src="179.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.46044</td>
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<td>Ink on paper</td>
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<td>Overall: 13 x 15 12 x 5 1/2 in.</td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.46049</td>
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<td>Ink on paper</td>
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<td>Overall: 9 7/8 x 28 1/4 x 4 3/4 in.</td>
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<td>181.</td>
<td>T2023.26.181 Drawings and Watercolors</td>
<td>Katsushika Hokusai</td>
<td>Hokusai sensei gafu, preface dated 1835 (Tenpô 6)</td>
<td><img src="181.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.46051</td>
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<td>Ink on paper</td>
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<td>Overall: 3 1/2 x 11 x 9 in.</td>
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<td>182.</td>
<td>T2023.26.182 Drawings and Watercolors</td>
<td>Hokusen</td>
<td>One of 3 large albums of sketches</td>
<td><img src="182.png" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 11.46055.2</td>
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<td>Ink on paper</td>
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<td>20 1/8 x 24 1/2 x 3 1/4 in.</td>
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<td>184.</td>
<td>T2023.26.184</td>
<td>Prints</td>
<td>Katsushika Hokusai Senju in Musashi Province (Bushû Senju), from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2) Museum of Fine Arts, Boston, Nellie Parney Carter Collection - Bequest of Nellie Parney Carter, 34.310 Woodblock print (nishiki-e); ink and color on paper 9 5/8 x 14 11/16 in. (24.5 x 37.3 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>185.</td>
<td>T2023.26.185</td>
<td>Prints</td>
<td>Katsushika Hokusai Fine Wind, Clear Weather (Gaifû kaisei), also known as Red Fuji, from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2) Museum of Fine Arts, Boston, Nellie Parney Carter Collection - Bequest of Nellie Parney Carter, 34.314 Woodblock print (nishiki-e); ink and color on paper 9 7/16 x 14 3/8 in. (23.9 x 36.5 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>186.</td>
<td>T2023.26.186</td>
<td>Prints</td>
<td>Katsushika Hokusai View of Koshigoe from Shichiri-ga-hama (Shichiri-ga-hama yori Koshigoe o chôbô), about 1829 (Bunsei 12) Museum of Fine Arts, Boston, Nellie Parney Carter Collection - Bequest of Nellie Parney Carter, 34.327 Woodblock print (surimono); ink and color on paper 8 1/8 x 7 1/16 in. (20.7 x 18 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>187.</td>
<td>T2023.26.187</td>
<td>Prints</td>
<td>Katsushika Taito II Goddess Drawing a Bow, about 1832 (Tenpô 3) Museum of Fine Arts, Boston, Nellie Parney Carter Collection - Bequest of Nellie Parney Carter, 34.328 Woodblock print (surimono); ink and color on paper 8 3/16 x 7 3/16 in. (20.8 x 18.3 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>188. T2023.26.188</td>
<td>Books and Manuscripts</td>
<td>Ivan Yakovlevich Bilibin</td>
<td>Story of King Saltaneh and of his Son...and the Beautiful Princess Swan, 1905 Museum of Fine Arts, Boston, Gift of Miss Mary C. Wheelwright, 41.69 Illustrated book with color photomechanical lithographs Overall: 10 1/16 x 12 3/4 x 3/16 in. (25.6 x 32.4 x 0.5 cm)</td>
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<td>189. T2023.26.189</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Kajikazawa in Kai Province (Kôshû Kajikazawa), from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2) Museum of Fine Arts, Boston, Gift of Miss Lucy T. Aldrich, 42.565 Woodblock print (nishiki-e); ink and color on paper 10 5/16 x 15 1/4 in. (26.2 x 38.7 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>190. T2023.26.190</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Sudden Shower over Shin-Ôhashi Bridge and Atake (Ôhashi Atake no yûdachi), from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), 1857 (Ansei 4), 9th month Museum of Fine Arts, Boston, Gift of C. Adrian Rübel, 46.1399 Woodblock print (nishiki-e); ink and color on paper 14 5/16 x 9 1/2 in. (36.3 x 24.2 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>191. T2023.26.191</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Ushibori in Hitachi Province (Jôshû Ushibori), from the series Thirty-six Views of Mount Fuji (Fugaku sanjûrokkei), about 1830–31 (Tenpô 1–2) Museum of Fine Arts, Boston, Gift of C. Adrian Rübel, 46.1405 Woodblock print (nishiki-e); ink and color on paper 9 15/16 x 14 3/4 in. (25.2 x 37.4 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>192. T2023.26.192</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>The Hanging-cloud Bridge at Mount Gyôdô near Ashikaga (Ashikaga Gyôdôzan Kumo no kakehashi), from the series Remarkable Views of Bridges in Various Provinces (Shokoku meikyô kiran), about 1834 (Tenpô 5) Museum of Fine Arts, Boston, Gift of C. Adrian Rübel, 46.1408 Woodblock print (nishiki-e); ink and color on paper 9 15/16 x 14 3/4 in. (25.2 x 37.4 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>193.</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Newly Published Perspective Picture: One Hundred Ghost Stories in a Haunted House (Shinpan uki-e bakemono yashiki hyaku monogatari no zu), 1780s (Tenmei era) Museum of Fine Arts, Boston, Gift of C. Adrian Rübel, 46.1417 Woodblock print (nishiki-e); ink and color on paper 9 5/16 x 13 15/16 in. (23.7 x 35.4 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>194.</td>
<td>Prints</td>
<td>Katsushika Taito II</td>
<td>Finches on a Cherry Branch, Rubbing of Calligraphy of Kumagai Naozane (Kumagai Renshôbô shinseki), and Morning Glories and Bee, from the series Mirror of Calligraphy and Paintings, Old and New (Kokon shoga kagami), 1830s Museum of Fine Arts, Boston, Gift of Miss Lucy T. Aldrich, 47.17 Woodblock print (nishiki-e); ink and color on paper 14 3/4 x 10 3/16 in. (37.5 x 25.8 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>195.</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Kingfisher and Hydrangea, about 1832 (Tenpô 3) Museum of Fine Arts, Boston, Gift of Miss Lucy T. Aldrich, 47.21 Woodblock print (nishiki-e); ink and color on paper 14 9/16 x 6 9/16 in. (37 x 16.7 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>196.</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>White Heron and Iris, about early 1830s Museum of Fine Arts, Boston, Gift of Miss Lucy T. Aldrich, 47.130 Woodblock print (nishiki-e); ink and color on paper 14 11/16 x 6 7/16 in. (37.3 x 16.3 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>197.</td>
<td>Prints</td>
<td>Edna Boies Hopkins</td>
<td>Phlox, about 1907 Museum of Fine Arts, Boston, Bequest of John T. Spaulding, 48.890 Color woodcut Sheet: 15 7/16 x 10 1/4 in. (39.2 x 26 cm) Block: 10 11/16 x 7 3/16 in. (27.2 x 18.3 cm) Frame: 19 1/8 x 15 1/8 x 1 3/8 in.</td>
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| T2023.26.198 | Prints         | Edna Boies Hopkins | Sea Cabbage, 1905  
Museum of Fine Arts, Boston, Bequest of John T. Spaulding, 48.894  
Color woodcut  
Block: 10 7/8 x 7 1/4 in. (27.6 x 18.4 cm)  
Sheet: 13 3/4 x 9 7/16 in. (35 x 24 cm)  
Frame: 19 1/8 x 15 1/8 x 1 3/8 in. | ![Image](image1.png) |
Museum of Fine Arts, Boston, Bequest of John T. Spaulding, 48.904  
Color woodcut  
Block: 10 7/8 x 7 5/16 in. (27.7 x 18.5 cm)  
Sheet: 14 3/16 x 10 1/4 in. (36 x 26 cm)  
Frame: 19 1/8 x 15 1/8 x 1 3/8 in. | ![Image](image2.png) |
| T2023.26.200 | Prints         | Utagawa Hiroshige | Carp (Koi), from the series An Assortment of Fish (Uo tsukushi), about 1835–39 (Tenpō 6–10)  
Museum of Fine Arts, Boston, Chinese and Japanese Special Fund and the William Sturgis Bigelow Collection, 50.633  
Woodblock print (nishiki-e); ink and color on paper  
6 3/4 x 9 in. (17.2 x 22.9 cm)  
Frame: 14 3/4 x 18 3/4 x 1 3/8 in. | ![Image](image3.png) |
| T2023.26.201 | Prints         | Yoshida Hiroshi | Sunrise (Asahi), from the series Ten Views of Mount Fuji (Fuji jukkei), 1926 (Taishō 15/Shōwa 1)  
Museum of Fine Arts, Boston, Gift of L. Aaron Lebowich, 50.3642  
Woodblock print; ink and color on paper  
23 1/16 x 30 in. (58.6 x 76.2 cm)  
Frame: 28 5/8 x 36 5/8 x 1 1/4 in. | ![Image](image4.png) |
| T2023.26.202 | Prints         | Totoya Hokkei | Mount Fuji, from an untitled series of Three Lucky Dreams, 1820s  
Museum of Fine Arts, Boston, Gift of Dr. G. S. Amsden, 52.1406  
Woodblock print (surimono); ink and color on paper  
8 3/16 x 7 3/8 in. (20.8 x 18.7 cm)  
Frame: 18 3/4 x 14 3/4 x 1 3/8 in. | ![Image](image5.png) |
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<td>203. T2023.26.203</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Inside Kameido Tenjin Shrine (Kameido Tenjin keidai), from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), 1856 (Ansei 3), 7th month Museum of Fine Arts, Boston, Gift of Dr. G. S. Amsden, 52.1423 Woodblock print (nishiki-e); ink and color on paper 14 x 9 1/2 in. (35.6 x 24.2 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>204. T2023.26.204</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Bamboo Yards, Kyôbashi Bridge (Kyôbashi Takegashi), from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), 1857 (Ansei 4), 12th month Museum of Fine Arts, Boston, Gift of Dr. G. S. Amsden, 52.1424 Woodblock print (nishiki-e); ink and color on paper 14 1/4 x 9 5/16 in. (36.2 x 23.7 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>205. T2023.26.205</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Chiryû: Early Summer Horse Fair (Chiryû, shuka uma ichi), second (?) state, from the series Fifty-three Stations of the Tôkaidô (Tôkaidô gojûsan tsugi no uchi), also known as the First Tôkaidô or Great Tôkaidô, about 1833–34 (Tenpô 4–5) Museum of Fine Arts, Boston, Gift of Dr. G. S. Amsden, 52.1431 Woodblock print (nishiki-e); ink and color on paper 9 5/8 x 14 2/3 in. (24.4 x 37.2 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<td>206. T2023.26.206</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Four Bird-and-Flower Prints: Japanese White-eye and Weeping Cherry (upper right), Kingfisher and Bellflower (upper left), Sparrow and Begonia (lower right), Yellow Bird and Hibiscus (lower left), early 1830s Museum of Fine Arts, Boston, Asiatic Curator's Fund, 53.436 Woodblock print (nishiki-e); ink and color on paper 14 15/16 x 10 1/4 in. (37.9 x 26 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>207. T2023.26.207</td>
<td>Prints</td>
<td>Totoya Hokkei</td>
<td>Chinese Beauty, mid 1820s Museum of Fine Arts, Boston, Gift of Mrs. Jared K. Morse in memory of Charles J. Morse, 53.2726 Woodblock print (surimono); ink and color on paper 8 1/16 x 7 3/16 in. (20.5 x 18.2 cm) Frame: 18 3/4 x 14 3/4 x 1 3/8 in.</td>
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<td>210. T2023.26.210</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Komagata-dō Temple (R), Onmaya Embankment (Onmaya-gashi, C), and the Hitching Stone (Komadome-ishi, L), from the series A Set of Horses (Uma tsukushi), 1822 (Bunsei 5) Museum of Fine Arts, Boston, Special Korean Pottery Fund, Museum purchase with funds donated by contribution, and Smithsonian Institution - Chinese Expedition, 1923-24, 54.259 Woodblock print (surimono); ink and color on paper Left sheet of triptych: 8 1/4 x 7 1/4 in. (21 x 18.4 cm) Frame: 18 3/4 x 30 3/4 x 1 3/8 in.</td>
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<tr>
<td>211. T2023.26.211</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Komagata-dō Temple (R), Onmaya Embankment (Onmaya-gashi, C), and the Hitching Stone (Komadome-ishi, L), from the series A Set of Horses (Uma tsukushi), 1822 (Bunsei 5) Museum of Fine Arts, Boston, Special Korean Pottery Fund, Museum purchase with funds donated by contribution, and Smithsonian Institution - Chinese Expedition, 1923-24, 54.260 Woodblock print (surimono); ink and color on paper Center sheet of triptych: 8 1/4 x 7 3/16 in. (21 x 18.3 cm) Frame: 18 3/4 x 30 3/4 x 1 3/8 in.</td>
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<td>Object Number</td>
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<td>Title, Credit line, Date, Medium</td>
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<tr>
<td>212.</td>
<td>Prints</td>
<td>Katsushika Hokusai</td>
<td>Komagata-dō Temple (R), Onmaya Embankment (Onmaya-gashi, C), and the Hitching Stone (Komadome-ishi, L), from the series A Set of Horses (Uma tsukushi), 1822 (Bunsei 5) Museum of Fine Arts, Boston, Special Korean Pottery Fund, Museum purchase with funds donated by contribution, and Smithsonian Institution - Chinese Expedition, 1923-24, 54.261 Woodblock print (surimono); ink and color on paper Right sheet of triptych: 8 1/4 x 7 1/4 in. (21 x 18.4 cm) Frame: 18 3/4 x 30 3/4 x 1 3/8 in.</td>
<td><img src="image1" alt="Image" /></td>
</tr>
<tr>
<td>213.</td>
<td>Prints</td>
<td>Shōtei Hokuju</td>
<td>Satta Pass (Satta tōge no zu), from the series The Tōkaidō Road (Tōkaidō), about 1804–24 (Bunka 1–Bunsei 7) Museum of Fine Arts, Boston, Special Korean Pottery Fund, Museum purchase with funds donated by contribution, and Smithsonian Institution - Chinese Expedition, 1923-24, 54.320 Woodblock print (nishiki-e); ink and color on paper 9 13/16 x 14 3/4 in. (24.9 x 37.5 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="image2" alt="Image" /></td>
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<td>214.</td>
<td>Prints</td>
<td>Tobari Kogan</td>
<td>The Great Bridge at Senju (Senju Ôhashi), 1913 (Taishō 2) Museum of Fine Arts, Boston, Gift of Paul Bernat, 54.1796 Woodblock print; ink and color on paper 19 3/16 x 14 1/8 in. (48.8 x 35.8 cm) Frame: 26 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="image3" alt="Image" /></td>
</tr>
<tr>
<td>215.</td>
<td>Prints</td>
<td>Yanagawa Shigenobu I</td>
<td>Seated Woman with Shamisen and Libretto, 1820s Museum of Fine Arts, Boston, Asiatic Curator's Fund, 55.75 Woodblock print (surimono); ink and color on paper 8 5/16 x 14 9/16 in. (21.1 x 37 cm)</td>
<td><img src="image4" alt="Image" /></td>
</tr>
<tr>
<td>216.</td>
<td>Prints</td>
<td>Edouard Vuillard</td>
<td>L'Avenue (From [Paysages et intérieurs : Douze Lithographies en Couleurs]), 1899 Museum of Fine Arts, Boston, Bequest of W. G. Russell Allen, 60.107 Color lithograph printed in light beige, light green, yellow, blue, green and pink ink on china paper Image: 12 1/4 x 16 1/4 in. (31.1 x 41.3 cm) Sheet: 13 1/8 x 17 11/16 in. (33.4 x 45 cm) Frame: 23 1/8 x 29 1/8 x 1 3/8 in.</td>
<td><img src="image5" alt="Image" /></td>
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<td>Object Number</td>
<td>Classification</td>
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<tr>
<td>217. T2023.26.217</td>
<td>Prints</td>
<td>Paul Gauguin</td>
<td>Le Pêcheur buvant auprès de sa Pirogue (A Fisherman Drinking Beside His Canoe); verso: Mahna No Varua Ino (The Devil Speaks), 1893–94 Museum of Fine Arts, Boston, Bequest of W. G. Russell Allen, 60.335 Two proof impressions of the same woodcut, one upside down, printed in dark brown ink (recto); and color woodcut (verso) on tan Japanese paper Sheet: 9 13/16 x 15 9/16 in. (24.9 x 39.6 cm) Frame: 16 7/8 x 22 3/8 x 1 3/8 in.</td>
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<tr>
<td>218. T2023.26.218</td>
<td>Prints</td>
<td>Utagawa Kuniyoshi</td>
<td>Huang Xin, Guardian of Three Mountains (Chinsanzan Kôshin), from the series One Hundred and Eight Heroes of the Popular Shuihuuzhuan (Tsûzoku Suikoden gôketsu hyakuhachinin no hitori), about 1827–30 (Bunsei 10–Tenpô 1) Museum of Fine Arts, Boston, Bequest of Maxim Karolik, 64.808 Woodblock print (nishiki-e); ink and color on paper 14 5/16 x 9 15/16 in. (36.3 x 25.3 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<tr>
<td>219. T2023.26.219</td>
<td>Prints</td>
<td>Utagawa Kuniyoshi</td>
<td>Shi Yong, the Stone General (Sekishôgun Sekiyû), from the series One Hundred and Eight Heroes of the Popular Shuihuuzhuan (Tsûzoku Suikoden gôketsu hyakuhachinin no hitori), about 1827–30 (Bunsei 10–Tenpô 1) Museum of Fine Arts, Boston, Bequest of Maxim Karolik, 64.846 Woodblock print (nishiki-e); ink and color on paper 14 5/16 x 9 15/16 in. (36.3 x 25.3 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<tr>
<td>220. T2023.26.220</td>
<td>Prints</td>
<td>Utagawa Kuniyoshi</td>
<td>Saginoike Heikurô, from the series Eight Hundred Heroes of the Japanese Shuihuuzhuan (Honchô Suikoden gôyû happyakunin no hitori), about 1834–35 (Tenpô 4–5) Museum of Fine Arts, Boston, Bequest of Maxim Karolik, 64.850 Woodblock print (nishiki-e); ink and color on paper 14 5/16 x 9 15/16 in. (36.3 x 25.3 cm) Frame: 20 3/4 x 16 3/4 x 1 3/8 in.</td>
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<td>Object Number</td>
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<td>221. T2023.26.221</td>
<td>Prints</td>
<td>Onchi Kôshirô</td>
<td>Dust jacket for the poetry collection Shinshô Fuji, 1946 (Shôwa 21) Museum of Fine Arts, Boston, Gift of Felix and Helen Juda Foundation, 65.632 Woodblock print; ink and color on paper 11 1/4 x 20 1/2 in. (28.6 x 52.1 cm)</td>
<td><img src="image1" alt="Image" /></td>
</tr>
<tr>
<td>222. T2023.26.222</td>
<td>Books and Manuscripts</td>
<td>Onchi Kôshirô</td>
<td>Shinshô Fuji (New Praise of Fuji), 1946 (Shôwa 21) Museum of Fine Arts, Boston, Gift of Felix and Helen Juda Foundation, 65.633 Woodblock printed book; ink and color on paper 4 1/2 x 13 3/4 x 11 1/2 in.</td>
<td><img src="image2" alt="Image" /></td>
</tr>
<tr>
<td>223. T2023.26.223</td>
<td>Prints</td>
<td>Odilon Redon</td>
<td>The misshapen polyp floated on the shores, a sort of smiling and hideous Cyclops; Plate No. 3 from the set &quot;The Origins&quot;, 1883 Museum of Fine Arts, Boston, Lee M. Friedman Fund, 67.276 Lithograph on chine-collé Image: 8 3/8 x 7 13/16 in. (21.3 x 19.9 cm) Sheet: 12 11/16 x 10 7/16 in. (32.2 x 26.5 cm) Frame: 19 1/8 x 15 1/8 x 1 3/8 in.</td>
<td><img src="image3" alt="Image" /></td>
</tr>
<tr>
<td>224. T2023.26.224</td>
<td>Prints</td>
<td>Shiba Kokan</td>
<td>Dad’s Teahouse in Hiroo (Hiroo Oyaji chaya), 1784 (Tenmei 4), 4th month Museum of Fine Arts, Boston, John Ware Willard Fund, 68.100 Copperplate etching; ink on paper, with hand-applied color 10 5/8 x 15 3/16 in. (27 x 38.6 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="image4" alt="Image" /></td>
</tr>
<tr>
<td>226. T2023.26.226</td>
<td>Ceramics</td>
<td>C. Pardee Works</td>
<td>Tile, about 1910–20 Museum of Fine Arts, Boston, Anonymous gift in memory of Benjamin Franklin, 1991.24 Pressed stoneware with polychrome glaze 1/2 x 4 1/2 x 4 1/2 in. (1.27 x 11.43 x 11.43 cm)</td>
<td><img src="image6" alt="Image" /></td>
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<tr>
<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
<td>Title, Credit line, Date, Medium</td>
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<tr>
<td>T2023.26.227</td>
<td>Metalwork</td>
<td>Frederick Elkington</td>
<td>Tray, 1874–75 Museum of Fine Arts, Boston, Gift of Mrs. Frederick T. Bradbury, by exchange, 1991.539 Silver, gilded silver 1 x 17 3/8 x 9 11/16 in. (H. 2.6 cm x W. 44.1 cm x D. 24.6 cm)</td>
<td><img src="image1.png" alt="Object Image" /></td>
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<tr>
<td>T2023.26.228</td>
<td>Metalwork</td>
<td>Frederick Elkington</td>
<td>Teapot, 1874–75 Museum of Fine Arts, Boston, Gift of Mrs. Frederick T. Bradbury, by exchange, 1991.540 Silver, gilded silver, baleen (Eschrichtius robustus) 4 5/8 x 6 9/16 x 3 7/8 in. (H.11.8 x W.16.7 x Diam: 9.9 cm)</td>
<td><img src="image2.png" alt="Object Image" /></td>
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<tr>
<td>T2023.26.229</td>
<td>Metalwork</td>
<td>Frederick Elkington</td>
<td>Sugar Bowl, 1874–75 Museum of Fine Arts, Boston, Gift of Mrs. Frederick T. Bradbury, by exchange, 1991.541 Silver, gilded silver 3 1/8 x 5 1/16 x 3 1/16 in. (H. 7.9 x W.12.9 x Diam: 7.7 cm)</td>
<td><img src="image3.png" alt="Object Image" /></td>
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<tr>
<td>T2023.26.230</td>
<td>Metalwork</td>
<td>Frederick Elkington</td>
<td>Cream Jug, 1874–75 Museum of Fine Arts, Boston, Gift of Mrs. Frederick T. Bradbury, by exchange, 1991.542 Silver, gilded silver 3 3/16 x 3 1/4 x 1 15/16 in. (H. 8.1 x W. 8.3 Diam: 4.9 cm)</td>
<td><img src="image4.png" alt="Object Image" /></td>
</tr>
<tr>
<td>T2023.26.231</td>
<td>Glassware</td>
<td>Frederick C. Carder</td>
<td>Blue Aurene fan vase, about 1927 Museum of Fine Arts, Boston, Gift of The New Bedford Glass Society, Inc., 1992.84 Iridized lead glass with applied ornament 8 1/2 x 7 x 4 in. (21.59 x 17.78 x 10.16 cm)</td>
<td><img src="image5.png" alt="Object Image" /></td>
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<td>Object Number</td>
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<td>Attribution</td>
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<td>Object Number</td>
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<td>246. T2023.26.246</td>
<td>Books and Manuscripts</td>
<td>Katsushika Hokusai</td>
<td>Hokusai manga jûhen (Hokusai Sketchbooks, vol. 10), 1819 (Bunsei 2) Museum of Fine Arts, Boston, Source unidentified, 1997.865 Woodblock printed book; ink and limited color on paper 5 x 8 x 9 in.</td>
<td><img src="image1.png" alt="Image" /></td>
</tr>
<tr>
<td>247. T2023.26.247</td>
<td>Books and Manuscripts</td>
<td>Katsushika Hokusai</td>
<td>(Denshin kaishu) Hokusai manga jûhen (Hokusai Sketchbooks, vol. 10), 1819 (Bunsei 2) Museum of Fine Arts, Boston, Gift of Mrs. Jared K. Morse in memory of Charles J. Morse, 1997.866 Woodblock printed book; ink and limited color on paper 5 1/4 x 8 1/2 x 9 in.</td>
<td><img src="image2.png" alt="Image" /></td>
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<tr>
<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
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<td>252. T2023.26.252</td>
<td>Books and Manuscripts</td>
<td>Utagawa Kuniyoshi</td>
<td>Nihon kijin den (Extraordinary Persons of Japan), 1845 (Kōka 2)</td>
<td><img src="https://example.com/image.jpg" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, Source unidentified, 1997.957.2 Woodblock printed book; ink on paper</td>
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<td>4 3/4 x 8 1/4 x 9 in.</td>
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<td>Museum of Fine Arts, Boston, Theodora Wilbour Fund in memory of Charlotte Beebe Wilbour, 1998.60</td>
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<td>Silver, parcel gilt</td>
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<td></td>
<td>8 11/16 x 7 3/8 x 5 11/16 in. (H. 22 cm x W. 18.7 cm x D. 14.4 cm)</td>
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<td>Museum of Fine Arts, Boston, Source unidentified, 1998.669.5 Ink on paper</td>
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<td>11 1/4 x 12 x 2 in.</td>
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<tr>
<td>255. T2023.26.255</td>
<td>Drawings and Watercolors</td>
<td>Katsushika Hokusai</td>
<td>Drawings (hanshita-e) for a three-volume picturebook, possibly The Great Picture Book of Everything, about 1820s–40s</td>
<td><img src="https://example.com/image.jpg" alt="Image" /></td>
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<td>Museum of Fine Arts, Boston, Source unidentified, 1998.670.1-3 Ink on paper</td>
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<td>3 5/8 x 13 1/4 x 5 5/8 in.</td>
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<td>Museum of Fine Arts, Boston, Alice M. Bartlett Fund, 2001.741 Cotton velvet, printed</td>
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<td>65 1/2 x 22 1/4 in. (166.4 x 56.5 cm) Frame: 68 1/2 x 29 1/5 x 2 3/4 in.</td>
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<tr>
<td>257. T2023.26.257</td>
<td>Prints</td>
<td>Unknown artist</td>
<td>Wisteria at Kameido, Tokyo, cancelled 1922 (Taishō 11)</td>
<td><img src="https://example.com/image.jpg" alt="Image" /></td>
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<td>Collotype with hand coloring; ink on card stock</td>
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<td>Overall: 3 7/16 x 5 7/16 in. (8.8 x 13.8 cm) Frame: 14 3/4 x 18 3/4 x 1 3/8 in.</td>
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<td>Object Number</td>
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<td>Attribution</td>
<td>Title, Credit line, Date, Medium</td>
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<tr>
<td>259. T2023.26.259</td>
<td>Books and Manuscripts</td>
<td>Katsukawa Shunkō</td>
<td>Ima wa mukashi (Once Upon A Time), 1790 (Kansei 2) Museum of Fine Arts, Boston, Source unidentified, 2006.1763 Woodblock printed book; ink and color on paper 4 1/2 x 8 1/2 x 9 in.</td>
<td><img src="image2.png" alt="Image" /></td>
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<tr>
<td>261. T2023.26.261</td>
<td>Ceramics</td>
<td>John Bennett</td>
<td>Lilac vase, about 1878–1883 Museum of Fine Arts, Boston, Museum purchase with funds donated by the James Parker Charitable Trust, 2008.109 Wheel-thrown earthenware with underglaze decoration Overall: 14 x 8 in. (35.6 x 20.3 cm)</td>
<td><img src="image4.png" alt="Image" /></td>
</tr>
<tr>
<td>262. T2023.26.262</td>
<td>Drawings and Watercolors</td>
<td>Mia Carpenter</td>
<td>Three women in floral bathing suits with stylized wave, about 1980 Museum of Fine Arts, Boston, Gift of Jean S. and Frederic A. Sharf, 2009.258 Watercolor, gouache, charcoal, marker 19 1/2 x 18 5/16 in. (49.5 x 46.5 cm) Frame: 28 3/4 x 22 3/4 x 1 7/8 in.</td>
<td><img src="image5.png" alt="Image" /></td>
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<tr>
<td>263. T2023.26.263</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Yokaichi: Mie River (Yokkaichi, Miegawa), from the series Fifty-three Stations of the Tōkaidō Road (Tōkaidō gojūsan tsugi no uchi), also known as the First Tōkaidō or Great Tōkaidō, about 1833–34 (Tenpō 4–5) Museum of Fine Arts, Boston, Source unidentified, 2009.2411.44 Woodblock print (nishiki-e); ink and color on paper 8 11/16 x 13 5/8 in. (22 x 34.6 cm) Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
<td><img src="image6.png" alt="Image" /></td>
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<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
<td>Title, Credit line, Date, Medium</td>
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<td>267. T2023.26.267</td>
<td>Ceramics</td>
<td>Minton &amp; Co.</td>
<td>Jardinière, about 1883 Museum of Fine Arts, Boston, Benjamin Pierce Cheney Fund, 2010.609 Glazed earthenware 18 x 21 x 17 1/2 in. (45.7 x 53.3 x 44.5 cm) Diameter of foot: 12 1/2 in.</td>
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<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
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<td>272. T2023.26.272</td>
<td>Books and Manuscripts</td>
<td>Bertha Boynton Lum</td>
<td>Gods, Goblins and Ghosts, the weird legends of the Far East, 1922 Museum of Fine Arts, Boston, Gift of Thomas Michie, 2014.2448 Illustrated book 13 11/16 x 10 5/8 x 1/2 in. (34.8 x 27 x 1.3 cm)</td>
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<tr>
<td>274. T2023.26.274</td>
<td>Prints</td>
<td>Henri Rivière</td>
<td>Vague frappant contre le rocher et retombant en arceau (pointe de Leidé), plate 7 in the set La Mer, étude de vagues, 1892, printed 1914 Museum of Fine Arts, Boston, Katherine E. Bullard Fund in memory of Francis Bullard, 2016.52 Woodcut, printed in six colors Block: 8 3/4 x 13 15/16 in. (22.3 x 35.4 cm) Sheet: 13 3/4 x 19 15/16 in. (34.9 x 50.7 cm) Frame: 23 1/8 x 29 1/8 x 1 3/8 in.</td>
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<td>Object Number</td>
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<td>Title, Credit line, Date, Medium</td>
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<td>277.</td>
<td>T2023.26.277</td>
<td>Ceramics</td>
<td>Wedgwood factory</td>
<td><img src="image1.png" alt="Image" /></td>
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<td>Temple on a Rock vase with cover, about 1920</td>
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<td>Museum of Fine Arts, Boston, Museum purchase with funds by exchange from The John Axelrod Collection and from the Morris and Louise Rosenthal Fund, Edwin E. Jack Fun, and Lucy Scarborough Conant Fund, 2019.1813a-b</td>
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<td></td>
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<td></td>
<td>Porcelain (bone china), lead-glazed, transfer-printed and hand-painted in colored enamels and gilding</td>
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<td>Height: 19 1/4 in. (48.9 cm)</td>
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</tr>
<tr>
<td>278.</td>
<td>T2023.26.278</td>
<td>Prints</td>
<td>Felix Bracquemond</td>
<td><img src="image2.png" alt="Image" /></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Birds and Fish, 1866</td>
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<td>Etching</td>
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<td>Platemark: 11 1/16 × 16 15/16 in. (28.1 × 43.1 cm)</td>
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<td>Sheet: 13 1/16 × 21 1/16 in. (33.2 × 53.5 cm)</td>
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<td></td>
<td>Frame: 17 1/8 x 22 5/8 x 1 3/8 in.</td>
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</tr>
<tr>
<td>279.</td>
<td>T2023.26.279</td>
<td>Books and Manuscripts</td>
<td>Henri Rivière</td>
<td><img src="image3.png" alt="Image" /></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Thirty-Six Views of the Eiffel Tower, 1902</td>
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<td></td>
<td>Museum of Fine Arts, Boston, Charles Amos Cummings Fund, 2021.1045</td>
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<td>Bound volume with 36 color lithographs</td>
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<td></td>
<td>Sheet: 8 7/8 × 10 5/8 in. (22.5 × 27 cm)</td>
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<td></td>
<td>Mounted: 9 1/4 × 11 1/2 in. (23.5 × 29.2 cm)</td>
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<tr>
<td>280.</td>
<td>T2023.26.280</td>
<td>Ceramics</td>
<td>Felix Bracquemond</td>
<td><img src="image4.png" alt="Image" /></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Plate from the 'Rousseau' service, between 1866-1875</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Glazed earthenware with colored enamels</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Diameter: 9 13/16 in. (25 cm)</td>
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<tr>
<td>281.</td>
<td>T2023.26.281</td>
<td>Ceramics</td>
<td>Felix Bracquemond</td>
<td><img src="image5.png" alt="Image" /></td>
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<td>Plate from the 'Rousseau' service, between 1866-1875</td>
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<td>Museum of Fine Arts, Boston, H. E. Bolles Fund, 2021.1064</td>
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<td>Glazed earthenware with colored enamels</td>
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<td></td>
<td>Diameter: 9 13/16 in. (25 cm)</td>
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<tr>
<td>282.</td>
<td>T2023.26.282</td>
<td>Ceramics</td>
<td>Felix Bracquemond</td>
<td><img src="image6.png" alt="Image" /></td>
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<td>Plate from the 'Rousseau' service, between 1866-1875</td>
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<td>Museum of Fine Arts, Boston, H. E. Bolles Fund, 2021.1067</td>
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<td>Glazed earthenware with colored enamels</td>
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<td>Diameter: 9 13/16 in. (25 cm)</td>
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<tr>
<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
<td>Title, Credit line, Date, Medium</td>
<td>Image</td>
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<tr>
<td>285. T2023.26.285</td>
<td>Prints</td>
<td>Yashima Gakutei</td>
<td>Sheltering from the Rain at Tenpōzan by the Aji River in Osaka (Osaka Ajikawa Tenpōzan amayadori), from the series Fine Views of Tenpōzan, a Famous Place in Naniwa (Naniwa meisho Tenpōzan shōkei ichiran), 1834 (Tenpō 5) Museum of Fine Arts, Boston, Gift of the family of T. Louis Snitzer in his memory, 2021.1101 Woodblock print (nishiki-e); ink and color on paper Frame: 16 3/4 x 20 3/4 x 1 3/8 in.</td>
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<tr>
<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
<td>Title, Credit line, Date, Medium</td>
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<tr>
<td>290.</td>
<td>Prints</td>
<td>Christopher Richard Wynne Nevinson</td>
<td>The Wave, 1917 Collection of Leslie and Johanna Garfield Color lithograph Image: 13 5/8 x 16 3/4 in. (34.6 x 42.6 cm) Framed: 23 1/2 x 26 1/2 in. (59.7 x 67.3 cm)</td>
<td></td>
</tr>
<tr>
<td>291.</td>
<td>Prints</td>
<td>Yayoi Kusama</td>
<td>Where the Universe and Human Life Are, from a series of seven prints of Mount Fuji, 2014 Collection of Jo-Ann Pinkowitz Woodblock print; color on paper 15 3/8 x 38 in. (39 x 96.5 cm) Frame: 21 x 46 x 1 7/8 in.</td>
<td></td>
</tr>
<tr>
<td>293.</td>
<td>Glassware</td>
<td>Sarah Wyman Whitman</td>
<td>Floral medallion, stained glass, 1890s Museum of Fine Arts, Boston, Gift of Miss Mary C. Wheelwright, RES.29.32 Stained glass, lead came Overall: 17 3/4 x 17 3/4 x 3/4 in. (45.1 x 45.1 x 1.9 cm) Frame: 21 7/8 x 21 7/8 x 3 1/4 in.</td>
<td></td>
</tr>
<tr>
<td>294.</td>
<td>Prints</td>
<td>Peter Soriano</td>
<td>Wave, 2005/2006 Collection of the artist Intaglio (photogravure) on Japanese paper About 7&quot; X 5.5&quot;</td>
<td></td>
</tr>
<tr>
<td>295.</td>
<td>Prints</td>
<td>Christiane Baumgartner</td>
<td>The Wave, 2017 Private collection, New York Woodcut on Kozo paper Sheet: 59 x 83 in. (149.9 x 210.8 cm) Frame: 64 3/8 x 88 7/8 x 2 1/2 in. (163.5 x 225.7 x 6.4 cm)</td>
<td></td>
</tr>
<tr>
<td>296.</td>
<td>Prints</td>
<td>Yoshitomo Nara</td>
<td>White Fujiyama Ski Gelände, from the series In the Floating World, 1999 Courtesy of the artist and Pace Gallery Color xerox print of reworked woodcut 29.5 x 41.5</td>
<td></td>
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<tr>
<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
<td>Title, Credit line, Date, Medium</td>
<td>Image</td>
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</tbody>
</table>
Woodblock printed book; ink and color on paper  
3 1/8 x 10 3/8 x 8 1/2 in. | ![Image](image1.jpg) |
(Recueil des dessins pour l'art et l'industrie), 1859  
Fordham University Library, New York  
Etchings bound as a book  
Closed book: 25 3/16 x 19 5/16 in. (64 x 49 cm)  
Open book: 25 3/16 x 40 15/16 in. (64 x 104 cm) | ![Image](image2.jpg) |
| 299. T2023.26.299 | Prints               | Yoshitomo Nara      | Slash with a Knife, from the series In the Floating World, 1999  
Courtesy of the artist and Pace Gallery  
Color xerox print of reworked woodcut  
41.5 x 29.5  
Frame: 22 3/8 x 17 3/8 x 1 5/8 in. | ![Image](image3.jpg) |
| 300. T2023.26.300 | Prints               | Yoshitomo Nara      | No Nukes! from the series In the Floating World, 1999  
Courtesy of the artist and Pace Gallery  
Color xerox print of reworked woodcut  
29.5 x 41.5  
Frame: 17 3/8 x 22 3/8 x 1 5/8 in. | ![Image](image4.jpg) |
Vikram Rajadhyaksha Collection  
Gouache on paper  
22 x 14 3/8 in. (55.9 x 36.5 cm)  
Frame: 29 3/8 x 22 1/2 x 1 1/8 in. | ![Image](image5.jpg) |
From the Collection of Mr. David and Mrs. Erica DeMarco  
Archival inkjet photographic print on cotton rag paper  
Framed: 42 1/2 x 33 1/2 x 2 in. (108 x 85.1 x 5.1 cm) | ![Image](image6.jpg) |
On loan from the Hankyu Sanbangai  
LEGO bricks  
Footprint: approx. 60 x 50 in. (height unknown) | ![Image](image7.jpg) |
<table>
<thead>
<tr>
<th>Object Number</th>
<th>Classification</th>
<th>Attribution</th>
<th>Title, Credit line, Date, Medium</th>
<th>Image</th>
</tr>
</thead>
</table>
William Morris Hunt Memorial Library,  
Museum of Fine Arts, Boston  
Bound periodical with color photolithographs  
Opened book: 13 × 20 13/16 in. (33 × 52.8 cm) | ![Image] |
Courtesy of Tomio Koyama Gallery  
C-print mounted onto Plexiglas  
Image: 28 11/16 × 19 1/8 in. (72.8 × 48.5 cm) | ![Image] |
Collection of Sarah E. Thompson  
Color photolithograph  
34 × 22 3/8 in. (86.4 × 56.8 cm)  
Frame: 36 7/8 × 25 1/4 x 1 3/8 in. | ![Image] |
Courtesy of the artist  
Pigment Print  
Frame: 33 x 44 1/2 x 1 1/2 in. | ![Image] |
Courtesy of the artist and DC Moore Gallery, New York, NY  
Pencil, colored pencil and collage on paper  
12 × 18 in. (30.5 × 45.7 cm)  
Frame: 14 3/4 x 20 1/2 x 1 1/2 in. | ![Image] |
Courtesy of the artist and DC Moore Gallery, New York, NY  
Oil, acrylic and gold leaf on panel  
36 × 36 in. (91.4 × 91.4 cm) | ![Image] |
Courtesy of the Artist  
Casein on paper  
28 × 22 1/2 in. (71.1 × 57.2 cm)  
Frame: 31 3/4 x 26 3/8 x 1 1/2 in. | ![Image] |
| 311. T2023.26.311 | Ceramics                         | Linda Sormin          | Sketch Study (rogue wave), 2022  
Courtesy of the artist and United Contemporary, Toronto, Canada  
Glazed hand-built stoneware, found ceramic shards, hand-cut watercolour on paper, resin, epoxy, found objects and fibres, gold leaf  
8 1/2 × 14 × 10 in. (21.6 × 35.6 × 25.4 cm) | ![Image] |
<p>|               |                                  | <strong>Removed 10/5/2023</strong> |                                                                                           |       |</p>
<table>
<thead>
<tr>
<th>Object Number</th>
<th>Classification</th>
<th>Attribution</th>
<th>Title, Credit line, Date, Medium</th>
<th>Image</th>
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</thead>
<tbody>
<tr>
<td>T2023.26.312</td>
<td>Ceramics</td>
<td>Emma Helle</td>
<td>The Dream of the Fisherman's Wife, 2022 Courtesy of the artist and Galerie Forsblom Glazed, gilded stoneware 14 1/2 × 12 5/8 × 9 3/8 in. (36.8 × 32 × 23.9 cm)</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
<tr>
<td>T2023.26.313</td>
<td>Ceramics</td>
<td>Lynda Benglis</td>
<td>Palladium Wave, 1983 Courtesy of the artist and Pace Gallery, New York Ceramic with palladium lustre glaze 15 1/2 × 18 1/4 × 17 1/4 in. (39.4 × 46.4 × 43.8 cm)</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
<tr>
<td>T2023.26.314</td>
<td>Paintings</td>
<td>Merion Estes</td>
<td>Chemical Falls, 2016 Courtesy of the artist Printed fabric and spray paint on canvas 75 1/8 × 32 1/8 × 1 1/2 in. (190.8 × 81.6 × 3.8 cm)</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
<tr>
<td>T2023.26.315</td>
<td>Prints</td>
<td>Yvonne Jacquette</td>
<td>Two Bridges III, 2008 Museum of Fine Arts, Boston, Gift of Mary Ryan in memory of Barbara Shapiro, 2023.1 Woodcut Sheet: 26 x 19 7/8 in. Frame: 37 1/8 x 29 1/8 x 2 in.</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
<tr>
<td>T2023.26.316</td>
<td>Photographs</td>
<td>Arthur Tress</td>
<td>Morro Rock photograph (one of four), 2010-2015 Collection of David Knaus Gelatin silver print Frame: 11 1/4 x 11 1/4 x 2 1/4 in.</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
<tr>
<td>T2023.26.317</td>
<td>Photographs</td>
<td>Arthur Tress</td>
<td>Morro Rock photograph (one of four), 2010-2015 Collection of David Knaus Gelatin silver print Frame: 11 1/4 x 11 1/4 x 2 1/4 in.</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
<tr>
<td>T2023.26.318</td>
<td>Photographs</td>
<td>Arthur Tress</td>
<td>Morro Rock photograph (one of four), 2010-2015 Collection of David Knaus Gelatin silver print Frame: 11 1/4 x 11 1/4 x 2 1/4 in.</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
<tr>
<td>T2023.26.319</td>
<td>Photographs</td>
<td>Arthur Tress</td>
<td>Morro Rock photograph (one of four), 2010-2015 Collection of David Knaus Gelatin silver print Frame: 11 1/4 x 11 1/4 x 2 1/4 in.</td>
<td><img src="image_url" alt="Image" /></td>
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<tr>
<td>Object Number</td>
<td>Classification</td>
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</tbody>
</table>
Courtesy of the artist and Patricia Sweetow Gallery  
Glazed ceramic, gold leaf, discarded plastic 3D misprints, epoxy resin, watercolor on paper  
24 1/2 × 39 × 32 in. (62.2 × 99.1 × 81.3 cm) | ![Image](image1.png) |
Collection of Jordan Cromwell  
Printed book  
3 3/4 x 8 1/12 x 7 1/2 in. | ![Image](image2.png) |
Collection of Jordan Cromwell  
Printed book  
3 1/2 x 6 5/8 x 7 in. | ![Image](image3.png) |
Collection of Jordan Cromwell  
Printed book  
3 1/2 x 8 1/8 x 7 1/2 in. | ![Image](image4.png) |

Object #311 has been removed. The total number of works is 322.
Prolific and versatile in his craft, Katsushika Hokusai (1760–1849) is the most famous and influential Japanese artist and one of the best-known artists in the world. He painted, illustrated books, and designed prints in the school known as ukiyo-e (“Pictures of the Floating World”), which chronicled the vibrant, urban popular culture of the Edo period (1615–1868), when Japan isolated itself from the outside world. Hokusai subsequently became a major influence on the Japonisme movement that swept the European art world in the late 19th century. His most famous image—the color woodblock print nicknamed The Great Wave—is more popular than ever: frequently quoted in contemporary artworks, appearing in reproductions and parodies, and even used as a texting emoji.

This exhibition looks at Hokusai from the viewpoint of many other artists who interacted with him—during his lifetime and beyond. About a third of the works are by Hokusai. Another third are by artists active in Japan at the same time: his teachers, students, and his rivals in the competitive world of woodblock print publishing. The last third includes artists around the world, from the 1850s to the present, who admired Hokusai and incorporated elements of his work into their creations. Are the similarities between Hokusai’s and other artists’ works deliberate or coincidental? We invite you to think about the many possible relationships between these works of art as you see them side by side.

Unless otherwise stated, all works are in the collection of the Museum of Fine Arts, Boston.

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**Wave, 2005/2006**
Intaglio (photogravure) on Japanese paper
**Peter Soriano**
American, born 1959
Courtesy of the artist

Peter Soriano writes about *Wave*:
"The initial idea for this [print] came in response to the calamitous tsunami of December 2004, one of the deadliest and most destructive in history, triggered by a 9.1 magnitude earthquake in the Indian Ocean. [...] I couldn't help but think of Hokusai's *Great Wave* and, to a lesser extent, Titian's woodcut *The Submersion of the Pharoah's Army in the Red Sea* (about 1514). [...] I wanted to evoke the finger-like grasp of Hokusai's *Great Wave*, the terrifying way the fingers of his cresting wave drag the victims to their demise. [...] Working in my small studio, this sprawl of acetate sheets occupied so much of the floor that I was forced, again and again, to step in the wet tusche, resulting in a series of footprints on the left side of my print. Inevitably, I thought of Hokusai’s famous chicken, its feet dipped in red ink, that is said to have scampered across the artist’s sheet of blue paper."

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**A Note on Japanese Names**

In standard Japanese word order, the surname (family name) comes first and the personal name comes second. We’ve followed this order for all Japanese names before about 1960. For contemporary people, we’ve used English word order with the personal name first and the surname second.

**How to Pronounce Japanese**

Treat consonants as in English and vowels as in Spanish (or Italian). For example, Hokusai = HO (as in “ho ho ho”) coo sigh.
**Fine Wind, Clear Weather**  
From the series *Thirty-Six Views of Mount Fuji*, ca. 1831  
「富嶽三十六景 凱風快晴」  
Woodblock print (nishiki-e); ink and color on paper  
*Katsushika Hokusai*  
葛飾北斎  
Japanese, 1760–1849  
Nellie Parney Carter Collection—Bequest of Nellie Parney Carter, 1934, 34.314

Nicknamed *Red Fuji*, this image—probably Hokusai’s second most famous work after *The Great Wave*—illustrates a phenomenon that sometimes occurs on clear mornings in late summer and early fall, when Mt. Fuji is colored by the red light of sunrise. By contrasting simple colors and shapes, the image appears strikingly modern. Stripped of surrounding scenery, this simple scene may represent the view through a telescope. Three known color variations of this image exist: the strong reddish-brown seen here, a paler version that may be the earliest, and one that is all blue.

Japanese artists had depicted Mt. Fuji for centuries before Hokusai made it the basis for his first bestselling series of landscape prints. It’s sometimes hard to decide whether later images of Fuji are drawing on Hokusai’s work or the mountain itself.

**Mount Fuji**  
From an untitled series known as *Three Lucky Dreams*, 1820s  
初夢三番 富士  
Woodblock print (surimono); ink and color on paper  
*Totoya Hokkei*  
魚屋北渓  
Japanese, 1780–1850  
Gift of Dr. G. S. Amsden, 1952, 52.1406

Hokkei, probably Hokusai’s most successful student, was almost as skillful as his teacher in composing striking images. His specialty was *surimono*, privately commissioned luxury prints, which, in one usage, amateur poetry club members often exchanged with each other at New Year parties. This print is one of a set of three showing the most auspicious things to dream about at the New Year: in order, Mount Fuji, hawks, and eggplants. Together, the three images visually form a phrase, *Fuji taka nasu,* loosely translated as “May your good fortune be high.” The snow on the top of the mountain may have been a metallic silver color, now tarnished by age.

The close-up view of Fuji suggests Hokusai’s 1830s prints. Although Hokkei’s print is not firmly dated, it was likely made in the 1820s. Could Hokkei have looked at an earlier Fuji image by Hokusai, or was Hokusai inspired by his student? Or did they both look at earlier works or perhaps at the mountain itself?

**White Fujiyama Ski Gelände**  
From the series *In the Floating World*, 1999  
Reworked woodcut, Fuji photocopy  
*Yoshitomo Nara*  
奈良美智  
Japanese, born 1959  
after *Katsushika Hokusai*  
葛飾北斎  
Japanese, 1760–1849  
Courtesy of the artist and Pace Gallery
Contemporary artist Yoshitomo Nara designed this humorous series of parody prints in 1999. He painted over reproductions of famous ukiyo-e prints and then used color photocopies to make limited-edition prints of his paintings. Three prints from the series are scattered throughout this exhibition. Here, Nara reimagines Red Fuji, hanging nearby, as a white, snow-covered ski slope with one of his signature cartoon-like little girls skiing down it. Although Hokusai’s prints were inexpensive when they were new, they are now regarded as masterpieces, so Nara’s amusing parodies are mildly subversive as well.

Hokusai’s Artistic Lineage
Little is known about Hokusai’s birth family, but as a child he was adopted by his uncle, who provided polished metal mirrors to the court of the shogun. The boy who became known as Hokusai received a good education that may have included some art training. As a teenager, he left his uncle’s household, perhaps because of a family quarrel. At nineteen, he joined the studio of Katsukawa Shunshō, at the time the most popular artist of the ukiyo-e school.

Hokusai worked under Shunshō for over a decade and developed impressive skills in his master’s two specialties: paintings of beautiful women in fashionable costumes and inexpensive woodblock prints of Kabuki actors. At the same time, he observed the subjects and techniques of other schools of art, including the Kano school, the official painters of the shogun, and the Rimpa school, favored by Kyoto’s imperial court. He even found inspiration in Western-style images found in imported European prints. His later works reflect these diverse influences.

After Shunshō’s death in 1792, Hokusai left the Katsukawa school, struggling for several years to support himself and his family. From 1794 to 1798, he worked with the small family-run Tawaraya school, as the acting head while training their young heir. After this arrangement ended, he became an independent artist. Never again affiliated with any particular school, he was free to develop his own eclectic, far-ranging style, which he passed on to his many students. Hokusai’s career as an ukiyo-e artist would continue for seventy years until his death at almost ninety.

Shakkyō, the Lion Dance, ca. 1787–88
石橋図
Hanging scroll; ink, color, and gold on silk
Katsukawa Shunshō
勝川春章
Japanese, 1726–1792
William Sturgis Bigelow Collection, 1911, 11.7762

A beautifully dressed dancer performs the Lion Dance from the story of The Stone Bridge (Shakkyō), in which a Japanese Buddhist priest visiting China meets a magical lion. The dancer’s long red wig symbolizes the animal’s mane, while peonies—on the hat and wands—reference the flowers the lion danced among in the classic story. Around the time that Shunshō made this painting, a hit version of the dance was performed on the Kabuki stage by Iwai Hanshirō IV, a male actor who specialized in female roles because women were forbidden to act publicly. This painting may depict him, or it may show a woman dancing in a private performance.

Woman from Ohara Carrying Bundles of Firewood, ca. late 1810s to early 1820s
大原女図
Hanging scroll; ink and color on silk
Katsushika Hokusai  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.7432

Using materials and brush techniques he learned to handle in Shunshō’s studio, Hokusai presents a romanticized image of a pretty country girl. The women of Ohara, a rural area on the outskirts of Kyoto, often came into the city to sell bundles of firewood that they had gathered, wearing a distinctive costume that included leggings, laced sandals, and fingerless gloves. Similar figures appear in some of Hokusai’s later landscape prints.

How Woodblock Prints Were Made

The prints designed by Hokusai and other *ukiyo-e* artists were commercial products, turned out as quickly and efficiently as possible by a collaborative production process involving at least four different people (usually men, but occasionally women were also involved):

The artist contributed a finished drawing (probably based on some preliminary sketches) to be used as a pattern by the blockcutter.

The blockcutter pasted the drawing to a block of wood, usually cherry, turning it face down to reverse the image for carving. He then cut through the drawing to make the printing block, destroying the original artwork. For color prints, one block was prepared for each color.

The printer worked with one block at a time, placed face up on a table. He inked the block, carefully placed the paper face down on it, and rubbed the back of the paper with a smooth, flat pad (*baren*). The process was repeated for each different color, with registration marks on the printing blocks to keep the paper correctly aligned.

The publisher coordinated the entire process. He hired the artist, blockcutter, and printer, and he sold the finished prints in his bookstore, together with illustrated printed books made by the same method.

**Actor Ichikawa Danzō IV in His Dressing Room with Segawa Kikunojō III**, from an untitled series of actors backstage, ca. 1782–83

楽屋の四代目市川団蔵と三代目瀬川菊之丞  
Woodblock print (nishiki-e); ink and color on paper

Katsukawa Shunshō  
勝川春章  
Japanese, 1726–1792  
William Sturgis Bigelow Collection, 1911, 11.14873

In the late 1760s, soon after full-color printing became widespread, Shunshō made the Katsukawa school the leading designer of actor prints by drawing popular Kabuki theater stars with recognizable features instead of generic handsome faces. In this backstage scene, the standing figure wearing a woman’s kimono and hairstyle is the great female-role actor Segawa Kikunojō III, identified by his trademark sultry pout and butterfly crest on his fan. He chats with craggy-faced Ichikawa Danzō IV, a well-known action star, while an assistant prepares a wig in the background.

**Actor Segawa Kikunojō III as the Courtesan Azuma**, 1783  
「けいせいあつま 瀬川菊之丞」(三代目)  
Woodblock print (nishiki-e); ink and color on paper
The purple scarf across the forehead identifies this figure as a Kabuki actor in a female role—in this case, Segawa Kikunooji III, who played the role of the courtesan Azuma at the Nakamura Theater in the autumn of 1783. In this early work, Hokusai’s drawing is still a little awkward, but he has already mastered the most important skill for a designer of actor prints: capturing a likeness. The face and pose of the star strongly resemble the print by Shunsho made around the same time, showing how Hokusai was learning to draw actors by copying his master.

Actors Ichimura Uzaemon IX as Kudō Suketsune (right), Ichikawa Yaozô II as Soga no Gorô (center), and Sakata Hangorô II as Kobayashi Asahina (left), 1775

Actors Ichimura Uzaemon IX as Kudō Suketsune (right), Ichikawa Yaozô II as Soga no Gorô (center), and Sakata Hangorô II as Kobayashi Asahina (left), 1775

Actors Ichimura Uzaemon IX as Kudō Suketsune (right), Ichikawa Yaozô II as Soga no Gorô (center), and Sakata Hangorô II as Kobayashi Asahina (left), 1775

Actor prints of the Katsukawa school were typically made in the narrow format. Many were issued in sets showing a group of actors from the same play, with one figure per sheet. Customers could choose whether to buy only their favorite actor or purchase the entire group to make up a complete scene. In this triptych, a hero (center) confronts his father’s murderer (right). A vision of future vengeance at the foot of Mount Fuji appears in the incense smoke.

Actor Sakata Hangorô III as a Traveling Priest, actually Chinzei Hachirô Tametomo, 1791

Actor Sakata Hangorô III as a Traveling Priest, actually Chinzei Hachirô Tametomo, 1791

After a decade with the Katsukawa school, Hokusai had become an outstanding designer of actor prints. This work, the right side of an incomplete diptych, depicts a hero in a graveyard revealing his true identity as the last survivor of a faction defeated during the Hōgen Revolution in 1156. He holds the skull of his deceased lord, symbolizing his determination to avenge his lost cause. Although Hokusai largely stopped designing actor prints after leaving the Katsukawa school, his ability to draw figures convincingly in many different poses and settings served him well for the rest of his career.

Actors Sawamura Gennosuke I as Ume no Yoshibei (right) and Segawa Michinosuke I as Yoshibei’s Wife Komune, 1807

Actors Sawamura Gennosuke I as Ume no Yoshibei (right) and Segawa Michinosuke I as Yoshibei’s Wife Komune, 1807

This handsome diptych was one of the few actor prints Hokusai designed in his mature years. Two young actors star in a fantasy production that could have occurred only in the
imaginations of theater fans. The character on the right, Ume no Yoshibei, was first played by Sawamura Sōjūrō III in 1796. While censor's seals date this pair of prints to 1807, the actor depicted, Sōjūrō's son Sawamura Gennosuke, did not actually play the role of Yoshibei until 1810. 1807 marked the seventh-year memorial of Sōjūrō's death, so at the time, fans mourning his loss may have wanted to see Gennosuke in the role that his father made famous.

**Actors Segawa Rokō IV (formerly Segawa Michinosuke I) as Yoshibei's Wife Komume (right) and Sawamura Gennosuke I as Ume no Yoshibei (left), 1810**

「由兵へ女房小むめ 瀬川路考」（四代目） 「梅の由兵へ 沢村源之助」（初代）

Woodblock print (nishiki-e); ink and color on paper  
**Utagawa Toyokuni I**  
歌川豊国 （初代）  
Japanese, 1769–1825  
William Sturgis Bigelow Collection, 1911, 11.22390–1

Three years after Hokusai drew an imaginary version of this scene, Toyokuni depicted the real-life production at the Nakamura Theater. Around this time, Toyokuni's skill at capturing likenesses helped his Utagawa school overtake the Katsukawa school as the top designers of actor prints. A comparison of these works by the two different artists, showing the same roles played by the same actors (one of whom changed his name during the three-year interval), suggests that Hokusai was as skilled in actor portraiture as Toyokuni but chose to take his talent in other directions instead.

**Scenes of Amusement in Spring and Summer, ca. 1790**  
春遊柳蔭図屏風  
Pair of six-panel folding screens; ink, color, and gold on paper  
**Katsukawa Shunshō**  
勝川春章  
Japanese, 1726–1792  
William Sturgis Bigelow Collection, 1911, 11.7774, 11.7775

Shunshō depicted fashionably dressed women not only in individual portraits but also in larger compositions like these spectacular folding screens, used as room dividers in an elegantly furnished home. In the summer scene, women wearing loose, gauzy garments seek relief from the heat near a garden stream. The matching scene of early spring is a panoramic view from a greater distance, with well-dressed city dwellers, who have traveled to the suburbs, enjoying beautiful views and picnics under the cherry blossoms. In accordance with longstanding principles of perspective in East Asian painting, receding lines are parallel and distant objects are placed high in the picture plane.

The landscape elements in Shunshō's screen paintings are skillfully drawn and arranged to provide a background for the figures. This was the usual role of landscape in *ukiyo-e* paintings and prints at the time, although in other Japanese painting traditions, such as the Kano school and the literati school, landscape could be a subject in itself, an idea that Hokusai later pursued in printmaking.

**Interior of a House in the Yoshiwara, ca. 1808-13**  
吉原遊廓の景  
Woodblock print (nishiki-e); ink and color on paper  
**Katsushika Hokusai**  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.17688, 11.17689, 11.17695, 11.17696, 11.17697
In addition to drawing individual figures of well-dressed women, Hokusai learned from his teacher how to group them in convincing and interesting settings. Hokusai rarely designed multisheet prints. In general, he preferred to put an entire design on one sheet of paper. This five-sheet interior view of one of the major establishments in the Yoshiwara pleasure quarter (possibly the Ogiya, the House of the Fan), with many elaborately dressed courtesans (licensed, highly trained, very expensive sex workers), may have been a special New Year offering. While Shunshō’s paintings use traditional East Asian perspective, with receding lines parallel and distant objects shown high in the picture plain, Hokusai is beginning to experiment with elements of Western vanishing point perspective, which he later used extensively in his landscape prints.

**Tortoises and Waterfall**, early to mid-1800s
滝に亀図

**Cranes and Bamboo**, early to mid-1800s
竹に鶴図
Pair of hanging scrolls; ink on silk

**Kano Yūsen Hironobu**
狩野寛信
Japanese, 1778–1815
William Sturgis Bigelow Collection, 1911, 11.6866, 11.6867

The Kano school, as the official painters to the shogun, were the most prosperous and prestigious of all the Japanese painting schools during the Edo period. Their trademark style derived from Chinese ink painting and often featured landscapes, flora and fauna, or scenes from history and literature. These subjects were not common in *ukiyo-e* prints until Hokusai broadened the scope of Japanese printmaking in the 1830s.

We have no clear evidence that Hokusai ever formally studied Kano painting. One anecdote claims that after leaving the Katsukawa school, Hokusai briefly worked for this artist, Kano Yūsen Hironobu, as part of a team that repaired paintings in the shogunal mausoleum complex at Nikko. Supposedly, Hokusai was fired for insubordination because he criticized the work of his youthful boss, who was only in his teens when he succeeded to his late father’s position as a high-ranking Kano artist.

**Perspective Picture of a Snow-Viewing Party**, ca. 1770s–80s
「浮絵雪見酒宴之図」
Woodblock print (nishiki-e); ink and color on paper

**Utagawa Toyoharu**
歌川豊春
Japanese, 1735–1814
William Sturgis Bigelow Collection, 1911, 11.14737

Western-style vanishing point perspective came to the attention of Japanese print designers in the early 1740s through imported Western books and prints. While Europeans viewed perspective as a great scientific and artistic advance, in Japan it was regarded as a clever, amusing optical illusion suitable for stage sets and children’s peep show toys. Various schools of *ukiyo-e*, including the Katsukawa school, sometimes experimented with this technique. When Hokusai was young, the artist most famous for it was Utagawa Toyoharu, the founder of the Utagawa school. Here, Toyoharu uses converging lines to emphasize the scale of a spacious mansion where a wealthy man holds a snow-viewing party. The host, dressed in black, plays the board game go with his friends as a woman brings refreshments. His two daughters amuse themselves by playing with the cat (right) and sculpting a snow rabbit (left).
The Night Attack at Horikawa, A Perspective Print in Two Sheets, ca. 1782
「堀河夜討之図浮絵二枚続」
Woodblock print (nishiki-e); ink and color on paper
Katsukawa Shunshō
勝川春章
Japanese, 1726-1792
William Sturgis Bigelow Collection, 1911, 11.14868

The Story of Minamoto Yoshitsune and Jōruri-hime from the series Perspective Pictures, late 1780s
「浮絵 源氏十二段之図」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760-1849
William Sturgis Bigelow Collection, 1911, 11.17572

This early perspective print by the young artist Shunrō, later known as Hokusai, parodies a famous story about the great 12th-century general Minamoto Yoshitsune. As a teenager, while passing a house at night, he heard a lady named Jōruri-hime playing the koto (a string instrument). Standing by her garden gate, he took out his flute and played a duet with her, beginning their romance.

Yoshitsune wears an appropriate period costume, but the ladies are in Edo-period fashions. The house, to the left, is shown in vanishing point perspective, emphasizing its spaciousness. In the garden, at the right, Hokusai uses the same kind of traditional perspective seen in Shunshō’s painted screens, placing distant objects higher in the picture plane. It’s unclear whether Hokusai did not yet fully understand the Western technique or he deliberately chose to apply it selectively.

Dad’s Teahouse in Hiroo, 1784
「広尾おやじ茶屋」
Copperplate etching; ink on paper, with hand-applied color
Shiba Kōkan (Suzuki Harushige)
司馬江漢 （鈴木春重）
Japanese, 1747-1818
John Ware Willard Fund, 1968, 68.100

After Hokusai’s teacher Shunshō, the artist who most strongly influenced him was Shiba Kōkan. Originally trained as an ukiyo-e artist, Kōkan later branched out and became a pioneer of Western-style art in Japan, traveling to Nagasaki to study Dutch methods of drawing and printing. Kōkan joined a small group of intellectuals interested in Western technology and learned how to make prints by the European method, using copper plates etched with acid. Beginning in 1783, he produced the first etchings made in Japan, hand-colored scenes of Edo drawn in the Dutch manner. This view of an open-air teahouse with Mount Fuji visible on the horizon dates from the following year. Although as far as we know Hokusai never tried etching, he studied Kōkan’s Western-style compositional techniques with great interest.

The Dutch Picture Lens: Eight Views of Edo, ca. 1802
from left to right, top row to bottom row: Takanawa, Kannon, Nihonbashi, Suruga-chō, Shinobazu, Ryōgoku, Sakai-chō, Yoshiwara. Wrapper
Woodblock prints (nishiki-e); ink and color on paper

Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.37810, 11.20162–11.20169

This set of eight miniature woodblock prints, complete with its original wrapper, closely imitates the appearance of Western copperplate prints. Hokusai made extensive use of parallel lines for shading, a technique unnecessary for Japanese woodblock printing because shading could be done by the printer when applying ink or pigment to the blocks. The title of the series refers to the imported Dutch lenses sometimes used in peep shows for viewing perspective prints. However, the device shown on the wrapper is not a peep show at all—it is a microscope. Hokusai certainly knew the difference, since a similar microscope appears in another of his prints. The implication may be that Hokusai is making the city of Edo the subject of a careful, scientific investigation, inviting his viewers to share in the results.

Winter Peony, 1770
牡丹
Woodblock print (surimono); ink and color on paper

Tawaraya Sōri
俵屋宗理
Japanese, active ca. 1764–1780

After the untimely death of the artist Tawaraya Sōri, the Tawaraya family employed Hokusai as the acting head of their small school from 1794 to 1798. The Tawaraya concentrated on paintings and privately commissioned surimono prints. Made for individual patrons, the prints were beautifully designed and lavishly printed. Long images like this were actually half of a large sheet of paper, folded to make a small pamphlet containing poetry or information. This surimono announces kabuki actor Bandō Hikosaburō III’s name change, with a poem by the actor. The missing text portion probably included more poems by his supporters. The once-brilliant color of the peony is now faded, but we can still see that it was done in the special “boneless” technique showing the shape of the flower in color only, with no black outlines. This technique comes from the Rimpa school of painting, of which the Tawaraya school was an offshoot.

Peonies and Butterflies, ca. 1809–11
牡丹に胡蝶
Woodblock print (surimono); ink and color on paper

Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.20428

Hokusai contrasts three ways of rendering the peonies here: the conventional ukiyo-e method of black outlines with color; embossing, a pricy embellishment used to make surimono prints more lavish; and the “boneless” style of flowers drawn in color without outlines, likely adopted from his days with the Tawaraya school. With its close-up view of the blossoms, this work foreshadows the bestselling Large Flowers series that Hokusai designed several
decades later. The two lines at the far left read “Sponsored by Tokiwazu Bunga.” The Tokiwazu family headed a school of Jōruri, narrative chanting with musical accompaniment. This print was probably part of a folded program for a Jōruri performance, its text later cut off.

Hokusai and His Students: Drawings and Paintings
Hokusai began training students around 1794 and continued to do so throughout his life. The names of about 180 of his students are known, although for many little biographical information exists. Unlike artists such as Shunshō and Kunisada, who had large studios with many student assistants, Hokusai appears to have trained students individually, encouraging them to develop their own styles. Many are known for their paintings rather than print designs, somewhat unusual for ukiyo-e artists.

In Edo-period Japan, various art schools were organized into clan-like structures: sometimes actual families related by blood or adoption, or a master as the “parent” with students as the “children.” Typically, the master made a drawing while students watched; they would then copy the master's work and receive his critique of their efforts. Students might also copy older works by their teacher, his teacher, or older artists in the quasi-familial lineage. After mastering their chosen school's techniques, students would move on to create compositions of their own.

Sketch of Figures Prepared for Instruction of a Pupil, 1830s
人物絵手本
Ink on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Gift of Edward S. Morse, 1922, 22.400

Although this informal sketch of a dancing man is unsigned, the drawing style and handwriting are definitely Hokusai's. Through words and pictures, he explains to a pupil how he draws figures that are balanced even while performing energetic actions. The artist should drop an imaginary vertical line from the head of the figure to either the left or right foot. At the left edge of the sheet is part of another drawing, indicating that the dancing figures were cut from a larger sheet of sketches.

Nichiren Shōnin Writing on the Waves, ca. 1830s to early 1840s
日蓮上人波題目画稿
Unmounted; ink on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.9363

Here Hokusai gives detailed instructions on painting a famous scene from the life of Nichiren, the 13th-century Buddhist priest who founded the sect to which Hokusai belonged. During his lifetime, Nichiren frequently fought with governmental authorities but always prevailed. When he was exiled to Sado Island in the 1270s, the ship carrying him encountered a bad storm. Nichiren calmed the wild waves by writing a sacred invocation on them praising the Lotus Sutra, which he considered the central text of Buddhism.
An especially amusing detail is Hokusai’s explanation of how to depict white flecks of spray in the finished painting: load a brush with white paint and then blow on it: “Pu! Pu! Pu!” He includes what may be a self-portrait showing how to do it.

**The Female Captain of the Boat**, ca. 1820s
女船頭
Hanging scroll; ink and color on silk
*Numata Gessai (Utamasa)*
沼田月斎 （歌政）
Japanese, 1787–1864
William Sturgis Bigelow Collection, 1911, 11.7340

Some of Hokusai’s students in Nagoya were wealthy amateur painters of the samurai class, such as Maki Bokusen (1736–1824), who had once studied under Utamaro in Edo, and his student Numata Gessai (1787–1864). This painting by Gessai shows a bold fisherwoman standing in front of nets hung over tall poles to dry. Her shaved eyebrows indicate that she is married with children, and the oar over her shoulder shows that she also works to bring in the catch. Her confident manner suggests that she may be the captain of a fishing boat.

**Courtesan with Child Attendants**, ca. 1798–1818
遊女と禿図
Hanging scroll; ink and color on silk
*Hishikawa Sōri*
菱川宗理
Japanese, active ca. 1789–1818
William Sturgis Bigelow Collection, 1911, 11.7445

While working for the Tawaraya family, Hokusai used the art name Tawaraya Sōri II and trained the family’s young heir, whose father, the first Sōri, had died before his son was ready to succeed him. In 1798, the young man became the third Sōri. Hokusai’s teaching was so successful that it is sometimes difficult to decide which artist created the works with the “Sōri” signature. This depiction of a top-ranked courtesan from the Yoshiwara pleasure district, deliberately painted in subdued, sepia-like tones to emphasize the lavish fabrics, was once attributed to Hokusai but is now considered to be his talented pupil’s work.

**Woman Holding Child Beneath Willows**, ca. 1820s
柳下三美人図 親子
One of a set of three hanging scrolls; ink and color on paper
*Jofū*
如風
Japanese, dates unknown
Fenollosa-Weld Collection, 1911 11.4644.1

**Courtesan and Child Attendant Beneath Willows**, ca. 1820s
柳下三美人図 遊女と禿
One of a set of three hanging scrolls; ink and color on paper
*Ōsai*
応斎
Japanese, dates unknown
Fenollosa-Weld Collection, 1911 11.4644.2
**Woman on a Riverboat Dock Beneath Willows**, ca. 1820s
柳下三美人図 船宿の仲居
One of a set of three hanging scrolls; ink and color on paper
Kisai
気斎
Japanese, dates unknown
Fenollosa-Weld Collection, 1911, 11.4644.3

These three paintings were originally mounted together but are actually separate compositions. They are similar to some of the small paintings mounted in an album, displayed in a case nearby, which has a handwritten title referring to “Jofū, the oldest daughter of Hokusai.” Known in everyday life as Omiyo, Hokusai’s oldest daughter married her father’s student Yanagawa Shigenobu and had a son by him. The couple divorced, and their son grew up to be an irresponsible adult who caused serious financial problems for his grandfather. It seems that Jofū was the art name of Omiyo, but the painters using the signatures Ōsai and Kisai (and in the album, Nansai) have not been identified. It’s possible that one or more of them were other family members; it may also be the case that one person, perhaps Jofū / Omiyo herself, used multiple names.

**Three Women Playing Musical Instruments**, ca. 1820s–30s
三曲合奏図
Hanging scroll; ink and color on silk
Katsushika Ōi
葛飾応為
Japanese, active ca. 1818 to after 1854
William Sturgis Bigelow Collection, 1911, 11.7689

One of Hokusai’s most talented pupils was his third daughter, Oei, who used the art name Katsushika Ōi. Like her oldest sister, Oei briefly married another artist, although both marriages ended in divorce. She lived with her widowed father for some twenty years, likely from the late 1820s until his death in 1849. What she did afterward is unknown.

Surviving works signed by Katsushika Ōi show that her style was similar to her father’s but not exactly the same. For example, she makes greater use of delicate shading, making her figures seem three-dimensional. This painting depicts a musical trio of women who would probably not have played together in real life: from left to right, a middle-class townswoman, a courtesan, and a *geisha* (a woman who provided entertainment but not, officially, sexual service).

**Picture Album of Hokusai’s Oldest Daughter Jofū**, ca. 1820s
北斎長女如風子画帖
Ink and color on paper, mounted in paperbound album
Jofū
如風
Japanese, dates unknown
and Ōsai応斎
Japanese, dates unknown
and Nansai
南斎
Japanese, dates unknown
William Sturgis Bigelow Collection, 1911, 11.9346

During the Edo period, women artists were rare but not unknown. They were generally the
daughters or wives of successful male artists, as family connections were the only way they could obtain the necessary training. The handwritten title of this album, identifying it as the work of Hokusai’s oldest daughter, is evidence of the artistic activities of the female members of the family. His third daughter, who used the art name Katsushika Ōi, became the most famous as an artist, but this album indicates that the oldest daughter also painted. It is possible that the second daughter did as well; one or more of the mysterious signatures in the album may be hers.

A Treasury for Women (Onna chōhōki), 1847
女重寳記
Woodblock printed book; ink and color on paper
Katsushika Ōi
葛飾応為
Japanese, active ca. 1818 to after 1854

This colored illustration from an etiquette and general reference book for women shows an assortment of female characters gathered around a festive flower arrangement. Clockwise from the top, on the right page are a long-haired court lady, a towns woman, two women of the warrior class, and two farm women. On the left page are two courtesans with elaborate costumes, including many hairpins; two plainly dressed widows; a manager of courtesans, picking her teeth; and the concubine of a wealthy man, with thick painted eyebrows resembling the court lady’s. The illustrations suggest that there will be useful information in the book for all of them.

Album of the Old Man Crazy about Painting (Gakyōrōjin chō)
画狂老人帖
Color on paper (two drawings) and ink on paper (ten drawings), mounted in paperbound album
Katsushika Ōi
葛飾応為
Japanese, active ca. 1818 to after 1854
William Sturgis Bigelow Collection, 1911, 11.9330

Despite the handwritten title referring to a well-known art name of Hokusai himself, the Old Man Crazy about Painting, the drawings in this album seem to have been done by one or more of his pupils. Three of them are signed Eijo, another version of the name of Hokusai’s daughter Oei, whose formal art name was Katsushika Ōi. Especially appealing is a scene of wrestling practice performed not by bulky sumō wrestlers but by tiny mice, complete with a mouse referee holding a fan. On the facing page, also signed Eijo, is an assortment of fish awaiting the cook who will turn them into a tasty meal.

Album of Nine Small Paintings
画帖
Ink and color on paper, mounted in paperbound album
Manjōsai Isshō
卍斎一昇
Japanese, dates unknown
William Sturgis Bigelow Collection, 1911, 11.9333

The paintings in this little album seem to be finished works, with the artist’s signature Manjōsai Isshō on the final page. Almost nothing is known about this artist, but the name Manjōsai was also used by Hokusen—could Isshō and Hokusen be the same person?
Another interesting question is raised by the painting of wrestling mice, a seemingly simplified version of Katsushika Ōi’s sketch, found in an album nearby. The resemblance suggests that Isshō was a pupil of Ōi, not Hokusai, and copied her. It’s also possible that both Isshō and Ōi copied an earlier Hokusai work.

Three Women: from right to left, Geisha, Palace Maid, Farm Woman, ca. 1820s
三美人図 芸妓 御殿女中 農婦
Set of three hanging scrolls; ink and color on silk
Katsushika Hokusai II
葛飾北斎 （二代目）
Japanese, dates unknown
William Sturgis Bigelow Collection, 1911, 11.7814-16

This set of paintings is signed “Hokusai II,” but very little is known about the artist who inherited his teacher’s most famous name. There may even have been more than one student using the name after the original Hokusai had moved on to other names. Whoever this artist was, he (or possibly she, although that is much less likely) was one of the master’s more skillful students. Here, three women of different social classes are compared to various kinds of flowers: kerria roses for the geisha, potted peonies for the palace maid, and narcissus for the country girl. The beauty of the flowers, and by implication the women, is described in poems by Kamo no Suetaka (1752–1841), a poet from Kyoto who lived for a while in Edo.

A Young Samurai Punishing a Scoundrel, ca. 1840s–50s
悪漢をこらしめる若侍
Hanging scroll; ink and color on silk
Manjirō Hokuga
卍楼北鵞
Japanese, died in 1856
William Sturgis Bigelow Collection, 1911, 11.7406

An elegantly dressed young samurai with two swords goes for a walk on a moonlit night and is accosted by a would-be mugger. As a skilled martial artist, much stronger than he looks, the young man easily defeats the attacker by gripping the mugger’s fingers and bending his hand painfully backward. This same scene appears in a drawing pasted into an album displayed nearby, with the young samurai identified as Kamakura Gongorō Kagemasa. The real Kagemasa was an 11th-century warrior, portrayed as the hero in the Kabuki play Shibaraku. The scene here has not been identified. It may come from an obscure Edo-period novel. Furthermore, the album drawing is signed not by Hokuga but by Hokusen, the little-known pupil of Hokusai. Hokusen may have copied this image from Hokuga, or maybe they both copied a work by Hokusai.

Tiger in a Thunder Storm, ca. 1840s–50s
雷雨に虎図
Hanging scroll; ink and color on flax
Manjirō Hokuga
卍楼北鵞
Japanese, died in 1856
William Sturgis Bigelow Collection, 1911, 11.7405

Tigers in East Asian art are magical animals, often paired with dragons because together they control the weather. Dragons produce or withhold rain, while the roar of a tiger generates the wind. In Japan, tigers were almost as mythical as dragons since they are not native to the
Japanese islands. Artists had to imagine what they looked like based on tiger skins imported from Korea and local domestic cats, who were thought to resemble miniature tigers.

Manjirō Hokuga seems to have been a late Hokusai pupil who specialized in paintings depicting legendary figures, though he also made a few prints of the same subject. He was the second of Hokusai’s pupils to use the name Hokuga, having inherited it from another obscure Katsushika-school artist later known as Hōtei Gosei. Manjirō Hokuga may have been a pupil of this first Hokuga as well as of Hokusai.

Album of color sketches titled *The Knowledge of Color (Saishiki tsū)*, 1856
Ink and color on paper, mounted in paperbound album
Attributed to Manjirō Hokuga
Japanese, died in 1856
William Sturgis Bigelow Collection, 1911, 11.46042

Two unsigned albums of color sketches, dated 1855 and 1856, are attributed to Hokuga because they resemble his paintings. Made a few years after Hokusai’s death in 1849, they seem to be studies of his master’s paintings. Maybe Hokuga still wanted to learn from Hokusai even though he could no longer do so in person. The handwritten title of the two albums—*Saishiki tsū (The Knowledge of Color)* is also the title of a book Hokusai published in 1848, which gives detailed instructions for painting various subjects in a manner very similar to these albums. It has been suggested that Hokusai was assisted by a student in designing the book. Possibly that student was Hokuga, and he continued the work on his own in sketches that were collected into these albums but never published because of his own death.

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Album of Sketches
Ink on paper, mounted in paperbound album
Manjūsen Hokusen
Japanese, died ca. 1885
William Sturgis Bigelow Collection, 1911, 11.46055.2

The Founding of the Jetavana Temple
From *Picture Album of Master Hokusai (Hokusai sensei gafu)*, 1835
Ink on paper
Katsushika Hokusai
Japanese, 1760–1849
with a preface by Manjirō Hokuga
Japanese, died 1856
William Sturgis Bigelow Collection, 1911, 11.46051
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This album contains preliminary sketches for the *Illustrated Life of Shakyamuni*. According to a preface signed by Manjirō Hokuga, he and Hokusai lived together in the Fukagawa district of Edo in 1834. When Hokusai decided it was time to move, he gave these drawings to Hokuga.

The book on the life of Shakyamuni, the historical Buddha and founder of Buddhism, was published with a preface dated 1839, although the finished book did not appear in print until the early 1840s. The fact that Hokusai thought he was finished and could give away sketches in 1834 suggests that the block-ready drawings—perhaps even the carved printing blocks—were already completed, even though the publication was delayed by economic issues. We
know that something similar happened with Volume 3 of Hokusai’s picture book *One Hundred Views of Mount Fuji*.

**The Founding of the Jetavana Temple**  
From *Illustrated Life of Shakyamuni (Shaka goichidaiki zue)*, volume 5, 1839 to early 1840s  
释迦御一代記図会  
Woodblock printed book; ink on paper  
Katsushika Hokusai  
葛飾北斎  
Japanese, 1760–1849  
Gift of Mrs. Jared K. Morse in memory of Charles J. Morse, 1953, 53.2930.5

The finished book on the life of Shakyamuni, who lived in India around 500 BCE, is one of several books illustrated by Hokusai in his last years that are set in faraway times and places. The scene here, entitled “The Rich Man Sudatta Offers Limitless Gold to Purchase the Garden of Prince Jeta,” illustrates the founding of the Jetavana Temple, one of the first Buddhist temples. When Prince Jeta jokes that he would sell his spacious garden for an amount of gold coins sufficient to cover the entire grounds, Sudatta, a wealthy friend of the Buddha, takes him up on the offer. Hokusai shows elephants carrying bags of gold coins entering the gate in succession. Inside, men with rakes spread coins over the ground until there is enough to purchase the garden. Comparison to the preliminary drawing shows changes Hokusai considered as he worked on the picture, such as the shape of the gate (drawn from his imagination) and the number of elephants.

**The Founding of the Jetavana Temple**  
From *No. 6, Pictures by Hokusai, Copied by Master Narui*  
「第六号 北斎之の図 成井先生写」  
Ink on paper  
Narui Sadao  
成井貞央  
Japanese, 19th century  
After Katsushika Hokusai. Japanese, 1760–1849  
葛飾北斎  
William Sturgis Bigelow Collection, 1911, 11.46049

We have no clue who Narui Sadao was; he may have been a student or friend of Hokusen. These sketches are copies of Hokusai’s illustrations from the 1839 book *Illustrated Life of Shakyamuni*. The title indicates that this album of sketches was one of a set of at least six. It’s possible that the mysterious Mr. Narui may have seen the original sketches by Hokusai, if Hokuca left them to Hokusen. However, the shape of the tops of the gate buildings’ sidewalls suggests that this was copied from the printed book illustration rather than the preliminary drawing.

**Yoshitsune Jumps Over Eight Boats**  
From a set of drawings (shita-e) for a three-volume picture book, *Lives of Great Generals of Japan (Nihon meishō den)*, ca. 1830s  
日本名将伝 版下絵 義経の八艘飛び  
Ink on paper, mounted in paperbound album  
Attributed to Katsushika Hokusai  
葛飾北斎  
Japanese, 1760–1849  
Source unidentified, catalogued 2006, 2006.1863.1
Unsigned but attributed to Hokusai, this set of drawings seems to have been illustrations for an unpublished book of historical warriors. They resemble other warrior picture books he published in the 1830s. In this case, since the book was never produced, we have the shita-e (preliminary drawings) and hanshita-e (finished, block-ready drawings), which would have been destroyed during the block carving. Comparison of the sketches and finished drawings is extremely interesting. The preliminary drawings show two stages of Hokusai’s concept: first, a quick sketch in light ink; and in some drawings, like this one, a more finished dark ink line drawing on top.

Yoshitsune Jumps Over Eight Boats
From a set of drawings (hanshita-e) for a six-volume book, Record of the Shoguns of Great Japan, Collection One (Dai Nihon Shōgun ki, shōshū), ca. 1830s

These drawings show a scene from the great naval battle of Dan-no-ura in 1185. Minamoto no Yoshitsune, pursued by an enemy, escapes with a mighty leap, supposedly jumping across eight boats to safety. Based on preliminary sketches from a set of albums titled Lives of Great Generals of Japan, the drawings are fully finished, ready to be pasted to wooden blocks and carved to make printing blocks for a book that was never published. The mockup is complete with a title: Record of the Shoguns of Great Japan, Collection One. Between the illustrations are blank pages, likely reserved for explanatory text.

Album of Miscellaneous Sketches Including Designs for Artisans

In many of this album’s sketches, humans (often in apparel suggesting China, India, or Europe), animals, and plants cluster together in complex, intertwining patterns that can often be viewed from two or even four sides. The intricate designs seem to be models for some kind of craft work, possibly lacquer, metalwork, textiles, or all the above. Hokusai made many designs for artisans but nothing that looks exactly like these. On the other hand, few artists could have made drawings so elaborate and skillfully rendered. In addition to the detailed works that appear to be Hokusai’s, less elaborate sketches by unidentified artists, in both Katsushika and Utagawa styles, appear in the margins of some of the pages.

Prints for Poets and Books for Artists

Hokusai’s earlier association with the Tawaraya school enabled him to become a top designer of surimono (privately commissioned luxury prints). Made to order, these works included decorated programs for events like concerts and dance performances. Surimono also contained illustrations of amateur verses that writers exchanged with fellow poetry club members on special occasions. Composing short, light verses was popular among intellectuals, and clubs allowed people of different social classes—samurai, artisans, merchants, even wealthy peasants—to socialize.
Surimono poems often contain puns, wordplay, and allusions to current events, all of which make them difficult to translate. The prints have nevertheless become popular with collectors because of their lavish production, usually with more expensive paper and pigments than ordinary prints sold in stores, as well as extensive use of special techniques such as embossing. This high quality is also seen in the privately printed books of poetry designed for the same clientele. The Tawaraya had social connections with the affluent, well-educated patrons who commissioned surimono, and Hokusai had the skill to create ingenious designs that appealed to them. He passed these skills and connections on to his students.

Ferry Boat, 1798
渡り舟
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.19657

In this tranquil scene of a ferry boat at New Year, passengers smoke, quietly chat, or simply watch the scenery go by. The boatman poles the vessel, decorated with pine branches for the holiday, toward a Shinto shrine on the far bank. This picture was originally the outer cover of a leaflet folded into three sections, with kyōka (humorous 31-syllable poems) by members of the Hanami-ren (“Cherry-blossom-viewing Club”). This print is thought to have been displayed in the MFA’s 1892–93 exhibition, Hokusai and His School.

Women Imitating the Story of Narihira at Yatsuhashi, late 1790s
女見立八橋
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.20161

When the 9th-century poet Ariwara no Narihira traveled east into exile from Kyoto, he and his retinue stopped at a place called Yatsuhashi (Eight Bridges), where a zigzag plank bridge with eight sections crossed an iris-dotted marsh. Narihira composed a poem recounting his longing for his beloved. This poem concealed a clever puzzle. Strung together, the first syllable of each line spelled the word kakitsubata (iris).

Hokusai’s print was likely made for the program of a musical performance. It parodies the classical story by showing modern women imitating Narihira’s retainers, with men’s hats on their heads and matching jackets over their shoulders.

Yoritomo’s Camp in the Foothills of Mount Fuji, ca. 1798
源頼朝公富士の裾野牧狩
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.19662

The story of the Soga brothers, based on historical 12th-century events, was the most popular Kabuki subject performed at New Year. The climax of the tale—when the two young brothers kill their father’s murderer—occurs during the first shogun Minamoto Yoritomo’s hunting party
in the foothills of Mount Fuji. No human figures appear in this landscape scene, but banners around the base of Mount Fuji, decorated with the crests of samurai clans invited to the hunting party, allude to this well-known story. The missing text section may have contained New Year poems or a program for a seasonal performance.

**Poetic Immortals Narihira and Hitomaro with Modern Women**

業平と人麻呂と現代美人

Woodblock print (surimono); ink and color on paper

Hishikawa Sōri

菱川宗理

Japanese, active ca. 1789–1818

William Sturgis Bigelow Collection, 1911, 11.19663

The Six Poetic Immortals appear frequently in Japanese art. As a joke, *ukiyo-e* artists often imagined them visiting the Floating World and interacting with modern people. Here, Hokusai's student, the third artist to use the name Sōri, shows two of the male poets with present-day figures: a dancer dressed as the red-maned lion from the Stone Bridge dance (shown in the painting by Hokusai's teacher Shunshō in an earlier gallery); an elaborately dressed *kamuro* (a top-ranked courtesan's child attendant), holding a battledore and shuttlecock, traditional girls' toys for New Year; and a female vendor of white sake, a popular drink in the Yoshiwara.

**Fish, Flowers, and Telescope,** ca. 1804–13

遠眼鏡、魚、花

Woodblock print (surimono); ink and color on paper

Katsushika Hokusai

葛飾北斎

Japanese, 1760–1849

William Sturgis Bigelow Collection, 1911, 11.20408

Introduced to Japan in the early 17th century, the telescope was used for astronomical study and popular amusement. The circular patterns on its casing indicate that the print was produced for the Asakusa-gawa poetry club, whose leader, Asakusa-an Ichihito, contributed the second poem on this print. Both poems invoke the image of spring cherry blossoms lying next to the telescope. The first describes scattered petals vied in the early morning while returning drunk from a party; the second describes the power of the procession of a *daimyo* (feudal lord) to command even the wind that blows the blossoms.

**Duck, Abalone Shell, and Parsley,** ca. 1805–10

鴨に芹

Woodblock print (surimono); ink and color on paper

Katsushika Hokusai

葛飾北斎

Japanese, 1760–1849

William Sturgis Bigelow Collection, 1911, 11.16798

The dead duck and vegetables surrounding it are ingredients for duck soup. Buddhist-inspired laws dating back many centuries prohibited Japanese from raising animals for food, but wild game was legally acceptable and available at restaurants in Edo. The poem by Yukinoya Torikane recalls the duck as it appeared in life and suggests that the season is early spring: "Just when water birds / are returning north again, / the snow starts to thaw, / and reeds along the bank / are washed by white-capped waves" (translation by John Carpenter).
**Bon Festival Dance**, ca. 1810
盆踊り
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760-1849
William Sturgis Bigelow Collection, 1911, 11.45724

**Rock**
From the series *Three Pictures for a Children's Hand Game*, 1823
「稚遊拳三番続之内 石」
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760-1849
William Sturgis Bigelow Collection, 11.20413

One of a set of three based on the game rock-paper-scissors, this print represents the element “rock” in two forms. A lovely young lady—her floral hair decorations identify her as the pampered daughter of an upper-class household—uses pebbles and sand to make a tray landscape. On the wall behind her is a painting showing the Chinese Daoist immortal Huang Zhuping, whose special magical ability was changing rocks into goats and vice versa. The print was likely made for New Year of 1823, a Year of the Goat.

**Actors Ichikawa Danjūrō VII as Asahina and Ichikawa Monnosuke III as Tsukisayo**, 1824
七代目市川団十郎の朝比奈と三代目市川門之助の月小夜
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760-1849
William Sturgis Bigelow Collection, 11.20417

This work is from a set of five made for fans of Ichikawa Danjūrō VII, the leading Kabuki actor of the day. Each print shows Danjūrō in a different male role from the story of the Soga brothers. Here, Danjūrō is “cast” as Asahina, a buffoonish, comical samurai and friend of the Soga brothers, with Ichikawa Monnosuke III as Tsukisayo, the wife of another friend. Hokusai’s unusual signature on this print—“Brush of Iitsu, the old man of Katsushika, in the New Year of the Monkey that imitates humans”—may be a joke, implying that he was aping the Utagawa school, the usual designers of actor prints at this time.

**Female Poet**
From the series *Five Poetic Immortals (Gokasen)*, ca. 1823-25
「五歌仙」
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760-1849
William Sturgis Bigelow Collection, 11.20419

The Five Poetic Immortals (*Gokasen*) were talented women who were active at the imperial court in the early years of the 11th century: Murasaki Shikibu (also the author of Japan’s most famous novel, *The Tale of Genji*), Akazome Emon, Izumi Shikibu, Uma no Naishi, and Ise no Ōsuke. The exact identity of the lady in this print is uncertain. She wears the multilayered
court costume of the Heian period (794–1185)—with the far ends of her floor-length hair fanning out among her robes at the upper right—and holds a smoking incense burner. A folded cedar fan and a tray of incense equipment sit beside her.

*View of Koshigoe from Shichiri-ga-hama*, ca. 1821

「七里ヶ浜ヨリ腰越ヲ眺望」

Woodblock print (surimono); ink and color on paper

*Katsushika Hokusai*

葛飾北斎

Japanese, 1760–1849

Nellie Parney Carter Collection—Bequest of Nellie Parney Carter, 1934, 34.327

*Komagata-dō Temple (right), Onmaya Embankment (center), and the Hitching Stone (left)*

From the series *A Set of Horses*, 1822

「馬尽 駒形堂」 「馬尽 御厩川岸」 「馬尽 駒止石」

Woodblock print (surimono); ink and color on paper

*Katsushika Hokusai*

葛飾北斎

Japanese, 1760–1849


Part of the broad repertoire of subjects that patrons might request, landscapes were depicted in *surimono* before they became popular in commercial prints. This triptych—three scenes along the Sumida River in Edo that fit together to create a panoramic view—is part of a *surimono* series commissioned by the Yomogawa poetry circle for New Year of 1822, a horse year in the calendrical cycle. Each print in the series shows something related to horses: here, a temple building whose name includes the word “koma” (pony); an embankment named for the official stables once located there; and an upright stone where a shogun, surveying flood damage, tethered his horse. Hokusai's detailed renditions of the landscapes and the glimpse of Mount Fuji at the far left hint at the bestselling commercial landscape prints he would design a few years later.

*True Depiction of the Ōi River*

From the series *The Tōkaidō Road*, ca. 1810s–1820s

「東海道 大井川真写之図」

Woodblock print (nishiki-e); ink and color on paper

*Shōtei Hokuju*

昇亭北寿

Japanese, 1763–1824

William Sturgis Bigelow Collection, 1911, 11.17520

Little is known about the life of Hokuju, although he was clearly one of Hokusai's best pupils. Inspired by Hokusai's small Western-style landscapes of the early 1800s, Hokuju designed full-size landscape prints with an emphasis on underlying geometric forms that create a kind of proto-Cubist effect. His prints sold fairly well, but landscape remained a minor subject in Japanese printmaking until about 1830, when Hokusai issued his bestselling series *Thirty-Six Views of Mount Fuji*.

*Satta Pass*

From the series *The Tōkaidō Road*, ca. 1810s–1820s

「東海道 薩陀峠之図」
Woodblock print (nishiki-e); ink and color on paper

Shōtei Hokuju
昇亭北寿
Japanese, 1763–1824

No Nukes!
From the series In the Floating World, 1999
Reworked woodcut, Fuji photocopy

Yoshitomo Nara
奈良美智
Japanese, born 1959
After Shōtei Hokuju
昇亭北寿
Japanese, 1763–1824
Courtesy of the artist and Pace Gallery

In this image, Nara alters Shōtei Hokuju’s print Fujikawa shinsha no zu (True Depiction of the Fuji River) from the The Tōkaidō Road series (ca. 1810s–1820s). Nara amplifies narrative elements of the scene by anthropomorphizing the mountain, inserting a peace sign into the river, and scrawling large anti-war phrases. An ominous mushroom cloud rises in the distance, replacing details from the idyllic skyscape in Hokuju’s design.

Parody of Eguchi no kimi, ca. 1785–86
見立江口の君図
Hanging scroll; ink, color, and gold on silk

Katsukawa Shunshō
勝川春章
Japanese, 1726–1792
William Sturgis Bigelow Collection, 1911, 11.7767
The 14th-century nō play Eguchi tells how the wandering poet-priest Saigyō met a beautiful courtesan, the Lady of Eguchi, who despite her seemingly impure life was actually an incarnation of Fugen, the Bodhisattva of Universal Virtue. Shunshō’s painting captures the moment when Saigyō, watching the lady and her attendants dance on a pleasure boat, suddenly sees a vision of her riding on a white elephant, just as Fugen does in traditional Buddhist paintings. A majestic, billowing cloud suggests the heavenly nature of the vision, and a passage from the play is inscribed overhead. Instead of a 14th-century costume, the heroine wears the robes of a contemporary, 18th-century courtesan. The gold mon (family crest) visible on one shoulder of the red kimono suggests that this may be a portrait of a specific woman.

Eguchi
From the series Nō Plays for the Hanazono Club, ca. 1820
「花園謡曲番続 江口」
Woodblock print (surimono); ink and color on paper

Totoya Hokkei
魚屋北渓
Japanese, 1780–1850
William Sturgis Bigelow Collection, 1911, 11.20611
In the nō play Eguchi, a courtesan of Eguchi appears to a priest in a vision, riding on a white elephant like the Bodhisattva Fugen. The parodic element of the story, with a courtesan in the
place of the bodhisattva, appealed to *ukiyo-e* artists. There were numerous prints and paintings of this theme, often updating the woman's costume to reflect current fashion. It's likely that between the painting by Hokusai’s teacher Shunshō and this *surimono* by his student Hokkei, Hokusai drew a version of the story as well. The three poems on Hokkei’s print deal with New Year themes, but the exact year is unknown.

**Monkey Trainer**, 1824 or 1836
猿曳図
*Hanging scroll; ink and color on silk*
**Totoya Hokkei**
魚屋北渓
*Japanese, 1780–1850*
William Sturgis Bigelow Collection, 1911, 11.7381

Monkey trainers were traveling performers, hired to entertain a crowd on the street or at a party in a private home. They were known for their affectionate relationship with their monkeys, who were raised as family members. Commissioned for a New Year of the Monkey, this painting commemorates the 1,600th poetry meeting of the Go-gawa poetry club, whose hourglass-shaped insignia decorates the parasol resting on the ground. The poems of eleven different club members are inscribed in the upper portion of the work.

**Courtesan and Pekingese Dog at New Year**, ca. 1820s
正月の遊女と狆
*Woodblock print (surimono); ink and color on paper*
**Totoya Hokkei**
魚屋北渓
*Japanese, 1780–1850*
William Sturgis Bigelow Collection, 1911, 11.20589

With their long fur and large round eyes, Pekingese dogs were so different in appearance from Japanese dogs that they were considered a different species, called *chin* instead of *inu*, the usual Japanese word for dog. The exotic imported Chinese pets were status symbols for fashionable people, such as this courtesan from the Shinagawa district overlooking the bay. Her New Year kimono includes gold and silver threads depicted with metallic pigments.

**Chinese Beauty**, mid-1820s
唐美人
*Woodblock print; ink and color on paper*
**Totoya Hokkei**
魚屋北渓
*Japanese, 1780–1850*
Gift of Mrs. Jared K. Morse in memory of Charles J. Morse, 1953, 53.2726

Like the goddess with a bow nearby, the subject of this print is somewhat mysterious. The “spring wind” mentioned in the poem blows through a Chinese garden decorated with a scenic rock. In the garden, a beautiful woman in elaborate Chinese-style clothing sits on a lacquered chair and looks into a magnifying mirror. The mirror may be a magical one from a still-unidentified story or a depiction of the optical marvels believed to be available in foreign countries.

**The Palace of the Moon**, 1831
月宮殿
*Woodblock print (surimono); ink and color on paper*
In Japan, the most beloved Chinese poet was Bai Juyi (772–846). His narrative poem *The Song of Everlasting Sorrow* details the great love of Tang emperor Xuanzong for his concubine Yang Guifei. Years after her death, a Daoist adept searches the spirit world for her on behalf of the emperor. At last, in a heavenly palace, he encounters her spirit and returns with a message of her eternal love for the emperor. In this *surimono*, the poem’s heavenly palace is combined with the legend of the Moon Palace, where the Jade Rabbit in the background resides, an appropriate theme for a Year of the Rabbit.

**The Cave Door of Spring**, 1820s
From right to left: No. 1: Musician Playing a Drum; No. 2: Sarutahiko; No. 3: Ame no Uzume; No. 4: Ame no Tajikarao no Mikoto; No. 5: Musician Playing Flute

木版画（surimono）；纸本设色

Totoya Hokkei
魚屋北渓

Japanese, 1780–1850
William Sturgis Bigelow Collection, 1911, 11.19833, 11.19809, 11.19834, 11.19835, 11.19836

This set of five square *surimono*, which can be enjoyed separately or together, illustrates an important Shinto myth: the story of the Cave of Heaven where the Sun Goddess once hid herself, depriving the world of light and warmth. To lure her out, other gods threw a noisy party with music and dancing. In the center sheet, the fertility goddess Ame no Uzume performs an alluring dance, flanked on one side by her partner Sarutahiko and on the other by a powerful god holding a large rock, which will be used to block the cave entrance after the Sun Goddess has emerged. This event was said to be the origin of performances of music and dance that are an important part of worship at Shinto shrines.

**Friends of the Three Capitals (Mitsu no tomoe)**, 1832

木版画（surimono）；纸本设色

Totoya Hokkei
魚屋北渓

Japanese, 1780–1850

In addition to single-sheet *surimono*, Hokusai and his students designed illustrations for privately printed poetry books for the same customers. Like *surimono*, these poetry books were typically printed on heavier paper, often with metallic pigments or other special techniques. This book’s theme combines two sets of items often mentioned in poetry and illustrated in prints: Japan’s three major cities—Kyoto, Edo, and Osaka—and the most beautiful sights in the world according to Chinese poetry—snow, moon, and flowers. Hokkei designed two illustrations; the third is by Takashima Chiharu (1777–1859). Here we see a full moon in Edo, rising over a ferry boat on the Sumida River.

**Pentaptych for the Hisakataya Poetry Club: Women’s Gagaku Concert under Cherry Blossoms**, ca. 1827

木版画（surimono）；纸本设色

Totoya Hokkei
魚屋北渓

Japanese, 1780–1850

In addition to single-sheet *surimono*, Hokusai and his students designed illustrations for privately printed poetry books for the same customers. Like *surimono*, these poetry books were typically printed on heavier paper, often with metallic pigments or other special techniques. This book’s theme combines two sets of items often mentioned in poetry and illustrated in prints: Japan’s three major cities—Kyoto, Edo, and Osaka—and the most beautiful sights in the world according to Chinese poetry—snow, moon, and flowers. Hokkei designed two illustrations; the third is by Takashima Chiharu (1777–1859). Here we see a full moon in Edo, rising over a ferry boat on the Sumida River.
Gakutei was a pupil of Hokkei and thus part of the second generation of Hokusai's artistic lineage; he may have also studied directly under Hokusai. Like Hokkei, he became a prominent and prolific surimono artist during the 1820s and 1830s. Here, hanging curtains and a red felt carpet set the stage for an outdoor concert under cherry trees. Five young women with long, dangling sleeves and floral hair ornaments prepare to play a concert of gagaku (music performed at the imperial court), brought to Japan from Tang dynasty China in about the 10th century. Each print can be enjoyed alone or with the other prints in the pentaptych. They are unnumbered, so we've taken a guess at the most likely arrangement.

**Goddess Drawing a Bow, 1832**

弓を引く女神

Woodblock print; ink and color on paper

**Katsushika Taito II**

葛飾戴斗 (二代)

Japanese, active ca. 1810–1853

Nellie Parney Carter Collection—Bequest of Nellie Parney Carter, 1934, 34.328

A female figure in an Indian-inspired costume poses on a balcony furnished in Chinese style. The accompanying poems do not identify her, but they do compare her feathered arrow to falcon feathers in a lucky New Year dream. Possibly she represents Lady Kayō, a nine-tailed fox who took the form of a beautiful woman to seduce unwary rulers in India, China, and Japan. Her stance, weapon, and voluptuous figure also resemble Tibetan goddesses like Red Tara. The artist may have been inspired by a Tibetan image that somehow found its way to Japan.

**Court Lady and Attendant Gathering Pine Shoots**

小松引き

Woodblock print (sirimono); ink and color on paper

**Katsushika Taito II**

葛飾戴斗 (二代目)

Japanese, active ca. 1810–1853

William Sturgis Bigelow Collection, 1911, 11.19943

**Composite Picture (harimaze): Bats and Moon, Dragon in Clouds, Calligraphy, ca. 1830s**

月に蝙蝠、雲竜、書 (張交)

Woodblock print (nishiki-e); ink and color on paper

**Katsushika Taito II**

葛飾戴斗 (二代目)

Japanese, active ca. 1810–1853

William Sturgis Bigelow Collection, 1911, 11.17561

**Composite Picture (harimaze): Swallow and Spider; Branch of Loquat; Calligraphy**

蜘蛛に燕、枇杷、書 (張交)

Woodblock print (nishiki-e); ink and color on paper

**Katsushika Taito II**

葛飾戴斗 (二代目)
Japanese, active ca. 1810–1853
with
Taigaku
戴岳
Japanese, active ca. 1810–1844
William Sturgis Bigelow Collection, 1911, 11.30446

Finches on a Cherry Branch, Rubbing of Calligraphy of Kumagai Naozane, and Morning Glories and Bee, ca. 1830s
From the series Mirror of Calligraphy and Paintings, Old and New
古今書画鏡 桜に文鳥 「熊谷蓮生坊真跡」 朝顔に蜂蜜
Woodblock print (nishiki-e); ink and color on paper
Katsushika Taito II
葛飾戴斗 (二代目)
Japanese, active ca. 1810–1853
Gift of Miss Lucy T. Aldrich, 1947, 47.17

Taito was one of Hokusai's art names, but in 1819 he bestowed it on a talented pupil who helped him prepare the illustrations for his bestselling picture book series Hokusai Sketchbooks. In addition to surimono, Taito II designed commercial prints known as harimaze (literally, "mixed paste-ups"), pages of several small pictures that could be cut apart and used for decoupage projects or simply enjoyed as they were. Harimaze was popular in the mid-19th century and may have been derived from the longstanding custom of pasting small pictures on screens. Although they are commercial products, they have some similarity to surimono in the ingenuity of the designs and the varied shapes of the pictures.

Octopus Tentacle, early 1800s
Woodblock print (surimono); ink and color on paper
Teisai Hokuba
蹄斎北馬
Japanese, 1771–1844
William Sturgis Bigelow Collection, 1911, 11.16793

Hokuba is thought to be the first of Hokusai's students to use the character “Hoku” in his art name. He did not design commercial single-sheet prints but is known for his elegant surimono, book illustrations, and paintings. In this kitchen still life for gourmets, a succulent octopus tentacle rests on a shiny metal spatula next to chunks of ginger root that will be sliced or grated to serve as a condiment when the tentacle is cut up for serving.

Shrine in Snow, 1800s
雪中の神社
Woodblock print (surimono); ink and color on paper
Hôtei Gosei
抱亭五清
Japanese, active ca. 1804–1844
William Sturgis Bigelow Collection, 1911, 11.20579

Pine, bamboo, and flowering plum—the Three Friends of Winter that often symbolize the New Year—grow on the grounds of a small Shinto shrine. Falling snow piles up on the roof of the shrine and upper lintel of the torii gate that leads to it. The charming scene alludes to the first annual visit to a shrine on New Year's Day to pray for good fortune. The print is signed "Hokuga," the name used by Hôtei Gosei until about 1810. He was Hokusai's first student to use the name Hokuga. The second was Manjirō Hokuga, who may have been Hôtei Gosei's pupil before studying directly under Hokusai.
New Year's Refreshments, 1809  
Woodblock print (surimono); ink and color on paper  
Ryūryūkyo Shinsai  
柳々居辰斎  
Japanese, ca. 1764 to 1820  
William Sturgis Bigelow Collection, 1911, 11.20036

Still life designs, possibly reflecting Chinese or Dutch influence, are rare in commercial prints but common in surimono. The multilayered lacquer box contains special New Year foods known as osechi ryōri, cold snacks prepared ahead of time to avoid having to cook during the holiday. The stack of red sake cups serve toso, a spiced, heated sake drunk as a medicine at New Year and poured from the decorated pot. The potted Adonis plant is a traditional New Year decoration, as is the stand holding a bonsai pine tree and a lobster, both auspicious symbols of longevity.

A Bolt of Obi Fabric with Hair Ornaments, 1813  
Woodblock print (surimono); ink and color on paper  
Ryūryūkyo Shinsai  
柳々居辰斎  
Japanese, ca. 1764 to 1820  
William Sturgis Bigelow Collection, 1911, 11.20031

Slightly younger than Hokusai, Shinsai was originally a pupil of Tawaraya Sōri I. When Hokusai temporarily took over the Tawaraya family studio after Sōri's untimely death, he inherited Shinsai as a pupil. The name Shinsai means “Dragon Studio” and includes a character that Hokusai, born in a Year of the Dragon, used in some of his art names. Shinsai honored both his teachers by combining the name he received from Hokusai with one from Sōri: Ryūryūko or “House of Many Willows.”

Tea Utensils and Rolled Scroll Painting, ca. 1810s  
巻物に茶道具  
Woodblock print (surimono); ink and color on paper  
Yanagawa Shigenobu I  
柳川重信 （初代）  
Japanese, 1787-1832  
William Sturgis Bigelow Collection, 1911, 11.20722

Yanagawa Shigenobu I was Hokusai’s pupil and his son-in-law, having married Hokusai’s oldest daughter. Although the marriage ended in divorce in the early 1820s, Shigenobu and Hokusai remained on speaking terms. Later, they worked together to resolve the financial problems of Shigenobu’s ne’er-do-well son, Hokusai’s grandson.

Seated Woman with Shamisen and Libretto, 1822-23  
三味線を持つ美人  
Woodblock print (surimono); ink and color on paper  
Yanagawa Shigenobu I  
柳川重信 （初代）  
Japanese, 1787-1832  
Asiatic Curator’s Fund, 1955, 55.75

Hanatsuru-dayū of the Higashi-Ōgiya as the Dragon Princess Oto-hime (right) and Hinaji-dayū of the Higashi-Ōgiya as Tawara Tōda (left)  
From the series Costume Parade of the Shinmachi Quarter in Osaka, 1822
Pair of woodblock prints (nishiki-e); ink and color on paper

Yanagawa Shigenobu I
柳川重信 (初代)
Japanese, 1787–1832
William Sturgis Bigelow Collection, 1911, 11.25832–33

Following his divorce from Hokusai’s daughter, Shigenobu moved to Osaka, where he designed some of his most beautiful works, including a series of prints showing the annual costume parade of courtesans and geisha from the Shinmachi pleasure quarter. In these parades, women showed their wit and style, sometimes dressing as male characters. The two women here are dressed as the Dragon King’s daughter and the human hero Tawara Tōda, who helped the dragons by killing a giant centipede that threatened them.

Memorial Portrait of Actor Arashi Kitsusaburō I (Rikan) as Yorimasa, 1821
初代嵐橘三郎の頼政 (死絵)
Woodblock print (nishiki-e); ink and color on paper

Yanagawa Shigenobu I
柳川重信 (初代)
Japanese, 1787–1832
and Shunkōsai Hokushū
春好斎北洲
Japanese, active 1810–1832
William Sturgis Bigelow Collection, 1911, 11.25824

In this collaborative double-portrait, Hokusai’s student Hokushū memorializes Arashi Kitsusaburō I, surrounding him with heavenly purple clouds. The actor wears a side-tied headband, symbolizing his fatal illness. Hokushū’s collaborator Shigenobu portrays the actor in one of his last great roles, the bold archer Minamoto no Yorimasa, who shot down a monster flying over the Imperial Palace in Kyoto.

Summer Robe (Natsugoromo), 1835
From the series An Incense Contest
「薰物合 夏衣」
Woodblock print (surimono); ink and color on paper

Yanagawa Shigenobu II
柳川重信 (二代目)
Japanese, active ca. 1830–1860
William Sturgis Bigelow Collection, 1911, 11.20728

Mountain Dweller (Yamabito), 1835
From the series An Incense Contest
「薰物合 山人」
Woodblock print (surimono); ink and color on paper

Yanagawa Shigenobu II
柳川重信 (二代目)
Japanese, active ca. 1830–60
William Sturgis Bigelow Collection, 1911, 11.20723
The two works here by Yanagawa Shigenobu II, student of Shigenobu I, are from a series made for the Shakuyakutei poetry circle. They play on the names for different types of incense.

Drawings (hanshi-e) for a three-volume picture book, possibly The Great Picture Book of Everything, ca. 1820s–40s
書名不詳版下絵（万物絵本大全カ）
Ink on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849

Following the success of his Hokusai Sketchbooks, Hokusai likely prepared another multivolume book of model drawings that was never published. A three-volume album owned by the MFA contains 177 block-ready drawings by Hokusai, which would have been destroyed in the printing process. Like the Sketchbooks, these drawings show many different subjects, some of which resemble elements in Hokusai’s 1830s color prints. Another group of 103 drawings that appear to be from the same set was recently acquired by the British Museum, with the title Banmotsu ehon daizen (The Great Picture Book of Everything). This title is also mentioned in two letters from Hokusai to his publisher in the 1840s. There may be still more of these drawings in other collections. It seems to have been a grand project late in Hokusai’s career.

Hokusai Sketchbooks, Vol. 3 (Hokusai manga sanpen), 1815
北斎漫画初編
Hokusai Sketchbooks, Vol. 7 (Hokusai manga shichihen), 1817
北斎漫画七編
Woodblock printed books; ink on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Hokusai Sketchbooks, Vol. 14 (Hokusai manga jūyonhen), 1849
北斎漫画十四編
Woodblock printed book; ink on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849

Hokusai’s students in Nagoya became the driving force behind his first great hit, the multivolume picture book Hokusai Sketchbooks. According to the preface of Volume 1, the project originated when Hokusai visited Nagoya and stayed at Maki Bokusen’s home. There he met other students and made more than 300 drawings of various subjects, which the students collated and published. Numerous students are listed as collaborators in each of the ten volumes that make up the first edition. Five extra volumes—some of them issued after Hokusai’s death—were later added. The roles played by these students are unclear. Did they simply do layout and paste-up for Hokusai’s drawings, or did they also trace the originals to make final drawings for the blockcutter? The books were very successful, reprinted many times and referred to by numerous artists in Japan and, from the 1850s on, overseas as well.
In addition to the value of the series for artists, its humorous illustrations appealed to general viewers too.

Opus 7, 2008
Casein on paper
Nancy Genn
American, born 1929
Courtesy of the artist

San Francisco–based painter Nancy Genn attributes her interest in geometric abstraction, water, light, and calligraphic form to several sources, especially the influence of her mother, Ruth Wetmore Thompson Whitehouse. An ardent environmentalist and art enthusiast, Whitehouse purchased a set of the Hokusai Sketchbooks in 1917, which she shared with and passed down to Genn. The artist states that Hokusai’s “sketchbooks in pen and ink have been an influence on the line and structure of my paintings.” An early proponent of handmade paper, Genn’s pioneering work coincides with the earliest phase of Abstract Expressionism. Elements of emotive and calligraphic abstraction continue appearing in her recent work, including Opus 7.

Morning, 1982
Color woodcut on Kozo paper
Francesco Clemente
Italian, born 1952
Printed by Tadashi Toda, Shi-un-do Print Shop, Kyoto
Published by Crown Point Press, San Francisco
Gift of Katrina Carye, 2015, 2015.2968

Cedar Hill, 1983
Ten-color woodcut on Mingei Momo handmade paper tinted with vegetable dye
Helen Frankenthaler
American, 1928–2011
Published by Crown Point Press, San Francisco

Citing the importance of Japanese woodblock prints to global visual culture, Kathan Brown’s Crown Point Press established a program inviting Western artists to collaborate with ukiyo-e printers in Kyoto, Japan. Inaugurated in 1982, the program’s promotional materials reference the artistic legacies of Hokusai and Hiroshige. Francesco Clemente’s explorations of ukiyo-e through this program generated controversy due to his prints’ visual similarity to watercolor paintings. His series sparked debate about what constitutes an original artwork and the collaborative process of printmaking. Helen Frankenthaler described the trajectory of making Cedar Hill in response to one person’s complaint that Clemente’s woodblocks “are not original multiples by the artist signing them but rather works after the artist’s design.” She flew to Kyoto to work with printer Tadashi Toda at his workshop and insisted on making her own woodcut and mixing her colors with Toda and woodcarver Reizo Monkyu’s help.

Hokusai and the Origins of Japonisme
In the 1850s, the decade just after Hokusai’s death, Japan ended its period of near-isolation and reopened to full contact with the outside world. The resulting European fashion trend known in French as Japonisme (Japanism) began in about 1856, when the printer August Delâtre, who worked with many artists in Paris, ordered a tea service from French traders in Japan. Wedged into the crate to hold the straw-wrapped ceramics firmly in place was a small Japanese printed picture book, probably a volume of the Hokusai Sketchbooks. This episode is likely the origin of the often repeated but unverified claim that ukiyo-e prints were used to wrap ceramics shipped to Europe.
The young artist Félix Bracquemond fell in love with the little book that he saw in Delâtre’s studio. He eventually acquired it for himself and enthusiastically showed it to other artists. By the 1860s, inexpensive Japanese prints and printed books were available in Parisian shops and had become collector’s items for French intellectuals, while designers such as Bracquemond were incorporating Japanese motifs into high-fashion decorative arts.

In the 1870s, actual Japanese prints began to be depicted as background décor in European paintings. Techniques derived from Japanese art strongly influenced impressionist and post-impressionist painters. A new wave of Japanese influence appeared in the 1890s with the movement called Art Nouveau in France, and in the 20th century, Japanese ideas about composition and design were incorporated into basic art education in Europe and the Americas.

Collection of Drawings for Art and Industry (Recueil des dessins pour l’art et l’industrie), 1859
Etchings bound as a book
Eugène-Victor Collinot
French, active 1859–1883
and Adalbert de Beaumont
French, 1809–1869
Printed by Auguste Delâtre
French, 1822–1907
Fordham University Library

The new interest in Japanese art began as part of a broader search by European artists and designers beyond their own borders for inspiration. The wealthy French aristocrat Viscount Adalbert Marc Bonnin de La Bonninière de Beaumont and his friend Eugène-Victor Collinot operated a ceramics factory producing works inspired in part by de Beaumont’s travels in the Ottoman Empire. In 1859, they published this massive portfolio of etchings, which was so successful that it was later republished in expanded versions. Out of 214 plates in the first edition, including designs from China, India, the Islamic world, and Russia, eighteen show images taken from Japanese printed books. The printer of the etchings was none other than Auguste Delâtre, the owner of the first Japanese picture book to be regarded in Europe as a work of art and not just an ethnographical curiosity. Possibly the design shown here, from Volume 1 of the Hokusai Sketchbooks, was based on Delâtre’s little Japanese book, later acquired by Bracquemond.

Birds and Fish, preparatory etching for the Rousseau Service, 1866
Etching; ink on paper
Félix Bracquemond
French, 1833–1914

Fish, preparatory etching for the Rousseau Service, 1866
Etching; ink on paper
Félix Bracquemond
French, 1833–1914
Lee M. Friedman Fund, 1993, 1993.100

The Rousseau Service is one of the earliest examples of European art drawing on Japanese sources. To prepare the decorations he designed for this grand ceramic table service, Bracquemond made etchings based on motifs he found in the Hokusai Sketchbooks and similar printed picture books. The etchings show the original Japanese motifs in mirror-image reverse, but they are reversed again on the ceramics, returning to the original orientation seen in the books. One etching shown here includes a small fish with black fins and tail that came from Volume 2 of the Hokusai Sketchbooks (in the table case) and reappears on a plate in the Rousseau Service (on the wall).
One of the first examples in European art of clear influence from Hokusai and other Japanese artists is a ceramic table service designed by Félix Bracquemond. The service was for François-Eugène Rousseau, the owner of a shop selling glass and ceramics. Rousseau created some of the designs and commissioned some from other artists. Exhibited at the Universal Exposition in Paris in 1867, the Rousseau Service was a critical and commercial success, reissued in several editions over the years. In contrast to more traditional European tableware, with geometric or floral motifs arranged symmetrically, it featured images of fish, birds, insects, and plants copied from Japanese book illustrations and placed asymmetrically against a white background for a look that was very modern at the time.

Hokusai Sketchbooks, Vol. 1 (Hokusai manga shohen), 1814
北斎漫画 初編
Woodblock printed book; ink and limited color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849

Originally intended as a source of inspiration for artists and artisans, the series Hokusai Sketchbooks continued to carry out this function even on the other side of the world, decades after its first publication. A copy of Volume 1 may have been the book said to have started the Japan craze in Europe, since a page of bird sketches from this volume was reproduced in full, in a mirror image, in the 1859 French publication Collection of Drawings for Art and Industry.

Hokusai Sketchbooks, Vol. 2 (Hokusai manga nihen), later printing of 1815 first edition
北斎漫画 二編
Woodblock printed book; ink and limited color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Source unidentified, catalogued 1997, 1997.837

Several of the fish on these pages from Volume 2 of the Hokusai Sketchbooks can be found among the decorations of the Rousseau Service designed by Félix Bracquemond. Look for the black-finned fish on a plate, where it faces in the same direction as its prototype in this book, and in Bracquemond’s preliminary etching, where the direction is reversed.

Pictures of Birds and Flowers, Vol. 1 (Kachô gaden shoden), 1848
花鳥画伝 初編
Woodblock printed book; ink and limited color on paper
Katsushika Taitô II
Because Hokusai had used the art name Taito himself before passing it on to a pupil, some of the works signed by the second Taito were once incorrectly attributed to Hokusai. Although it is not by Hokusai, this picture book is definitely in his style. Look for one of the little birds on a plate in the Rousseau service, displayed above.

**New Textile Patterns (Shingata komonchō), 1824**

*新形小紋帳*

Woodblock printed book; ink on paper

**Katsushika Hokusai**

葛飾北斎

Japanese, 1760–1849

Source unidentified, catalogued 1997, 1997.908

In this pattern book, Hokusai's ideas for fabric patterns are illustrated within round medallions that resemble some of the decorations on the English silver tea service displayed nearby.

**Length of Furnishing Fabric with Design of Mount Fuji, ca. 1890–1905**

*Design attributed to John Illingworth Kay*

*or Arthur Silver*

*Designed for The Silver Studio*

*England, active 1880–1960*

*Cotton velvet, printed*


Although the *Japonisme* craze extended to interior decoration, the result was not Japanese-style rooms (which would have looked rather austere by Western standards). Instead, it was lavishly appointed European-style rooms with décor featuring recognizably Japanese motifs. Materials for the furnishing of these rooms were created by design firms, including the Silver Studio founded by Arthur Silver. This lush velvet fabric may have been manufactured in either England or France. It combines images of Mount Fuji, the moon, pine trees, and lotus blossoms in a way that would be improbable in Japanese art but creates an alluring impression of luxury for turn-of-the-century Western eyes.

**Tray, teapot, sugar bowl, and cream jug, 1874–75**

*Marked by Frederick Elkington*

*Made by Elkington & Co.*

*England, active 1861–1963*

*Silver, gilded silver*


Frederick Elkington’s father, the Birmingham manufacturer George Elkington, was among the first to patent an electroplating process in 1840. After their father’s death in 1865, Frederick and his brothers inherited the company and continued producing fashionable silverware in a variety of styles. The exact sources of the motifs used for this tea service are currently unknown, but the round medallions are similar to the device Hokusai used to show drawings for fabric patterns in his 1824 book *New Textile Patterns* (displayed nearby). In the tea service, clever juxtapositions of gilded areas and ungilded silver areas create a pleasing contrast.
Thirty-Six Views of Mount Fuji
Hokusai’s second great masterpiece after the *Hokusai Sketchbooks* and the achievement he is best known for today is the color print series *Thirty-Six Views of Mount Fuji*, which he designed in the early 1830s. He used blue extensively in this series, including traditional indigo (instead of the usual black ink) for the outlines and the newly imported synthetic colorant Prussian Blue for gorgeous shades of sea and sky that would not fade easily. The series—which actually includes forty-six prints because it was so successful that he made ten bonus designs—shows the sacred mountain from many locations, in various seasons and weather conditions, and at different times of the day.

Landscape had been a minor subject in ukiyo-e prints, but the huge success of the Mount Fuji series (plus Hiroshige’s Tōkaidō Road series soon afterward) made it an important genre for the first time. Hokusai designed additional landscape series until about 1836, after which he largely gave up print design in favor of painting, the most prestigious activity for an artist.

Senju in Musashi Province, ca. 1830–31
From the series *Thirty-Six Views of Mount Fuji*
「富嶽三十六景 武州千住」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Nellie Parney Carter Collection—Bequest of Nellie Parney Carter, 1934, 34.310

Fuji View Plain in Owari Province, ca. 1830–31
From the series *Thirty-Six Views of Mount Fuji*
「富嶽三十六景 尾州不二見原」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17649

Ejiri in Suruga Province, ca. 1830–31
From the series *Thirty-Six Views of Mount Fuji*
「富嶽三十六景 駿州江尻」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17662

Kajikazawa in Kai Province, about 1830–31
From the series *Thirty-Six Views of Mount Fuji*
「富嶽三十六景 甲州石斑沢」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Gift of Miss Lucy T. Aldrich, 1942, 42.565

Hokusai and Hiroshige
Following the great success of Hokusai’s Mount Fuji series, other artists and publishers were eager to take advantage of the sudden popularity of landscape prints. The most important
among them was Hiroshige, whose *Fifty-Three Stations of the Tōkaidō Road* was the first complete, full-size print series showing all the towns that were official highway rest stops on the main road between Edo and Kyoto. The Tōkaidō Road series was an enormous hit and is still popular and influential today.

A generation younger than Hokusai, Hiroshige continued designing prints after Hokusai turned to painting. He made several more Tōkaidō Road series in different formats, as well as views of Mount Fuji, scenes in the various Japanese provinces, and other series. His final masterpiece, *One Hundred Famous Views of Edo*, was nearly complete when he died in the cholera pandemic of 1858. Its unusual viewpoints were appreciated for their novelty, not only by the Japanese public at the time but by artists in Europe just a little later.

**Kanbara: Night Snow**, second state, ca. 1833–34  
From the series *Fifty-Three Stations of the Tōkaidō Road*, also known as the *First Tōkaidō* or *Great Tōkaidō*  "東海道五十三次之内 蒲原 夜之雪"  
Woodblock print (nishiki-e); ink and color on paper  
*Utagawa Hiroshige I*  
歌川広重  
Japanese, 1797–1858  
William Sturgis Bigelow Collection, 1911, 11.25156

**Yokkaichi: Mie River**, ca. 1833–34  
From the series *Fifty-Three Stations of the Tōkaidō Road*, also known as the *First Tōkaidō* or *Great Tōkaidō*  "東海道五十三次之内 蒲原 夜之雪"  
Woodblock print (nishiki-e); ink and color on paper  
*Utagawa Hiroshige I*  
歌川広重  
Japanese, 1797–1858  
Source unidentified, catalogued 2009, 2009.2411.44

**Plum Estate, Kameido**, 1857  
From the series *One Hundred Famous Views of Edo*  "名所江戸百景 龟戸梅屋敷"  
Woodblock print (nishiki-e); ink and color on paper  
*Utagawa Hiroshige I*  
歌川広重  
Japanese, 1797–1858  
William Sturgis Bigelow Collection, 1911, 11.45649

**Fukagawa Susaki and Jūmantsubo**, 1857  
From the series *One Hundred Famous Views of Edo*  "名所江戸百景 深川洲崎十万坪"  
Woodblock print (nishiki-e); ink and color on paper  
*Utagawa Hiroshige I*  
歌川広重  
Japanese, 1797–1858  
William Sturgis Bigelow Collection, 1911, 11.45655

**Portrait of Edmond de Goncourt**, 1882  
Etching and aquatint  
Félix Bracquemond
Author and literary critic Edmond de Goncourt (1822–1896) was an early and prominent supporter of Japonisme in France. In 1896, he published a biography of Hokusai based on research for the 1893 Japanese biography by Iijima Kyoshin, originally commissioned by Siegfried Bing (the Parisian publisher and art dealer who was Goncourt’s greatest rival among French connoisseurs of Japanese art). His admiring description of *Under the Wave Off Kanagawa* may have been one reason why that print became the most popular of all Hokusai’s creations. Goncourt renamed the print *La Vague* (*The Wave*), removing the Japanese place name from the original title to simplify the name of the print for European audiences.

**Le Japon artistique**, 1889
Bound periodical with color photolithographs
Published by Siegfried Bing
French, 1838–1905
William Morris Hunt Memorial Library, Museum of Fine Arts, Boston

Heavily influenced by Japanese art, the Art Nouveau movement sought to blur the distinction between fine arts and decorative arts. A key figure in its development was Siegfried Bing, a naturalized French citizen of German origin. From 1888 to 1891, he published a monthly journal, *Le Japon artistique* (*Artistic Japan* in its English edition), with illustrations in monochrome and color that were copied by European artists. In 1895, Bing opened a gallery in Paris called Maison de l’Art Nouveau (“House of the New Art”) that carried both Japanese prints and works by contemporary European artists who were influenced by them. Five years later, he arranged a major exhibition of *ukiyo-e* prints in Paris.

**Ushibori in Hitachi Province**, ca. 1830–31
From the series *Thirty-Six Views of Mount Fuji*
「富嶽三十六景 常州牛堀」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Gift of C. Adrian Rübel, 1946, 46.1405

As landscape prints gained new popularity in the 1830s, *ukiyo-e* printmakers added a new imported European synthetic pigment to their color palette. Prussian blue (Berlin blue in Japanese) was more resistant to fading than earlier blues, allowing printed sky and sea colors to retain their hues. Ten prints in Hokusai’s *Thirty-Six Views of Mount Fuji*, colored almost entirely in tones of blue, are thought to be the first designs published in the series.

Here, a thatched-roof cargo boat is moored by the shore of Lake Kasumigaura while the crew prepares a meal. One man pours out the excess water after washing rice. Two snowy egrets, surprised by the sound of the falling water, fly up and away to the left.

**Blue Aurene fan vase**, ca. 1927
Iridized lead glass with applied ornament
Frederick C. Carder
American (born in England), 1863–1963
Manufactured by Steuben Division of Corning Glass Works
United States, active 1903–2011
Frederick Carder began his career in the arts working at his father’s pottery but later went into glassmaking. After working for some twenty years for Stevens & Williams in England, he moved to the United States in 1903 and became a founder of the Steuben Glass Works, which he continued to manage after it was purchased by Corning Glass in 1918. In 1904, Carder invented an ornamental glass with an iridescent blue surface, which he named Aurene. The fan shape and band of rippling water patterns seen in this example reflect his Arts and Crafts heritage, while the overall simplicity and pared-down decoration hint at modernist styles to come.

Making Waves, 1790s–2020s
When first published as part of Hokusai’s bestselling series Thirty-Six Views of Mount Fuji, the print now known as The Great Wave did not stand out from other prints in the series. But by the 1890s, French connoisseurs prized it above his other works. Today, the briefest internet search brings up dozens of Great Wave images rendered in different colors, transformed into a surge of cats or rabbits, and paired with famous buildings or movie monsters—it appears in media ranging from wall murals to neon signs to fingernail art.

Contemporary artists have used Hokusai’s powerful image to address issues such as ocean pollution, tsunami threats, and other environmental disasters. As a visual expression of human emotion, the Great Wave can be a metaphor for being overwhelmed—but remember, Hokusai’s version also included Mount Fuji as a symbol of hope in the distance. In Hokusai’s time, when Japanese people were forbidden to travel overseas, the ocean surrounding them was a protective barrier against foreign invasion and a symbol of the alluring, distant lands beyond. For many people now, who move between countries and cultures, oceanic images can suggest simultaneous apprehension of, and attraction to, the unfamiliar.

Panoramic View of Enoshima, about 1804–10
From an untitled series of Western-style landscapes
江の島遠望
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Gift of Mrs. Jared K. Morse in memory of Charles J. Morse, catalogued 2011, 2011.1050
Hokusai viewed Shiba Kōkan’s Western-style painting of Enoshima in 1796. In the following year, he published his own version, using the scenery as a background for human figures in the book Willow Silk (in the case below). He later included a similar scene of Enoshima in a series of surimono using Western-style vanishing point perspective and chiaroscuro (contrasted light and dark), complete with printed “frames” and a signature written horizontally rather than vertically—spelled out in hiragana (phonetic characters) to suggest Western handwriting. The landscape is the main focus, and the wave at Enoshima, rendered in embossing, is large enough to threaten the tiny, ant-like figures on the shore.

Spring View of Enoshima, 1797
From the book Willow Silk (Yanagi no ito)
柳の絲 「江島春望」
Woodblock printed book; ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Gift of Mrs. Jared K. Morse in memory of Charles J. Morse, catalogued 2011, 2011.1050
Hokusai’s The Great Wave was the product of decades of thinking about ways to represent water and waves. In this privately published, surimono-style book of poetry made while
Hokusai worked for the Tawaraya school, five artists contributed images of various subjects. Hokusai’s design was modeled on a Western-style painting by Shiba Kōkan that had recently been exhibited in Edo, showing the island of Enoshima, a popular pilgrimage destination near Edo. The scene includes a wave that looks like a distant ancestor of his famous work made decades later.

One Hundred Paintings by Kōrin (Kōrin hyakuzu), 1826
光琳百図
Woodblock printed book; ink on paper
Sakai Höitsu
酒井抱一
Japanese, 1761–1828
After Ogata Kōrin
尾形光琳
Japanese, 1658–1716
Gift of the Estate of Henry Adams, catalogued 2022, 2022.1794.2

A key element of Hokusai’s Under the Wave off Kanagawa—the sinister claw-like shapes of foam at the crest of the wave—may have come from his interest in the Rimpa school of art. The Tawaraya school he joined temporarily in the mid-1790s was an offshoot of Rimpa. Originally based in Kyoto, the Rimpa school became popular in Edo in the early 19th century through Sakai Höitsu’s work. In addition to his own paintings, Höitsu published art books that reproduced works by earlier Rimpa master Ogata Kōrin (1658–1716). The image of a screen painting by Kōrin known as Rough Waves (now in the Metropolitan Museum of Art) was included in this 1826 art book that Hokusai would likely have seen.

Under the Wave off Kanagawa, ca. 1830–31
From the series Thirty-Six Views of Mount Fuji
「富嶽三十六景 神奈川沖浪裏」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17652

Nicknamed The Great Wave, this is not only the most famous ukiyo-e print but the most famous Japanese artwork internationally. The majestic curve of the towering wave has inspired hundreds, if not thousands, of later artists. No other image evokes nature’s beauty and terrifying power as this does. The three vessels endangered by the rogue wave, with men bent over their oars as they row for their lives, are express fish-delivery boats that delivered their perishable cargo to the great fish markets of Edo. They are probably returning home to the area of present-day Yokohama. The glimpse of Mount Fuji beyond the curve of the wave—the only visible land in the picture—is a perfect finishing touch and a symbol of hope that the boats will return safely.

The Seaweed Gathering Ritual of the Mekari Shrine, early 1830s
和布刈の神事
Woodblock print (surimono); ink and color on paper
Totoya Hokkei
魚屋北渓
Japanese, 1780–1850
William Sturgis Bigelow Collection, 1911, 11.19819
Located on the southern side of the Hayatomo Sound that separates the islands of Honshū and Kyushū, the Mekari Shrine is known throughout Japan for a special centuries-old New Year ritual. At low tide just before dawn on the first day of the year, shrine priests go into the sea to cut wakame seaweed, which is presented to the gods of the shrine as the first offering of the year. One of Hokkei’s few commercial prints, from his series Famous Views of the Provinces, shows this event, with a massive wave strongly suggestive of Hokusai’s.

The Sea off Satta in Suruga Province, 1858
From the series Thirty-Six Views of Mount Fuji
「富士三十六景 駿河薩多之海上」
Woodblock print (nishiki-e); ink and color on paper
Utagawa Hiroshige I
歌川広重 （初代）
Japanese, 1797–1858
William Sturgis Bigelow Collection, 1911, 11.39213

Depictions of rough water appear in numerous works by Hokusai’s contemporary rivals. This example, made by Hiroshige almost a decade after Hokusai’s death as part of a series of views of Fuji, deliberately references the title of Hokusai’s series. In the vertical format he favored in his later years, Hiroshige shows tendrils of foam at the crest of the wave merging visually into a flight of seabirds. His design reworks an earlier monochrome illustration by Hokusai, “Fuji at Sea,” from the picture book One Hundred Views of Mount Fuji, published in 1835 after the completion of the color-print series (shown in the case below).

The Wave (After Hiroshige), 1942
Gouache on paper
Francis Newton Souza
Indian, 1924–2002
Vikram Rajadhyaksha Collection

In 1942, Francis Newton Souza was a young art student at the prestigious Sir Jamsetjee Jeejeebhoy School of Art in Mumbai. He was eventually expelled in 1945 for his activities supporting Indian independence, including participation in Gandhi’s Quit India Movement. Like many other 20th-century artists, he sought inspiration in non-Western sources, including Japanese prints. At first glance, Souza’s brilliantly colored painting appears to mirror the well-known vertical Wave image by Hiroshige I, but comparison to a similar image by Hiroshige II indicates that the latter work was the likely model. Because the work by Hiroshige II was far less well known, Souza might have looked at an original print, suggesting that collections of Japanese prints were available to students in Mumbai in the 1940s.

One Hundred Views of Mount Fuji (Fugaku hyakkei), Vols. 1 and 2, 1835
富嶽百景 初編、二編
Woodblock printed book; ink on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Source unidentified, catalogued 1997, 1997.816.1–.2

Following his completion of Thirty-Six Views of Mount Fuji, Hokusai had more ideas for views of the sacred mountain, which he expressed in this picture book, opening with a portrait of the goddess of the mountain. With innovative compositions and subtle “coloring” in shades of gray ink, these images are considered the finest of his book illustrations. The design most closely related to his earlier print Under the Wave off Kanagawa is the striking image of a large wave in Volume 2. It breaks in the opposite direction, with a flock of seabirds merging
with the wave’s white foam and no human presence at all. Like his earlier *Great Wave*, this work was much admired and imitated by later artists.

**Gods, Goblins and Ghosts, the Weird Legends of the Far East**, 1922
Illustrated book with color photomechanical lithographs

**Bertha Boynton Lum**
American, 1879–1954
Gift of Thomas Michie, 2014, 2014.2448

While studying at the Art Institute of Chicago, Bertha Boynton Lum (née Bull) encountered the ideas of Arthur Wesley Dow, who published his influential book on composition in 1899. In 1903, she traveled to Japan, where she learned traditional printmaking methods. During repeated visits, Lum learned blockcutting and printing and began receiving acclaim and awards for her Japanese-style color woodcuts. This book, the first of several she wrote and illustrated, includes designs based on Japanese prints and original works in the same vein, such as this wave spirit. Soon after its publication, Lum moved to China with her two daughters and continued printmaking in Beijing until the mid-1930s.

**The Story of Tsar Saltan**, 1905
Illustrated book with color photomechanical lithographs

**Ivan Yakovlevich Bilibin**
Russian, 1876–1942
Gift of Miss Mary C. Wheelwright, 1941, 41.69

Japanese prints appealed to Bilibin because they represented a tradition outside the Western European mainstream. Hokusai-like waves appear repeatedly in his illustrations for the 1905 edition of a Russian fairy tale composed by Alexander Pushkin (1799–1837) in 1831. Treacherous relatives trap the tsar’s wife and son in a barrel and throw them into the sea. The prisoners beg the waves to spare them and are cast onto a magical island, where they are aided by a swan princess, who eventually marries the son. After many adventures, the family is at last reunited.

**Envelope and five postcards from the series La Mer (The Sea)**, 1899
Color lithograph on card stock

**Gisbert Combaz**
Belgian, 1869–1941
Museum Purchase, 1900, 00.1980.1–.4, .6, and .13

In Belgium, where Art Nouveau architecture and interior design first became popular, versatile artist Gisbert Combaz applied his talents as a designer and printmaker to a new format, the picture postcard. A set of twelve cards entitled *La Mer (The Sea)* displays sinuous lines and clear, bright colors typical of Art Nouveau. Combaz taught decorative arts and art history at several different schools in Brussels—including the Royal Academy of Fine Arts, where René Magritte was one of his students—and made scholarly studies of Japanese and Chinese art.

**Wave Breaking against a Rock and Falling in an Arch (Leidé point) (Vague frappant contre le rocher et retombant en arceau (pointe de Leidé))**, 1892, printed 1914
Plate 7 in the set *The Sea: Studies of Waves (La Mer, étude de vagues)*
Woodcut, printed in six colors

**Henri Rivière**
French, 1864–1951
Katherine E. Bullard Fund in memory of Francis Bullard, 2016, 2016.52

Henri Riviere initially became known for the shadow puppets he created for the Chat Noir cabaret in Montmartre. His interest in Japanese art was aroused by Siegfried Bing’s periodical, *Le Japon artistique*. He taught himself to make color woodblock prints in the Japanese manner, sometimes using as many as twelve blocks for various colors. Like Hokusai and
Hiroshige, he designed related works in series, including his Breton landscapes and this series of waves. In the late 1890s, he became interested in lithography and continued printmaking in that medium. His color lithograph series *Thirty-Six Views of the Eiffel Tower* is also displayed in the exhibition.

**The Wave**, 1917  
Color lithograph  
Christopher Richard Wynne Nevinson  
English, 1889–1946  
Collection of Leslie and Johanna Garfield  
Painter and printmaker Christopher Nevinson became one of the most famous British artists of World War I, using a modernist style to create powerful images of suffering he witnessed while working as an ambulance driver and hospital attendant. This print may have been the result of a trip he made to the Cornwall seacoast while recovering from service at the front. At first glance, the view of a massive wave seems unconnected to the human world, with no figures or manmade objects at all, but the sea’s turmoil suggests the inescapable upheaval Nevinson saw and experienced.

**The Wave (La vague)**, 1894  
Lithograph  
Henri Gustave Jossot  
French, 1866–1951  
Irving W. and Charlotte F. Rabb Fund for the Acquisition of Prints and Drawings, 2019, 2019.772  
In France, enthusiasm for Japanese culture continued through the 1890s, reinforced by Art Nouveau and its marked Japanese influence. Caricaturist Henri Gustave Jossot satirized the trend with a lithograph showing a man in a boat tossed head-over-heels by the impact of a wave clearly referencing Hokusai’s, with an artist’s easel flying into the water to the left. The unusual angle and deliberate truncation of forms by the borders drawn around the picture are also nods to the Japanese-influenced style the artist is satirizing.

Photograph, c-print mounted onto Plexiglas  
Mika Ninagawa  
蜷川実花  
Japanese, born 1972  
©mika ninagawa. Courtesy of Tomio Koyama Gallery  
Photography, fashion, and sports meet in this striking portrait of Japan’s superstar figure skater Yuzuru Hanyu. The two-time Olympic gold medalist posed in August 2022 for photographer and film director Mika Ninagawa, who dressed him in couture from Yuima Nakazato’s fall-winter 2022–23 collection, “BLUE.” Nakazato’s environmentally conscious collection features white gender-neutral garments dyed in shades of blue made from indigo. The angle and pose of this shot resemble *The Great Wave*, a similarity that may or may not be coincidental. Hanyu is renowned for combining power and beauty in his skating, qualities found in Hokusai’s image as well.

**Modern Designs for Combs and Pipes (Imayō kushi kiseru hinagata)**, Vol. 1, 1823  
Woodblock printed book; ink on paper  
Katsushika Hokusai  
葛飾北斎  
Japanese, 1760–1849
Edo-period Japanese did not generally wear jewelry like rings, bracelets, or necklaces. Instead, precious objects for personal adornment included beautifully made combs and hairpins for women and small objects like pipes, pipe cases, and pillboxes for men (suspended from their belts using toggles known as netsuke). In this model book for artisans, Hokusai provides designs for fashion accessories, including combs that would likely be made in gold and silver lacquer over a wooden base. His ongoing fascination with depicting water is apparent in his designs for combs with wave patterns, another stage in the development of ideas leading up to his Great Wave print.

**Wave Circle bracelet**, 1950–59  
Sterling, enamel  
**Margot de Taxco (Margot Van Voorhies Carr)**  
Mexican, 1896–1985  
Gift of Carole Tanenbaum, 2018  
2018.4082

In the 1920s, the city of Taxco in southwestern Mexico, known for its silver mines, became home for an international group of artists working together to create innovative silver jewelry. Margot Van Voorhies Carr came there in 1937 and married Mexican silversmith Antonio Castillo, who encouraged her to design jewelry. She continued doing so after the end of their marriage, taking the art name Margot de Taxco to honor her new home.

Taxco is not a coastal city, and there is no known source of inspiration for this elegant bracelet. However, by the middle of the 20th century, Hokusai's famous print was known to artists around the world. Recent research shows that at the time, Japanese prints were collected in Latin America and studied by local artists seeking visual ideas from non-European sources.

**Three Women in Floral Bathing Suits with Stylized Wave**, ca. 1980  
Watercolor, gouache, charcoal, marker  
**Mia Carpenter**  
American, born 1933  
Gift of Jean S. and Frederic A. Sharf, 2009  
2009.258

After graduating from the Art Center College of Design in Pasadena in 1956, Mia Carpenter moved to New York City, where she worked as an illustrator for major magazines. Following a brief stay in Paris, she returned to Los Angeles and continued her career there until retiring around 2004. This jolly scene of models frolicking in familiar-looking, Hokusai-inspired surf may have been a magazine or newspaper advertisement for a Southern California department store.

**Slash with a Knife**, 1999  
From the series *In the Floating World*  
Reworked woodcut, Fuji photocopy  
**Yoshitomo Nara**  
奈良美智  
Japanese, born 1959  
After Katsushika Hokusai  
葛飾北斎  
Japanese, 1760–1849  
Courtesy of the artist and Pace Gallery

In this composition, Nara tilts Hokusai's *Under the Wave off Kanagawa* ninety degrees clockwise. Transforming the negative space above the sea into a tunic adorning a body, Nara treats the wave's crest as cascading, curled hair framing a mischievous face. Red lips dripping, the subject brandishes a knife, a scene that recurs frequently in Nara's work.
The Wave, 2017
Woodcut on Kozo paper
Christiane Baumgartner
German, born 1967
Private collection, New York

Christiane Baumgartner is known for monumental woodcuts, often based on her photographs and videos. For this work, she had a different source of inspiration. In an interview published in 2018, she commented: “It seemed like the right time to think about Hokusai and his work. I mean, when you work in woodcutting for so many years, it can be interesting to quote another artist. And there is so much in the wave, so much that is metaphysical and metaphorical. When you think about global warming, about refugees, about all of the distortion and destruction we do to our planet... When you think about the wave, you think about the flood and also about rebuilding, something new.”

The Great Wave built by Jumpei Mitsui with LEGO® Bricks, 2020
レゴで作った「富嶽三十六景 神奈川沖浪裏」
LEGO bricks
Jumpei Mitsui
三井淳平
Japanese, born 1987
On loan from the Hankyu Sanbangai

One of twenty-two LEGO Certified Professionals worldwide, Jumpei Mitsui has built large-scale LEGO models since his student days at the University of Tokyo. To create Hokusai’s The Great Wave in three dimensions, he made a detailed study of rogue waves and their characteristics. He also drew on childhood memories of waves near his family home at Akashi on the Inland Sea. This work includes some 50,000 pieces and took 400 hours (over two months) to build. Together with other works by Mitsui, this sculpture is displayed at the Hankyu Brick Museum in Osaka, which loaned it for this exhibition.

Palladium Wave, 1983
Ceramic with palladium lustre glaze
Lynda Benglis
American, born 1941
Courtesy of the artist and Pace Gallery

This work is one of a handful of maquettes of waves Lynda Benglis made before creating her first fountain, The Wave of the World, as a commission for the Louisiana World Exposition in New Orleans in 1984. For these wave forms, Benglis poured her materials over large balls and balloons covered in plastic. She states: “As well as suggesting the classic form of the wave, it also alludes to the ball and claw, or a dragon/wave image.” In East Asia, the dragon is associated with water and rain, and in Japanese mythology, most dragons are water deities.
In Advance, 2019
Glazed ceramic, gold leaf, discarded plastic 3D misprints, epoxy resin, found objects, watercolor on paper

Linda Sormin
Canadian, born 1971
Courtesy of the artist and Patricia Sweetow Gallery, Los Angeles

In her nonlinear, open-ended work, Linda Sormin explores the charged lives of her materials. Assembling her sculptures from discarded objects, textural ceramics, and flickering gold leaf, the artist sees her art on a continuum with that of her Indonesian and Chinese-Thai ancestors. Migratory, oceanic, and fluctuating, her artwork’s treatment of the Asian diasporic experience is fragmented and sutured, but expansive. Sormin brings disparate stories and unexpected forms into conversation with one another through creative alignments and misalignments, offering a prismatic fusion of seascape and landscape.

Hokusai’s Influence: Landscapes
What were the special features of Japanese woodblock prints by Hokusai and others that impressionist and post-impressionist artists admired and sought to emulate? One appeal was the use of brilliant colors—the intriguing way that flat areas of color, a natural result of the woodblock printing process, were assembled to create the illusion of a three-dimensional landscape. Discussions of Japanese prints emphasize their relative flatness, although one reason European and American artists emotionally responded to Japanese landscapes was that Hokusai and his colleagues used a version of vanishing point perspective familiar to Western viewers.

Japanese artists also strongly emphasized composition, which was becoming increasingly important in European pictorial art as the traditional goal of realistic representation was taken over by the new medium of photography. Hokusai created striking effects in his landscapes by juxtaposing underlying geometric shapes, both natural and man-made. Hiroshige went even further, exploring unusual or exaggerated viewpoints, directing the gaze of the viewer up from ground level, down in a bird’s-eye view, or around and even through foreground.
objects to a distant scene. In the late 19th century, Japanese-inspired compositions that juxtaposed highly detailed, close-up views in the foreground with distant landscapes became widespread in European paintings and prints.

**Nihonbashi Bridge in Edo**, ca. 1830–31
From the series *Thirty-Six Views of Mount Fuji*
「富嶽三十六景 江戸日本橋」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17518

Nihonbashi was the official center of Edo and the starting point for roads leading out of the city. Hokusai’s clever composition manipulates the viewpoint to create a fresh take on a familiar scene. He starts over the heads of pedestrians on the bridge, goes along the river lined with warehouses, and ends with Edo Castle and Mount Fuji towering over the city much higher than they would appear in real life. Bands of horizontal mist obscure any discrepancies in perspective and pull the composition together as a believable whole.

**The Avenue (L’Avenue)**, 1899
From the series *Landscapes and Interiors: Twelve Color Lithographs (Paysages et intérieurs: Douze Lithographies en Couleurs)*
Color lithograph
Édouard Vuillard
French, 1868–1940
Bequest of W. G. Russell Allen, 1960, 60.107

For European artists in the late 19th century, *ukiyo-e* prints were an intriguing combination of the familiar and unfamiliar. The bustling metropolis of Edo (renamed Tokyo in 1868) was similar to European cities such as Paris, even if the styles of clothing and buildings were different. Landscapes and cityscapes by artists such as Hokusai were visually understandable to Europeans because of the use of vanishing point perspective that began appearing in Japanese art in the 18th century. But this perspective was executed through flat areas of color produced by the color woodblock printing process. This use of flat color was adopted by a group of young French artists known as the Nabis, active in the 1890s. Among them was painter and printmaker Édouard Vuillard.

**Fuji from the Tea Plantation of Katakura in Suruga Province**, ca. 1830–31
From the series *Thirty-Six Views of Mount Fuji*
「富嶽三十六景 駿州片倉茶園ノ不二」
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Woodblock print (nishiki-e); ink and color on paper
William Sturgis Bigelow Collection, 1911, 11.17505

Hokusai often populated his landscapes with lively figures, either working or relaxing. These small genre scenes had great appeal in 19th-century Europe because they resonated with the resurging interest in depictions of contemporary everyday life as opposed to scenes from the classical past.

Tea growing is said to have been introduced to Suruga Province in the 13th century by a Zen priest who brought tea plants from China. In this busy harvest scene, groups of women sit on benches, picking tea leaves from shorter, closer bushes, or stand to reach taller, more distant
ones. Meanwhile, men package the tea leaves and, with the help of horses, transport them elsewhere for processing.

**Working in the Fields (Le Travail aux Champs), 1906**

*From the series From the Northwestern Wind (Au Vent de Noroît)*  
Color lithograph  
_Henri Rivière_  
French, 1864–1951  
Lee M. Friedman Fund, 1984, 1984.254

Hokusai and Rivière were city-based artists, fascinated by the countryside and the activities of hard-working people there. Both enjoyed drawing agricultural workers in panoramic landscapes, often as part of a series of related images. A Montmartre artist in Paris, Rivière spent his summers in Brittany, producing color lithographs of rural scenes that were strongly influenced by his love of Japanese woodblock prints. Earlier in his career, Rivière tried making woodblock prints in the Japanese manner, carving blocks and printing by himself. Doing it on his own—unlike Japanese artists, whose works were carved and printed by others—was so time-consuming that he switched to lithographs, while maintaining Japanese influences.

**Four photographs from the Morro Rock series, 2010–15**  
Photographs, gelatin silver prints  
_Arthur Tress_  
American, born 1940  
Courtesy of the artist and David Knaus  

The photographer says: “In 1993, I left Manhattan and moved to the small coastal village of Cambria just below Hearst Castle and lived in a small house overlooking the ocean for nearly 30 years. It was during that time, from 2010 to 2015, that I began to photograph Morro Rock ..., eventually making almost 25,000 exposures using a traditional analog Hasseblad camera, with the idea of later doing a book called ‘100 Views of Morro Rock,’ based on Hokusai’s similar ‘100 Views of Mt. Fuji’ ... Curiously, both Hokusai and myself were about the same age, in the early 70s, when we took on such a monumental project, perhaps each hoping to make some sort of late life statement about man and nature and their covalent place in the cosmos and human society.” He adds: “The diamond photo image format was inspired by the triangular shape of the former volcanic cone itself.” Tress has also mentioned Rivière’s Eiffel Tower book (displayed below) as a source of inspiration for the Morro Rock series.

**Thirty-Six Views of the Eiffel Tower (Les Trente-Six Vues de la Tour Eiffel), 1902**  
36 lithographs in publisher’s binding and slipcase  
_Henri Rivière_  
French, 1864–1951  
Charles Amos Cummings Fund, 2021, 2021.1045

The concept of a series of related images with a unified theme—such as Mount Fuji or the Tōkaidō Road—also appealed to European artists. An especially charming example is the series of color lithographs by Henri Rivière, *Thirty-Six Views of the Eiffel Tower*, based on drawings he began in 1888 when the tower was under construction and continued after its completion in 1889. As in Hokusai's series, he shows his subject from various locations and viewpoints, in many different circumstances. Working people feature prominently in the foregrounds of many of his designs for this series.

**Under Mannen Bridge at Fukagawa, ca. 1830–31**  
*From the series Thirty-Six Views of Mount Fuji*  
「富嶽三十六景 深川万年橋下」  
Woodblock print (nishiki-e); ink and color on paper  
_Katsushika Hokusai_  

[72x677]From the series From the Northwestern Wind (Au Vent de Noroît)  
Color lithograph  
_Henri Rivière_  
French, 1864–1951  
Lee M. Friedman Fund, 1984, 1984.254
In the 19th century, Edo contained rivers and canals, with many bridges often featured in cityscape prints. *Ukiyo-e* artists frequently showed the bridges from a water-level viewpoint, looking up at the underside of a bridge as if from an approaching boat. This novel viewpoint was one of the compositional devices that caught Western artists' attention. Although many of Edo's waterways are now beneath the streets of modern Tokyo, the Onagi Canal and Mannen Bridge still exist in the same location, where the canal empties into the Sumida River. Hokusai used the bridge to frame a distant view of Mount Fuji—that view is no longer visible, now blocked by buildings.

**Bamboo Yards, Kyōbashi Bridge, 1857**  
From the series *One Hundred Famous Views of Edo*  
「名所江戸百景 京橋竹がし」  
Woodblock print (nishiki-e); ink and color on paper  
Utagawa Hiroshige I  
歌川広重 （初代）  
Japanese, 1797–1858  
Gift of Dr. G. S. Amsden, 1952, 52.1424

Hiroshige's final masterpiece, *One Hundred Famous Views of Edo*, is known for its extensive use of unusual viewpoints. He adapted this concept from Hokusai over twenty years earlier and further developed it in his subsequent career. Here, a high bridge seen from below frames a series of bridges with curving arcs, contrasting with the strong verticality of the bridge pillars and rows of upright bamboo poles used for construction and stored in a lumberyard beside the river.

**Old Battersea Bridge, 1879**  
Etching  
James Abbott McNeill Whistler  
American (active in England), 1834–1903  
Gift of Mrs. Walter Scott Fitz, 1910, 10.657

Whistler is credited with introducing *ukiyo-e* prints to the English-speaking art world after returning to London from Paris in the late 1850s. He depicted actual prints in the backgrounds of some of his paintings and gradually incorporated ideas from them into his own work. In the 1870s, he produced several paintings he described as “Nocturnes,” showing night views of London influenced by *ukiyo-e* prints, with the moonlit River Thames taking the place of the Sumida River. His prints of London bridges, especially this etching of the Old Battersea Bridge seen from the water, demonstrate the absorption of Japanese influences into his own style.

**The Great Bridge at Senju, 1913**  
千住大橋  
Woodblock print; ink and color on paper  
Tobari Kogan  
戸張孤雁  
Japanese, 1882-1927  
Gift of Paul Bernat, 1954, 54.1796

As Western artists were learning from Japanese art, Japanese artists were becoming familiar with Western art and responding to it in their own work, often creating patterns that come full circle. Printmaker, watercolorist, and sculptor Tobari Kogan, who studied in the United
States in 1901–06, was one of the artists who promoted woodblock printing as a creative art form in Japan in the 1910s, after the role of obi-e prints’ role in popular culture had been taken over by other media. His view of a Tokyo bridge suggests both Hiroshige and Whistler, with a factory smokestack in the background indicating that this is a modern scene of industrial Japan.

Poem by Minamoto no Muneyuki Ason, 1835–36
From the series One Hundred Poems Explained by the Nurse
「百人一首はか恵とき 源宗千朝臣」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17645

In a deserted, empty village, a group of hunters gathers around a bonfire made of branches and scraps of wood. The contrast between the friendly warmth of the fire and the chilly sadness of the abandoned building at the right invites our own personal interpretation. Hokusai apparently completed a full set of 100 drawings for this projected print series, but only twenty-seven were published as color prints, probably due to an economic depression in the 1830s. The poem, from a well-known anthology, describes the loneliness of a mountain village in winter.

The Devil Speaks (Mahna No Varua Ino), 1893–94
From the series Fragrance (Noa Noa)
Color woodcut (verso) on tan Japanese paper
Paul Gauguin
French, 1848–1903
Bequest of W. G. Russell Allen, 1960, 60.335

After returning from Tahiti in 1893, Gauguin created a series of ten woodblock prints he called Fragrance (Noa Noa), also the title of his journal for the trip. Gauguin carved the blocks himself in a deliberately rough style, imitating compositions, textures, and techniques he saw in Japanese works, like the book illustrations by Hokusai that he pasted into the manuscript version of his journal. This print shows a traditional dance around a bonfire, carried out in secret because it was banned by missionaries. Gauguin used parallel lines to represent firelight reflected on rising smoke, in the same manner as Hokusai’s print of hunters warming themselves at a bonfire.

Hodogaya on the Tōkaidō, ca. 1830–31
From the series Thirty-Six Views of Mount Fuji
「冨嶽三十六景 東海道程ケ谷」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17541

Rows of pine trees were a common sight along many stretches of the Tōkaidō Road, the main highway between the cities of Edo and Kyoto. Hokusai uses the trees both as a background for the drawings of various kinds of travelers that populate the foreground and as a framing device for the view of Mount Fuji in the distance. These ingenious techniques for creating pictorial space caught the attention of Western artists. To the right, a roadside Buddhist image, carved into the side of a reinforced hill, is sharply cropped by the edge of the picture, another compositional device often seen in Japanese prints and in Western works influenced by them.
Tile, ca. 1910–20
Pressed stoneware with polychrome glaze
C. Pardee Works
New Jersey (Perth Amboy), active 1894–1938

A compositional technique often seen in Hokusai’s prints is the use of a line of trees—or sometimes the vertical pillars of a building—to separate the foreground from a distant landscape scene in the background. The same device is used in many European paintings and prints of the late 19th and early 20th centuries and sometimes also appears in the decorative arts. In this ceramic tile depicting a night scene, the viewer looks through a row of trees along one shore of a lake to see the full moon rising above the mountains on the far shore.

Yoshida on the Tōkaidō, about 1830–31
From the series Thirty-Six Views of Mount Fuji
「富嶽三十六景 東海道程ケ谷」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.19719

Shelter from the Rain at Tenpōzan by the Aji River in Osaka, 1843
From the series Fine Views of Tenpōzan, a Famous Place in Naniwa
浪華名所天保山勝景一覧 「大阪安治川天保山雨やどり」
Woodblock print (nishiki-e); ink and color on paper
Yashima Gakutei
八島岳亭(岳鼎)
Japanese, ca. 1786 to 1868
Gift of the family of T. Louis Snitzer in his memory, 2021, 2021.1101

Like his teacher Hokkei, Gakutei specialized in surimono but occasionally designed commercial landscape prints like this one, first published as one of six plates in a picture album showing a new scenic attraction in Osaka. Tenpōzan was an artificial hill constructed in 1831–32 at the mouth of the Aji River. A landmark for ships approaching the city, it was landscaped with scenic plantings and buildings. One of the buildings, called Amayadori (“Shelter from the Rain”), contained three gigantic ship masts with holes near the base. Visitors crawled through them for good luck. Gakutei uses a clever compositional device, invented or at least popularized by Hokusai and later used by Western artists: a view of a distant landscape through a row of vertical columnar forms, either trees or, as seen here, pillars of a building.

The Drum Bridge at Kameido Tenjin Shrine, ca. 1834
From the series Remarkable Views of Bridges in Various Provinces
「諸国名橋奇覧 かめゐど天神たいこばし」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.25218

The Kameido Tenmangū in Edo, known today as the Kameido Tenjin Shrine, was famous for two special features: its beautiful wisteria blossoms and its high-arched “drum” bridges. The higher bridge was near the entrance of the shrine, and the lower bridge was further along the
approach to the main hall. These bridges might have inspired the arched bridge in Claude Monet’s Japanese-style garden at Giverny, constructed in 1893.

**Wisteria at Kameido, Tokyo**, cancelled in 1922

「東京亀戸天神」
Postcard; collotype with hand coloring; ink on card stock

*Unidentified artist*

With its famous arched bridges and wisteria arbor, the Kameido Tenjin Shrine was one of the most photographed sites in the city during the Meiji era (1868–1912). It appears frequently in photo albums compiled for tourists and in picture postcards. The composition of this shot—looking at the larger bridge from the other side of the pond, under the wisteria arbor—may have been inspired by Hiroshige’s well-known print from the series *One Hundred Famous Views of Edo*.

**Inside Kameido Tenjin Shrine, 1856**

From the series *One Hundred Famous Views of Edo*

「名所江戸百景 亀戸天神境内」
Woodblock print (nishiki-e); ink and color on paper

*Utagawa Hiroshige I*

In another example of the unusual compositions characterizing the series *One Hundred Famous Views of Edo*, Hiroshige shows the same scene as Hokusai’s bird’s-eye view of the Kameido Shrine, but the viewpoint here is ground-level, under the wisteria arbor, looking across the pond to the arched bridge and arbor on the other side. To anyone unfamiliar with the location, it might look like the wisteria hangs above the bridge. One of the vertical poles of the arbor bisects the print left of center, and the blossoms hanging from it are seen close-up, contrasting with the distant view of the bridge.

**Temple on a Rock vase with cover**, ca. 1920

Porcelain (bone china), lead-glazed, transfer-printed and hand-painted in colored enamels and gilding

*Daisy Makeig-Jones*

In 1915, Daisy Makeig-Jones began producing her signature Fairyland Lustre ware, which featured brilliant colors, complex pictorial designs, and imagery of fantastic beings and landscapes that drew on worldwide mythology and folklore. Her creations were popular as an escape from the misery of World War I and its aftermath. In this example, she combines dragons and fairies with distant foreign landscapes reimagined as fantasy settings: the bridges and wisteria of Hiroshige’s print and the temple on a rock suggesting Hokusai’s view of Mount Gyōdō (both on view nearby).

**The Hanging-cloud Bridge at Mount Gyōdō near Ashikaga**, ca. 1834
Jion-ji Temple, about halfway up Mount Gyōdō’s slope, is reached by stairs from the valley below. The tearoom known as Seishintei (“Pavilion of the Pure Heart”) is still located on a tall spur of rock. It is accessible only by a high bridge called Tenkōbashi (“Heaven-High Bridge”), which when seen from below appears to float among the clouds. The view is often compared to a Chinese-style landscape painting, and Hokusai enhanced the resemblance by slightly increasing the height of the bridge and adding magical-looking clouds on which one can easily imagine Daoist immortals riding through the sky.

Li Bai Admiring a Waterfall, 1849
李白観瀑図
Hanging scroll; ink and color on silk
Katsushika Hokusai
Japanese, 1760-1849
William Sturgis Bigelow Collection, 1911, 11.7452

Li Bai (701–762) is considered one of the greatest Chinese poets. His famous four-line poem about the waterfall of Mount Lu reads: “Sunlight streams on the river stones. / From high above, the river steadily plunges— / three thousand feet of sparkling water— / the Milky Way pouring down from heaven.” (translation by Sam Hamill)

Hokusai’s goal in this work was to achieve in painting what Li Bai had in poetry: to capture the beauty of the torrent of water pouring over the great falls. His fascination with depicting falling water culminated in this painting.

The Falling Mist Waterfall at Mount Kurokami in Shimotsuke Province, ca. 1832
From the series A Tour of Waterfalls in Various Provinces
「諸国滝廻り 下野黒髪山きりふりの滝」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
Japanese, 1760-1849
William Sturgis Bigelow Collection, 1911, 11.19718

The Kirifuri (“Falling Mist”) waterfall is one of the three most famous waterfalls in the vicinity of Nikkō. This scenic mountain area, north of Edō, was chosen as the location for the Tōshōgū Shrine, dedicated to Tokugawa Ieyasu, founder of the Tokugawa shogunate. The figures admiring the falls are most likely pilgrims traveling to or from the shrine. Hidden in their apparel are several references to the publisher, Nishimuraya Yohachi.

The Care-of-the-aged Falls in Mino Province, ca. 1832
From the series A Tour of Waterfalls in Various Provinces
「諸国滝廻り 美濃ノ国養老の滝」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
The Yōrō ("Care-of-the-aged") waterfall in Gifu Prefecture is still known today for its scenic beauty and the excellent quality of its water, used for making the local cider. In the 15th-century Nō play Yōrō, an imperial messenger learns that water from the spring has brought renewed health to an elderly couple and their devoted son who cares for them. In real life, the fall is even larger and more impressive than Hokusai drew it, suggesting that he had not actually seen the real thing.

The Falling Mist Waterfall, One of the Three Waterfalls, 1843-47
From the series Famous Scenic Spots in the Mountains of Nikkō
「日光山名所之内 霧降之滝 三滝之其一景」
Woodblock print (nishiki-e); ink and color on paper
Keisai Eisen
渓斎英泉
Japanese, 1790-1848
William Sturgis Bigelow Collection, 1911, 11.23154

The Kegon Falls, One of the Three Waterfalls, 1843-47
From the series Famous Scenic Spots in the Mountains of Nikkō
「日光山名所之内 華厳之滝 三滝之其一景」
Woodblock print (nishiki-e); ink and color on paper
Keisai Eisen
渓斎英泉
Japanese, 1790-1848
William Sturgis Bigelow Collection, 1911, 11.23155

Backward-viewing Falls, One of the Three Waterfalls, 1843-47
From the series Famous Scenic Spots in the Mountains of Nikkō
「日光山名所之内 裏見ヶ滝 三滝之其一景」
Woodblock print (nishiki-e); ink and color on paper
Keisai Eisen
渓斎英泉
Japanese, 1790-1848
William Sturgis Bigelow Collection, 1911, 11.23156

Of the many ukiyo-e artists who depicted waterfalls in ways suggesting Hokusai’s influence, Keisai Eisen produced the clearest examples. Like Hokusai, Eisen was an independent artist unaffiliated with any ukiyo-e schools. Although his main specialty was prints of beautiful women in high-fashion kimonos, he was also an excellent designer of landscapes. In the 1840s, he designed a series of scenic views in the mountains near Nikkō, a popular pilgrimage destination at the time and still a major tourist attraction. Three prints in the series focus on waterfalls, and falls appear in some of the other views as well.

Yoshitsune’s Horse-washing Falls at Yoshino in Yamato Province, ca. 1832
From the series A Tour of Waterfalls in Various Provinces
「諸国滝廻り 和州吉野義経馬洗滝」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
The waterfall known today as Takataki is a feature of a popular hiking trail in Yoshino-Kumano National Park. It is associated with the 12th-century general Minamoto Yoshitsune, who fled to the Yoshino area when he was attacked by his brother Yoritomo, the first shogun. Hokusai links the past to the present by showing two present-day commoners washing a horse where the famous general once did the same. The waterfall has a two-part structure, with flowing water spreading horizontally in fan-like shapes that caught the attention of later artists.

Casades, 1917
Color woodcut (white-line)
Edna Boies Hopkins
American, 1872–1937
The Leslie and Johanna Garfield Collection—Partial gift of Leslie and Johanna Garfield and Museum purchase with funds from the Charles H. Bayley Picture and Painting Fund and John H. and Ernestine A. Payne Fund, 2022, 2022.1461

Edna Boies Hopkins studied under Arthur Wesley Dow, who introduced her to Japanese prints and to his principles of composition based on mastery of line, color, and light-dark contrast. After 1914, she spent her summers in Provincetown and became a part-time member of the art colony known as the Provincetown Printers, making woodcuts inspired by Japanese prints but using a somewhat different technique.

In this print, children in colorful bathing suits and caps stand in a diagonal cascade resembling Hokusai’s Horse-washing Falls. In white-line printing, a Provincetown print method, only one woodblock is used, with colored areas separated by narrow gaps engraved into the block. Multiple colors are applied to the block at the same time, and the finished print shows white lines of unprinted paper between the colors.

The Amida Falls in the Far Reaches of the Kisokaidō Road, about 1832
From the series A Tour of Waterfalls in Various Provinces
「諸国滝廻り 木曾路ノ奥阿弥陀ヶ瀧」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17545

This impressive, nearly 200-foot waterfall was named for the vision of Amida Buddha once seen there by a priest. Today it looks much the same as in Hokusai’s print, except that the opening from which the water gushes is irregular in shape. Either the formation was rounder in Hokusai’s time, or he may have deliberately exaggerated the shape to suggest the halo of Amida Buddha in the priest’s vision.

Chemical Falls, 2016
Printed fabric and spray paint on canvas
Merion Estes
American, born 1938
Courtesy of the artist

With strong ties to early Los Angeles feminist art spaces and a pioneering role in the Pattern and Decoration movement, Merion Estes typically depicts landscapes and seascapes. She combines found imagery from printed fabrics with collaged materials and spray paint to build up lively texture and vivid color, often with a political tone. Estes cites Japanese woodblock prints in general and Hokusai specifically as influences on her ongoing treatment of natural scenes. In this example, Estes blends visual pleasure with the horror of environmental crises.
Rainstorm beneath the Summit, ca. 1830–31
From the series Thirty-Six Views of Mount Fuji
「富嶽三十六景　山下白雨」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.25222

Ordinarily, Mount Fuji would not be visible in rain or fog. Here, seen from a distance—or perhaps from the viewpoint of an imaginary bird flying past the mountain—its peak towers above the thunderstorm that drenches the lower slopes. Everything below the summit disappears under a black cloud, punctuated by a jagged bolt of lightning. Rising above the storm are fluffy white clouds against a dark blue sky that may indicate a late summer afternoon or early evening.

Sudden Shower over Shin-Ōhashi Bridge and Atake, 1857
From the series One Hundred Famous Views of Edo
「名所江戸百景　大はしあたけの夕立」
Woodblock print (nishiki-e); ink and color on paper
Utagawa Hiroshige I
歌川広重（初代）
Japanese, 1797–1858
Gift of C. Adrian Rübel, 1946, 46.1399

Of all the brilliant designs in One Hundred Famous Views of Edo, the most famous is this scene of Ōhashi Bridge in the rain, which was copied in oil by Vincent van Gogh. The viewpoint is not only high but slightly tilted, as if seen through the eyes of a bird descending or turning. Pedestrians hurry to escape the sudden downpour. On the river, a boatman—protected by a straw raincoat and hat—poles a log raft to or from a lumber yard. The buildings on the far bank, including the shogun’s boathouses at the left, are barely visible as gray silhouettes through the rain.

Two Bridges III, 2008
Woodcut; ink on paper
Yvonne Jacquette
American, born 1934
Gift of Mary Ryan, 2023, 2023.1

Nocturnal cityscapes, like the one in Two Bridges III, are Yvonne Jacquette’s subject of choice. Chartering planes and working in empty office spaces in skyscrapers, Jacquette honed her perspectival view, but she also cites the radical cropping and compositional space of classical Japanese woodblock prints as an influence. Here, Jacquette depicts lower Manhattan’s iconic bridges, basing the print off previous works she created of the scene while working on the fiftieth floor of Millennium Hotel Downtown. Like the majority of her woodcuts, this one is printed in dark ink on Japanese Okawara paper. Jacquette prefers this material for its natural contrast and ability to smoothly absorb the dense ink.

Dust jacket for the poetry collection New Praise of Fuji (Shinshō Fuji), 1946
「歌集　新頌・富士」ブックカバー
Woodblock print; ink and color on paper
Onchi Kōshirō
恩地孝四郎
Around 1905–10, *ukiyo-e* prints ceased to be the chosen medium for popular culture illustrations, but woodblock printing continued as a fine art, splitting into two movements. Onchi Kōshirō was an important pioneer of the *sōsaku hanga* (“creative print”) movement, in which artists designed the prints and did the block carving and printing themselves. The *shin hanga* (“new print”) movement maintained the old collaborative method of production for prints in a new, modernized style. This print was the dust jacket for a book of poems praising Mount Fuji by Maeda Yūgure; the book is a 20th-century equivalent of the volumes of poetry illustrated by Hokusai and his pupils.

**New Praise of Fuji (Shinshō Fuji), 1946**

Woodblock printed book; ink and color on paper  
Onchi Kōshirō  
恩地孝四郎  
Japanese, 1891–1955  
Gift of Felix and Helen Juda Foundation, 1965, 65.633

Onchi’s illustrations for the book of Mount Fuji poems by Maeda Yūgure included two interior color woodblock prints as well as the dust jacket. The view of the upper slopes of the great mountain colored with reddish light as they rise above white clouds is similar to earlier prints. But while Hokusai and Hiroshige created what look like aerial views purely out of their imaginations, Onchi had the opportunity to see such views in person on one of the earliest sightseeing flights in Japan. In 1934, Onchi published an art book, *Hikō kannō* (*Sensation of Flight*), which combined his abstract woodcut designs with photographs from various sources showing aerial views and close-ups of planes, selected for their strong design qualities.

**Sunrise, 1926**  
From the series *Ten Views of Mount Fuji*  
「富士十景 朝日」  
Yoshida Hiroshi  
吉田博  
Japanese, 1876–1950  
Woodblock print; ink and color on paper  
Gift of L. Aaron Lebowich, 1950, 50.3642

Yoshida Hiroshi was one of the most important artists of the *shin hanga* (“new print”) movement, which made color woodblock prints by the traditional collaborative method but in a new, Westernized style.

**Where the Universe and Human Life Are, 2014**  
From a series of seven prints of Mount Fuji  
宇宙や人類の生命のありか （七色の富士）  
Printed by Adachi Institute of Woodcut Prints  
Woodblock print; color on paper  
Yayoi Kusama  
草間彌生  
Japanese, born 1929  
Collection of Jo-Ann Pinkowitz
Renowned for sculptures and installations, Yayoi Kusama also paints and designs prints. In her series of prints with characteristic dotted patterns, produced with the assistance of skilled blockcutters and printers, she experiments with the emotional impact of Mount Fuji in seven different colors. Each version is printed with the same blocks but gives its own effect, indicated by the individual titles. The dark blue color suggests awareness of a great cosmic consciousness that extends to all beings. The powerful composition and vivid colors of her prints recall earlier depictions of the mountain, such as Hokusai’s *Red Fuji*. However, Kusama has stated that her series is not inspired by any other artist’s work. It reflects her personal relationship with the mountain.

The Beauty of Nature

Detailed depictions of flora and fauna—in both paintings and prints—are known in Japan as “bird-and-flower pictures” although they may also include insects, fish, other animals, and miscellaneous plants. The tradition of nature painting originated during China’s Song dynasty (960–1279) and was widely practiced in Korea and Japan. In Hokusai’s time, this tradition was further reinforced by scientific illustrations of botanical and zoological subjects in imported European books and prints.

Like landscape, bird-and-flower imagery had been a minor genre within *ukiyo-e* prints prior to Hokusai. His untitled series known as *Large Flowers* popularized nature studies just as his Mount Fuji series had done for landscapes, and prints in both genres became potential bestsellers. As he had done with landscape prints, Hiroshige then followed Hokusai’s pioneering work with his own attractive designs.

Hokusai’s flowers are shown at eye level, as if the viewer is sitting on the ground beside them. They blow in the wind as they are visited by birds and insects. Similar depictions of floral motifs appear in late 19th- to early 20th-century European and American decorative arts. These motifs appear in pictorial arts too, from turn-of-the-century Art Nouveau to the works of the Provincetown Printers of a century ago and the Pattern and Decoration movement of the 1970s and 1980s.

**Chrysanthemums and Horsefly, 1833–34**

From an untitled series known as *Large Flowers*

横大判花鳥 菊に虻

Woodblock print (nishiki-e); ink and color on paper

*Katsushika Hokusai*  葛飾北斎

Japanese, 1760–1849

William Sturgis Bigelow Collection, 1911, 11.17590

**Bellflower and Dragonfly, 1833–34**

From an untitled series known as *Large Flowers*

横大判花鳥 桔梗に蜻蛉

Woodblock print (nishiki-e); ink and color on paper

*Katsushika Hokusai*  葛飾北斎

Japanese, 1760–1849

William Sturgis Bigelow Collection, 1911, 11.17591

Because they bloom at the end of the summer, bellflowers were traditionally regarded as one of the Seven Plants of Autumn, celebrated in Japanese poetry. Their usual color is a dark blue-purple, but, as Hokusai shows, other varieties also exist.
**Hydrangeas and Swallow, 1833–34**  
From an untitled series known as *Large Flowers*  
横大判花鳥 紫陽花に燕  
Woodblock print (nishiki-e); ink and color on paper  
*Katsushika Hokusai*  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.17592

The color of hydrangeas varies between blue and pink according to the acidity of the soil. The same plant can change color, or show both colors at once, again depending on soil conditions. Hokusai shows blossoms shaded between pink and blue. The black color of the swallow contrasts with the pastel colors of the hydrangeas as it darts past the flowers, perhaps in pursuit of an insect.

**Peonies and Butterfly, 1833–34**  
From an untitled series known as *Large Flowers*  
横大判花鳥 牡丹に蝶  
Woodblock print (nishiki-e); ink and color on paper  
*Katsushika Hokusai*  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.17593

**Poppies, 1833–34**  
From an untitled series known as *Large Flowers*  
横大判花鳥 芥子（罌粟）  
Woodblock print (nishiki-e); ink and color on paper  
*Katsushika Hokusai*  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.17594

This striking design is considered the finest composition in the *Large Flowers* series. The curve of the poppies as they bend in a strong wind has been compared to the curve of *The Great Wave* in the *Thirty-Six Views of Mount Fuji* series. Since horizontal images in Japanese art are normally read from right to left, both left-to-right curves create a sense of surprise and drama for the viewer.

**Morning Glories and Tree Frog, 1833–34**  
From an untitled series known as *Large Flowers*  
横大判花鳥 朝顔に蛙  
Woodblock print (nishiki-e); ink and color on paper  
*Katsushika Hokusai*  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.17596

Originally imported from China, morning glories became completely assimilated into Japanese culture and are often mentioned in poetry. Growing on vines rather than free-standing stalks, morning glories would normally be trained over a fence or trellis, but Hokusai
omits background detail and concentrates on the plant itself. Look for the tiny frog, almost invisible among the leaves—finding the creature becomes a kind of pictorial puzzle.

**Hibiscus and Sparrow, 1833–34**
From an untitled series known as *Large Flowers*  
横大判花鳥 芙蓉に雀
Woodblock print (nishiki-e); ink and color on paper  
**Katsushika Hokusai**  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.17595

**Phlox, ca. 1907**  
**Sea Cabbage, 1905**  
**Honeysuckle, ca. 1909–13**  
Color woodcuts  
**Edna Boies Hopkins**  
American, 1872–1937  
Bequest of John T. Spaulding, 1948, 48.890, 48.894, 48.904

**Fuchsia, ca. 1910–13**  
Color woodcut  
**Edna Boies Hopkins**  
American, 1872–1937  
The Leslie and Johanna Garfield Collection—Partial gift of Leslie and Johanna Garfield and Museum purchase with funds from the Charles H. Bayley Picture and Painting Fund and John H. and Ernestine A. Payne Fund, 2022, 2022.1465

Edna Boies Hopkins was introduced to Japanese prints by Arthur Wesley Dow, during a year of study with him at the Pratt Institute in Brooklyn. While living in Paris from 1904 to 1914, she continued her appreciation of *ukiyo-e* prints and made her own works inspired by them. Her small floral prints, with brilliant colors and close-ups of plants, are reminiscent of Hokusai’s *Small Flowers* series. After returning to the United States with her husband, Hopkins began spending summers in Provincetown, Massachusetts, with art school friends, and she became a member of the Provincetown Printers.

**White Cyclamen I, 1999**  
Oil, acrylic, and gold leaf on panel  
**Robert Kushner**  
American, born 1949  
Courtesy of the artist and D.C. Moore Gallery, New York, NY

As a founding member of the 1970s Pattern and Decoration movement in the United States, Robert Kushner favors geometric, floral patterns while resisting the predominant artistic conventions of the time, which tended toward more minimal compositions. Like many P&D artists, Kushner looks for inspiration beyond the scope of artwork in the United States, finding aesthetic resonances in Islamic tile work, Iranian carpets, and Japanese ceramics and woodblock prints. Overtly beautiful and unapologetically opulent, *White Cyclamen I* is one of Kushner’s many paintings of larger-than-life florals.

**Jug, 1879–80**  
Marked by **Frederick Elkington**  
English, 1887–1963  
Made by **Elkington & Co.**  
English  
Silver, parcel gilt

**Lilac vase, ca. 1878–83**
Wheel-thrown earthenware with underglaze decoration

**John Bennett**
American (born in England), 1840–1907
Museum purchase with funds donated by the James Parker Charitable Trust, 2008 2008.109

**Chrysanthemum vase, 1902**
Whiteware with polychrome enamels and matte, raised gilding
Decorated by **James Callowhill**
English (active in the United States), 1838–1917
Museum purchase with funds by exchange from a Gift of the Haim S. Eliachar Family Fund and a Gift of Donald O. Reichert, 2014, 2014.460

James T. Callowhill was a painter and illustrator as well as a decorator of ceramics. The raised gilding used to outline the spider chrysanthemums on this vase was a technique he was particularly known for. He was a leading decorator at the Worcester Royal Porcelain Works until about 1886, when he, his brother, and his son moved to the United States, working first in Brooklyn and later in Baltimore and Boston, where this piece was made.

**Creamer and bowl, 1885–95**
Silver
Manufactured by **George W. Shiebler and Company**
United States, active 1876–1910
Retailed by **Theodore B. Starr**
American, active 1877–1924

New York silversmith firm Shiebler & Co. was known for its innovative designs, often showing the influence of *Japanisme*. In this witty sugar bowl and creamer set, each vessel takes the form of a mass of leaves, with a realistically detailed insect crawling across it. The extreme close-up view and inclusion of the insect suggest floral prints by Hokusai.

**Kingfisher with Iris and Wild Pinks, ca. 1834**
From an untitled series known as *Small Flowers*

**Katsushika Hokusai**
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.21696

A tiny, brightly colored kingfisher darts under one of the iris leaves. The Chinese poet, Cai Yong (132–192), was a scholar and calligrapher of the Eastern Han dynasty. Inscribed above the bird is a couplet from his poem describing the kingfisher: “Turning, a brilliant azure hue; / in motion, a delicate blue.”

**Bullfinch and Weeping Cherry, 1834**
From an untitled series known as *Small Flowers*

**Katsushika Hokusai**
Japanese, 1760–1849
The *haikai* poem, by Senraian Setsuman, the poetry name of *shamisen* master Sugano Joyū II (1784–1841), reads: “Just a single bird / has emerged in the dampness— / morning cherry blossoms.” In addition to being a musician and a poet, he was also a painter and tea master. *Haikai* poetry, still practiced today under the modern name *haiku*), contains just 17 syllables in three lines arranged 5-7-5.

**Hawfinch and Marvel-of-Peru, 1834**

*From an untitled series known as Small Flowers*

中判花鳥　「鶴（いかる）白粉花（おしろのはな）」

Woodblock print (nishiki-e); ink and color on paper

*Katsushika Hokusai*

葛飾北斎

Japanese, 1760–1849

As their English name suggests, marvel-of-peru flowers originated in South America; they were brought to Japan by the Dutch. Blossoms of different colors can grow on the same plant, just as Hokusai drew them. The three-line *haikai* poem is by a Japanese female poet, Yōdaijo (“Moon Lady”): “The marvel-of-peru / flowers grow behind the hedge / of the peonies.”

**Wisteria and Wagtail, 1834**

*From an untitled series known as Small Flowers*

中判花鳥　「藤　鶺鴒」

Woodblock print (nishiki-e); ink and color on paper

*Katsushika Hokusai*

葛飾北斎

Japanese, 1760–1849

The upturned tail of the Japanese wagtail contrasts amusingly with drooping wisteria blossoms. The Chinese couplet, describing another interaction between vines and birds, is by Tang dynasty poet Qian Qi (ca. 722–780): “Stretching creepers emerge from cloudy trees. / Their dangling ropes cover the nesting crane.” (translation by Stephen D. Allee)

**Java Sparrow on Magnolia, 1834**

*From an untitled series known as Small Flowers*

中判花鳥　「文鳥　辛夷花」

Woodblock print (nishiki-e); ink and color on paper

*Katsushika Hokusai*

葛飾北斎

Japanese, 1760–1849

The Chinese poem praising the beauty and hardiness of magnolias, which continue blooming from spring through summer and into fall, is by literati painter Chen Shun (1483–1544): “The east wind rises by day and by night; / Peach and pear blossoms are blown away. / But setting a standard for flowers, / Magnolia petals fall later.”

**Floral Medallion, 1890s**

Stained glass, lead came

*Sarah Wyman Whitman*
Sarah Wyman Whitman was a trailblazer for women in education as well as the arts. In 1879, she helped found what was then called the Harvard University Annex, later Radcliffe College. In the 1880s, she learned stained glass design by working with John La Farge. A decade later, she was a successful glass designer with her own studio, Lily Glass Works. Many of her spectacular large windows can be found in churches and other institutions in the Boston area. In addition to traditional colored glass, she enjoyed using opalescent glass, which has a pearly sheen, allowing for an even greater range of colors.

**White Heron and Iris**, ca. early 1830s
花菖蒲に白鷺
Woodblock print (nishiki-e); ink and color on paper
*Utagawa Hiroshige I*
歌川広重（初代）
Japanese, 1797–1858
Gift of Miss Lucy T. Aldritch, 1947, 47.130

The Chinese poem reads: “White herons fly low across the fields, like a thousand flakes of snow; / Yellow birds perch on the tree, like flowers clustered on a branch.”

**Mandarin Ducks and Water Plantain**, ca. early 1830s
水葵に鴛鴦
Woodblock print (nishiki-e); ink and color on paper
*Utagawa Hiroshige I*
歌川広重（初代）
Japanese, 1797–1858
William Sturgis Bigelow Collection, 1911, 11.21127

Because they mate for life, mandarin ducks symbolize ideal romantic happiness, though the anonymous *haikei* poem inscribed here suggests that even the most devoted couples may be parted by life’s storms: “A morning tempest— / I even saw the parting / of mandarin ducks.”

**Hibiscus**, 1843–47
芙蓉
Woodblock print (nishiki-e); ink and color on paper
*Utagawa Hiroshige I*
歌川広重（初代）
Japanese, 1797–1858
William Sturgis Bigelow Collection, 1911, 11.21131

This close-up study of a stalk of flowers is similar in feeling to Hokusai’s flower prints. Oddly, the *haikei* poem does not seem to match the picture—it speaks of sparrows returning to their nests beneath the eaves.

**Long-tailed Blue Magpie on Flowering Plum Branch**, ca. early 1830s
白梅に尾長鳥
Woodblock print (nishiki-e); ink and color on paper
*Utagawa Hiroshige I*
歌川広重（初代）
Japanese, 1797–1858
William Sturgis Bigelow Collection, 1911, 11.21122
Ordinary magpies are common in Japan, but this long-tailed variety is a Chinese bird. In both countries, it appears in paintings as a symbol of good fortune. Here, it perches on a branch of flowering plum, the first flower to bloom in the spring. The Chinese characters at the upper right are one line from a poem by Yang Weizhen (1296-1370): “A single tree flowers first, and spring comes to all the world.”

Peacock and Peonies, 1830s
牡丹に孔雀
Woodblock print (nishiki-e); ink and color on paper
Utagawa Hiroshige I
歌川広重 (初代)
Japanese, 1797-1858
William Sturgis Bigelow Collection, 1911, 11.21130

Both peacocks and peonies were imported from China and became symbols of wealth and luxury in Japan. The Chinese characters at the top, written in an archaic style of calligraphy, form one line of a poem, reading “The peony is a fortunate gentleman.” The signature Yūsai at the end of the inscription is actually one of Hiroshige’s art names, suggesting that he may have composed this poetic inscription himself. For the petals of the peonies, he used the Chinese-derived “boneless” drawing style of color only. In the rest of the picture he used the more common technique of ink outlines filled in with color.

Kingfisher and Hydrangea, ca. 1832
紫陽花に川蝉
Woodblock print (nishiki-e); ink and color on paper
Utagawa Hiroshige I
歌川広重 (初代)
Japanese, 1797-1858
Gift of Miss Lucy T. Aldrich, 1947, 47.21

Considered one of Hiroshige’s most beautiful bird-and-flower designs, this print uses the “boneless” technique of color without outlines for the hydrangea blossoms. The haikai poem suggests that the little kingfisher flying above, in search of a watery habitat, may have been confused by the blue tones of the flowers: “Although hydrangeas / do not bloom in water, yet / they are water-like.”

Four Bird-and-Flower Designs: Japanese White-eye and Weeping Cherry (upper right), Kingfisher and Bellflower (upper left), Sparrow and Begonia (lower right), Yellow Bird and Hibiscus (lower left), early 1830s
四切花鳥画 垂桜に目白 (右上) 、桔梗に翡翠 (左上) 、秋海棠に雀 (右下) 、芙蓉に黄鳥 (左下)
Woodblock print (nishiki-e); ink and color on paper
Utagawa Hiroshige I
歌川広重 (初代)
Japanese, 1797-1858
Asiatic Curator’s Fund, 1953, 53.436

These four small pictures making up a single ōban-size sheet were intended to be cut apart and enjoyed as separate designs, possibly pasted into a miniature album or used to decorate a screen or box. Since the sheet was not cut, the close juxtaposition of the images makes their contrasting designs and colors all the more striking. Three of the four images have short, three-line haikai poems describing the birds and flowers depicted.
Flowering Cherry Branch, with advertisement for Senjokō, 1820s
桜、仙女香
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.20403

Hokusai plays here with the custom of attaching poems on slips of paper to blossoming cherry tree branches. The subject of the poem is not the cherry blossoms but rather the cosmetic Senjokō, a popular face powder brand in the 1820s and 1830s. Senjokō’s maker, Wada Genshichi, was also an official censor who approved books and prints for publication. Many prints show beautiful women or Kabuki actors using his product. Hokusai’s advertisement may have been a promotional gift for Senjokō customers, who hoped the powder would make them as beautiful as cherry blossoms.

Spiny Lobster and Shrimp, ca. 1832–33
From an untitled series known as Large Fish
魚尽くし 伊勢海老、芝蝦
Woodblock print (nishiki-e); ink and color on paper
Utagawa Hiroshige I
歌川広重（初代）
Japanese, 1797–1858
William Sturgis Bigelow Collection, 1911, 11.41801

The first edition of Hiroshige’s famous untitled series known as Large Fish was privately printed as a poetry album. The same blocks were reused for commercial prints like this one, with the publisher’s mark and censor’s seal—required by law—added to them. Spiny lobsters, also called rock lobsters, are smaller than Atlantic lobsters and do not have large front claws. They are often enjoyed as part of the special New Year cuisine in Japan.

Marbled Rockfish, Chicken Grunt, and Ginger, ca. 1832–33
From an untitled series known as Large Fish
魚尽くし かさご、いさき、薑
Woodblock print (nishiki-e); ink and color on paper
Utagawa Hiroshige I
歌川広重（初代）
Japanese, 1797–1858
William Sturgis Bigelow Collection, 1911, 11.17187

The kasago (marbled rockfish; also called scorpionfish) is delicious to eat once its venomous, spiky fins are removed. The mottled pattern that helps it hide in rocks as it lurks in wait for prey contrasts with the smooth, glistening scales of the isaki (chicken grunt). Both fish come into season in early summer, and Hiroshige, who is known to have been a gourmet, added shoots of ginger, suggesting ways that dishes featuring these fish might be prepared.

Two Crabs, ca. 1810s
蟹
Woodblock print (surimono); ink and color on paper
Ryūryūkyo Shinsai
柳々居辰斎
Japanese, ca. 1764 to 1820
William Sturgis Bigelow Collection, 1911, 11.16803
A pair of crabs is delicately rendered in a printed version of the “boneless” painting style, without ink outlines and using only colors and embossing. The crabs are likely destined for the cooking pot, since another part of a meal is shown at the lower right: unopened buds of the *fuki* (giant butterbur; also called bog rhubarb), enjoyed as a delicacy in early spring.

**Crab Plate, 1896–1929**  
Made by Dedham Pottery  
United States, active 1896–1943  
Stoneware (high-fired) with crackle glaze and cobalt decoration  

**Horses in Pasture, about 1834**  
牧馬  
Woodblock print (nishiki-e); ink and color on paper  
Katsushika Hokusai  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.19649

Three differently colored horses nuzzle each other in the foreground. In the background, more horses roam freely through an idyllic equine paradise. Young pine shoots are a symbol of the New Year, so this print and the group that includes it were probably made for the 1834 New Year—a Year of the Horse. No specific location is indicated, but Hokusai may have thought of horse farms in Shinano Province where fine steeds were bred for the shogun.

**Painted Horse Escaping from Ema, 1834**  
絵馬から逃げる馬  
Woodblock print (surimono); ink and color on paper  
Totoya Hokkei  
魚屋北渓  
Japanese, 1780–1850  
William Sturgis Bigelow Collection, 1911, 11.25469

Hokkei came from a family of fish sellers (indicated by his surname Totoya) and studied under a Kano school painter before switching to Hokusai in the late 1790s. In a clever design made for the 1834 New Year, a Year of the Horse in the East Asian zodiac, Hokkei illustrates an old story of a Kano painter who was so skillful that a horse he painted on an *ema* (votive plaque) donated to a temple came to life at night to graze. The horse escaping from the picture is drawn in the Kano ink-painting style.

**Chiryū: Early Summer Horse Fair, second state, ca. 1833–34**  
From the series *Fifty-Three Stations of the Tōkaidō*  
「東海道五十三次之内 池鯉鮒 首夏馬市」  
Woodblock print (nishiki-e); ink and color on paper  
Utagawa Hiroshige I  
歌川広重（初代）  
Japanese, 1797–1858  
Gift of Dr. G. S. Amsden, 1952, 52.1431

One of the stops along the Tōkaidō Road, Chiryū was known for an annual horse fair that took place for ten days during the summer. Horse traders gathered to buy and sell hundreds of horses. In this pastoral image, groups of well-fed horses graze on lush grass while traders gather under a large tree in the center of the print.
Two Carp in Waterfall, ca. 1834
滝に鯉
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.19647

According to a Chinese legend, carp that swim up the rapids at Longmen (literally, “Dragon Gate”) on the Yellow River transform into dragons. For that reason, carp became a metaphor for success as a result of great effort, and the subject was frequently depicted. Here, Hokusai shows two carp in a waterfall, barely visible. One swims bravely up the falls, while the other seems to turn away. Does this fish turning away symbolize the rejection of worldly success for another path in life? Or is it merely circling around to wait its turn at the falls? As he often does, Hokusai implies a story but leaves the outcome to the viewer's imagination.

Carp and Iris, ca. 1808–13
花菖蒲に鯉
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.20430

In China, Korea, and Japan, carp are admired as symbols of bravery and persistence. They are also kept as decorative fish in garden ponds. Carp were a favorite subject for Hokusai, who drew them in various situations and poses. Here, a carp quietly enjoys a summer pool with iris growing along its banks. This print was designed to be a flat fan and was later removed from its frame for preservation. When you look closely, the rib marks can still be seen. No other surviving impression is known.

Carp in Water, ca. 1832
鯉
Woodblock print (surimono); ink and color on paper
Katsushika Taito II
葛飾戴斗（二代目）
Japanese, active ca. 1810–1853
William Sturgis Bigelow Collection, 1911, 11.20424

A wriggling carp that almost seems to be smiling makes its way through waterweeds, with embossed cherry petals floating in the water. The three poems inscribed on this print mention cherry blossoms. The third refers to the legend of carp turning into dragons, an indication that this print may have been made for a Year of the Dragon, probably 1832.

Carp and Seaweed, late 1810s
鯉
Woodblock print (surimono); ink, color, and metallic pigment on paper
Totoya Hokkei
魚屋北渓
Japanese, 1780–1850
William Sturgis Bigelow Collection, 1911, 11.20596
Although it is not swimming up a waterfall, the majestic rise of the carp ascending through waterweeds here implies a message of success. The two poems have no direct references to fish or water but contain auspicious sentiments appropriate for New Year. Both allude to a phrase from classical Chinese poetry that describes a spring evening so lovely that it is worth a thousand gold pieces.

Carp, about 1835–39
From the series An Assortment of Fish
「魚つくし 鯉（こひ）」
Woodblock print (nishiki-e); ink and color on paper
Utagawa Hiroshige I
歌川広重 （初代）
Japanese, 1797–1858
Chinese and Japanese Special Fund and the William Sturgis Bigelow Collection, 1950, 50.663

A few years after completing his untitled series known as Large Fish, Hiroshige designed a smaller, more affordable set of fish images, this time without poetry. In this carp image, the fish’s pose, twisting gracefully in the flowing water, is similar to a larger version in the earlier series.

Two postcards representing Water (L’eau), 1898
From the series The Elements (Les Elements)
Color lithograph
Gisbert Combaz
Belgian, 1869–1941
Museum Purchase, 1900, 00.1979.7 and .9

Gisbert Combaz was a leading artist of the Art Nouveau movement in Belgium, applying his talents to painting, printmaking, sculpture, furniture design, and more. These postcards are from a set representing the traditional European Four Elements: Earth, Air, Fire, and Water. To represent Water, Combaz included not only a Hokusai-like wave but a fabulous fish resembling a golden carp. One year later, he designed another postcard series, The Sea (La mer), also on view in this exhibition and consisting entirely of wave imagery.

Jardinière, ca. 1883
Design attributed to Christopher Dresser
Scottish, 1834–1904
Made by Minton & Co.
England, active 1793–present
Glazed earthenware
Benjamin Pierce Cheney Fund, 2010, 2010.609

Christopher Dresser was the star of British industrial design in the late 19th century. Associated with the Aesthetic movement, he contributed designs for ceramics, glass, metalware, furniture, textiles, and wallpaper to over sixty manufacturers in Britain, France, and the United States. He was the chief artistic advisor for Minton and Company in the 1860s–80s, so this elegant planter was most likely designed by him. Dresser drew inspiration from a variety of non-Western cultures, including China, India, Persia, and Peru, but Japanese styles and motifs were his favorites. In both Chinese and Japanese painting, carp swimming boldly up a waterfall symbolize success as a result of great effort.

Storytelling: Heroes, Ghosts, and Monsters
Hokusai popularized landscapes and nature scenes, but a third ukiyo-e print subject became fashionable about the same time. Known as musha-e ("warrior prints"), these works featured not only warriors but also historical and literary subjects, often with supernatural elements. The innovative artist who made them bestsellers in the late 1820s was Utagawa Kuniyoshi. His colorful prints were inspired by Hokusai’s earlier black-and-white book illustrations covering the same subjects.

Following the success of Kuniyoshi’s Water Margin series, showing heroes from a famous Chinese martial arts novel, Utagawa school artists designed many more warrior images, either as single-sheet portraits or multisheet combat scenes. Hokusai responded to the genre’s sudden popularity with a color print series of warriors and another of ghosts that are among the most spectacular examples of the new trend.

For much of the 20th century, ukiyo-e connoisseurs scorned this genre, preferring landscapes and older figure prints. However, in recent decades, warrior prints have enjoyed a burst of popularity at home and abroad, perhaps because these colorful, dynamic compositions have much in common with present-day manga and anime.

**Ki no Natora and Ōtomo no Yoshio Wrestling**, ca. 1829
「記ノ名虎 大供ノ善雄」
Woodblock print (surimono); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
General Funds, 1900, 00.1949

The most important sumō match in Japan’s history took place in the 9th century. Emperor Montoku announced that his successor would be decided by a bout between warriors representing his two sons. Surprisingly, the underdog Yoshio won the match, and the younger prince became Emperor Seiwa.

Surimono prints had always included warrior images, but the theme became more popular after the success of Kuniyoshi’s Water Margin series. Hokusai emphasizes the might of the wrestlers by filling the picture with their powerful bodies, a technique Kuniyoshi also used. It’s unclear who originated the idea.

**Watanabe no Gengo Tsuna and Inokuma Nyūdō Raiun**, ca. 1833–35
From an untitled series of warrior prints
「渡辺の源吾綱 猪の熊入道雷雲」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17552

In color prints, as opposed to monochrome book illustrations, Hokusai designed just one gorgeous, full-sized vertical series of warriors, entwined with each other in ferocious combat. Watanabe no Tsuna was a historical 10th-century warrior, a retainer of Minamoto no Yorimitsu (Raikō). Like his master, he became a legend, who was said to have battled human and supernatural monsters alike. He was popular in Edo-period fiction and drama and appears in manga, anime, and fantasy novels even today. His adversary, Inokuma Nyūdō Raiun, is a fictional character. The fighters’ differently colored armor helps viewers decipher who is who in this fascinatingly complex design.

**Oni Kojima Yatarō and Saihō-in Akabōzu**, ca. 1833–35
From an untitled series of warrior prints
「鬼児島弥太郎 西方院赤坊主」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.17553

The MFA has two of the five designs in Hokusai’s untitled warrior print series. This one shows Kojima Yatarō, a 16th-century samurai and leading retainer of famous warlord Uesugi Kenshin of Echigo Province. Nicknamed Oni (demon), he wore an image of a demon on his helmet, and it was said that his favorite weapon was the kanabō, a spiked iron pole traditionally used by demons. However, neither the helmet nor the kanabō are here, perhaps because Yatarō is young, with his forehead unshaven. He battles the evil monk Saihō-in Akabōzu for possession of a large, heavy temple bell, Both adversaries lift it easily, demonstrating their extraordinary strength.

Banner design (?): Asahina and Soga no Gorō in the Armor-Pulling Scene (Kusazuribiki), ca. 1850s–70s
幟の下絵ヵ 草摺引
Ink on paper, with red pigment (for transfer?) on back
Unknown artist
Japanese
作者不詳
Formerly attributed to Katsushika Hokusai
伝葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.46037

These two mysterious drawings, found together in a paper folder, are probably preliminary drawings for cloth banners. Originally believed to be by Hokusai, they were most likely a pupil. The sticky red substance on the back of each drawing was seemingly used to transfer the design to another surface, such as a cloth banner.

In this armor-pulling scene from the 12th-century Soga Brothers story, dramatized in many Kabuki plays, Asahina confronts his friend Gorō, trying to persuade the rash warrior to join a drinking party with enemies instead of attacking them on the spot. Asahina eventually succeeds, and Gorō postpones his vengeance until he can carry it out successfully.

Banner design (?): Han Xin Crawling under the Legs of the Bully, ca. 1850s–70s
幟の下絵ヵ 韓信胯潜之図
Ink on paper, with red pigment (for transfer?) on back
Unknown artist
Japanese
作者不詳
Formerly attributed to Katsushika Hokusai
伝葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.46038

Like the armor-pulling scene, this Chinese 3rd-century BCE tale demonstrates the wisdom of not fighting prematurely. Here, a scoundrel challenges swordsman Han Xin to either kill him or crawl between his legs. To avoid a murder trial, Han Xin chose to crawl. Later, after becoming
the King of Chu, he rewarded the former bully for helping him learn self-control. This drawing has an English inscription in the upper left corner, apparently by William Sturgis Bigelow, confirming its provenance: “Bought of Hokusai’s last living pupil—Tokio—1885–6—Hokusai. WSB.” The “last living pupil” is presumably Hokusen.

**Snake: Design for a Pair of Folding Screens**, ca. 1850s–70s

「深川北斎 北斎屏風—雙鰐形」 蛇

Handscroll; ink and color on paper

**Unknown artist**

Japanese

Formerly attributed to **Katsushika Hokusai**

伝葛飾北斎

Japanese, 1760–1849

William Sturgis Bigelow Collection, 1911, 11.46034

According to the inscription at the beginning of the scroll, this plan for a pair of folding screens was the property of Fukagawa Hokusen, the former pupil of Hokusai. The attribution to Hokusai is unlikely, but the drawing may well be by one of his pupils. If completed, the folding screens would include six panels each and would make a very large snake, suggesting the monstrous reptiles fought by heroes in many warrior prints. But snakes could also have positive associations, as messengers of the benevolent goddess Benzaiten or personal symbols for people born in the Year of the Snake.

**Nanba no Rokurō Tsunetō**, ca. 1781

「難波六郎常頭（=経遠）」

Woodblock print (nishiki-e); ink and color on paper

**Katsushika Hokusai**

葛飾北斎

Japanese, 1760–1849

William Sturgis Bigelow Collection, 1911, 11.19254

This work bears the “Shunrō” signature that Hokusai used while part of the Katsukawa school. At the Nunobiki Falls in present-day Kōbe, 12th-century warrior Nanba no Rokurō was said to have received a prophecy from the dragon kingdom hidden behind the falls. Later he was struck dead by a lightning bolt wielded by an enemy’s ghost—divine punishment for revealing the secret prophecy. The story was known to Edo-period audiences mainly through Kabuki plays, but Hokusai drew it as a “real” historic scene, with the great warrior clenching his fist to show determination.

**The Night Attack in Act XI of The Storehouse of Loyal Retainers (Chūshingura)**, 1780s

忠臣蔵十一段目夜討

Woodblock print (nishiki-e); ink and color on paper

**Katsushika Hokusai**

葛飾北斎

Japanese, 1760–1849

William Sturgis Bigelow Collection, 1911, 11.17612, 11.17690

Image: The Sumida Hokusai Museum / DNPartcom

The real-life story of the forty-seven rōnin (masterless samurai) provided the core plot of the popular Kabuki play *Chūshingura* (*The Storehouse of Loyal Retainers*). In the final act of the play, the heroes attack their enemy’s mansion by night, wearing firefighters’ costumes with a black-and-white zigzag design to hide their armor. Half-dressed members of the household,
roused from their sleep, try to escape in the confusion as the invaders seek out and kill the man responsible for the death of their lord. Most prints illustrating the story show a specific Kabuki production. In this triptych, the young Hokusai, still using his first art name Katsukawa Shunrō, depicted it as a historical incident.

In this impression of the work, the lower part of the right sheet is missing. For this exhibition, conservators have filled it in using a photograph of an intact print in the collection of the Sumida Hokusai Museum in Tokyo.

**Boys’ Art #2: Nagasaki,** 2002
Pencil, colored pencil, and collage on paper
**Joyce Kozloff**
American, born 1942
Collection of Robert Kushner

Joyce Kozloff has inserted images from Hokusai prints into her compositions since her 1980s-era project *Patterns of Desire.* This iteration comes from a series of works mimicking military drawings her brother Bruce drew during his childhood, as well as those by her son Nikolas. Kozloff created her own versions on maps and diagrams from sites of historic battles. On this 18th-century French map of Nagasaki, Kozloff inserts her son’s childhood scrawls alongside her own grisaille (grey tone) drawings, with high and popular culture imagery, including figures from Hokusai’s illustrations of later acts from the Kabuki play *Chūshingura (The Storehouse of Loyal Retainers).*

**Nanba Rokurō Tsunetō and the Ghost of Akugenda Yoshihira,** about 1830s
「悪源太義平」 「難波六郎恒俊」
Woodblock print (nishiki-e) diptych; ink and color on paper
**Teisai Hokuba**
蹄斎北馬
Japanese, 1771–1844
William Sturgis Bigelow Collection, 1911, 11.18159–60
Nanba Rokurō Tsunetō was a warrior of the Taira clan, which fought the Minamoto clan in the 12th-century civil wars. The final episode in his eventful life came when Tsunetō attended Taira no Kiyomori, the head of the Taira clan, on a visit to the Nunobiki falls (in modern Kōbe). Suddenly a thunderstorm blew up, and riding the storm clouds was the ghost of Minamoto Yoshihira, nicknamed Akugenda (Big Bad Minamoto Boy), who was killed by Tsunetō. Just as he swore to do before dying, Yoshihira took his vengeance and struck Tsunetō dead with a bolt of lightning. In this vertical diptych, an unusual format but one suited to the story, Hokusai’s student Hokuba follows the new convention of drawing the figures on such a large scale that they seem almost too big for the paper.

**An Illustrated New Edition of the Water Margin (Shinpen suiko gaden),** Vol. 1, 1830s reprint of 1805 first edition
新編水滸画伝
Woodblock printed book; ink on paper
**Katsushika Hokusai**
葛飾北斎
Japanese, 1760–1849
Source unidentified, catalogued 1997, 1997.691.1

Kuniyoshi’s hit series of color prints showing the heroes of the Chinese novel *The Water Margin,* which made warrior prints very popular from the late 1820s on, was inspired by the much earlier book illustrations that had been done by Hokusai for a new, easy-to-read Japanese translation of the book. Possibly Kuniyoshi enjoyed this book as a child and thought of it again much later when, as an adult, he wanted to design color prints that would be
exciting enough to compete with prints of Kabuki plays. As a result of the success of Kuniyoshi’s print series, the book with Hokusai’s illustrations was reprinted and new volumes were added.

**An Illustrated New Edition of the Water Margin (Shinpen suiko gaden),** Vol. 3, 1830s reprint of 1805 first edition

新編水滸画伝
Woodblock printed book; ink on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760-1849
Source unidentified, catalogued 1997, 1997.691.3

Hokusai’s illustrations for the Japanese translation of *The Water Margin* typically had portraits of selected major characters at the beginning of each volume, followed by panoramic two-page spreads scattered throughout the text illustrating the action of the story in landscape or interior settings. Kuniyoshi, in his later color prints, combined these two types of illustration by showing the individual heroes one at a time, as in Hokusai’s introductory portraits, but showing them in close-up action scenes with background details indicating the events of the story, as in Hokusai’s two-page spreads.

**Extraordinary Persons of Japan (Nihon kijin den),** 1845
日本奇人伝
Woodblock printed book; ink on paper
Utagawa Kuniyoshi
歌川国芳
Japanese, 1797-1861
Source unidentified, catalogued 1997, 1997.957.2

Hokusai illustrated books by many authors, but he was especially well known for his collaboration with Kyokutei Bakin (also called Takizawa Bakin, 1767-1848). Bakin translated the first part of *The Water Margin* and went on to write a bestselling historical adventure set in 12th-century Japan, *Chinsetsu Yumiharizuki* (*The Strange Tale of the Crescent Moon Bow*). (The author and artist appear together—looking decades younger—in this illustration by Kuniyoshi for his 1845 book, *Extraordinary Persons of Japan*. In this light-hearted collection of pictorial biographies, they are surrounded by legendary figures from earlier periods of Japanese history, including the blind poet and musician Semimaru, the great swordsmith Kokaji Munechika, and the virtuous Empress Kōmyō.

**Huang Xin, Guardian of Three Mountains,** ca. 1827-30
From the series *One Hundred and Eight Heroes of the Popular Water Margin*

「通俗水滸伝豪傑百八人之一個 鎮三山黃信」
Woodblock print (nishiki-e); ink and color on paper
Utagawa Kuniyoshi
歌川国芳
Japanese, 1797-1861
Bequest of Maxim Karolik, 1964, 64.808

Written in China in the 14th century, *The Water Margin* (*Shuihuzhuan* in Chinese, *Suikoden* in Japanese) tells of 108 heroic bandits who battle corrupt officials. Their headquarters on Mount Liang is in the middle of a lake surrounded by a swamp, the titular “water margin.” Like many of the martial artists who eventually join the heroic outlaws of Mount Liang, Huang Xin starts as an enemy. He is escorting captured members of the outlaw band—their heads are barely visible in the background at the right—to stand trial when their comrades attack and
free them. Still wearing his military uniform, Huang Xin tests the sharpness of his sword before the fight begins.

**Shi Yong, the Stone General**, ca. 1830s
From the series *One Hundred and Eight Heroes of the Popular Water Margin*

「通俗水滸敎豪傑百八人之一個 石將軍石勇」
Woodblock print (nishiki-e); ink and color on paper
**Utagawa Kuniyoshi**
歌川国芳
Japanese, 1797–1861
Bequest of Maxim Karolik, 1964, 64.846

Wearing a helmet adorned with a dragon head, Shi Yong—who joined the *Water Margin* outlaws after killing a man in a gambling brawl—grapples with an enemy beside a waterfall. Most of Kuniyoshi’s prints in the first *Water Margin* series were published in the late 1820s or very early 1830s. This one, however, has an unusual signature similar to styles that Kuniyoshi used later in his career. If, as some suspect, it was made around 1840, it may have been influenced by Hokusai’s mid-1830s warrior prints, representing another twist in the exchange of mutual inspiration between Hokusai and Kuniyoshi.

**Saginoike Heikurō**, ca. 1834–35
From the series *Eight Hundred Heroes of the Japanese Water Margin*

「本朝水滸伝剛勇八百人一個 鷺池平九郎」
Woodblock print (nishiki-e); ink and color on paper
**Utagawa Kuniyoshi**
歌川国芳
Japanese, 1797–1861
Bequest of Maxim Karolik, 1964, 64.850

Following up on the success of his first *Water Margin* series featuring heroes from Chinese literature, Kuniyoshi designed more prints in the same vein showing Japanese heroes. Saginoike Heikurō, who may or may not have been an actual historical figure, was said to have been the son of a farmer. Heikurō was so strong that he defeated a giant serpent that attacked him while he was fishing, with his bare hands. He was later adopted by the Saginoike clan, retainers of 14th-century general Kusunoki Masatsura, and became a samurai himself.

**Illustration from the Book The Strange Tale of the Crescent Moon Bow (Chinsetsu yumiharizuki): The Wolf Yamao Attacks a Giant Serpent on Behalf of His Master and Leaves His Bones in the Mountains**, 1840

「椿説弓張月 巻中略図 山雄（やまを）狼ノ名也、主（しゅ）のために蟒蛇（おろち）を噛んで山中に骸を止む」
Woodblock print (key block); ink on paper
**Manjirō Hokuga**
卍楼北鵞
Japanese, died 1856
William Sturgis Bigelow Collection, 1911, 11.45497a–c

*Chinsetsu yumiharizuki (The Crescent Moon Bow)* was a bestselling fantasy adventure novel by Kyokutei Bakin, first published in 1807–11 with action-packed illustrations by Hokusai. The story is based on the life of 12th-century warrior Minamoto Tametomo but adds supernatural adventures with demons and monsters. In this triptych, Tametomo’s pet wolf dies heroically fighting a giant snake.
This type of black-and-white print, known as a key block print, comes from a preliminary stage in the production of a full-color print. The blockcutter used the artist’s drawing as a pattern for the first block, cutting through it and destroying it. Prints taken from the key block, like this one, looked exactly like the original drawing. They were then used to cut a separate block for each color in the finished print. By chance, this one was not used and so has survived intact.

The Wolf Yamao Gives His Life for His Master
From The Strange Tale of the Crescent Moon Bow (Chinsetsu yumiharizuki), Vol. 1, 1807

Minamoto Tametomo, the hero of Bakin’s bestselling Japanese historical novel Chinsetsu yumiharizuki (The Crescent Moon Bow), is based on a real historical figure who died in exile after his faction lost one round of the 12th-century civil wars, but in Bakin’s story he escapes and seeks vengeance on his enemies. First published in 1807–11 with illustrations by Hokusai, the novel retained its popularity throughout the 19th century. This scene from the first volume, which covers the hero’s early life, was reworked as a color print triptych by Hokusai’s student Manjirō Hokuga in 1840. Young Minamoto Tametomo has adopted a pair of wolf cubs as his companions; one of them accompanies him on a hunting trip in the mountains and dies protecting his master from a giant serpent.

Tametomo’s Shipwreck
From The Strange Tale of the Crescent Moon Bow (Chinsetsu yumiharizuki), Vol. 13, 1808

In Volume 13 of the 29-volume novel Chinsetsu yumiharizuki (The Crescent Moon Bow), the ship carrying the hero Minamoto Tametomo and his family is sunk by a sea monster. The lengthy scene is so exciting that Hokusai devoted four illustrations to it, interspersed with text pages, in the original book. First, a storm dragon menaces the ship; second, Tametomo is rescued by tengu (winged bird-demons) sent by the ghost of his former lord, Retired Emperor Sutoku; third, a couple who were Tametomo’s retainers wash up on a rock and commit suicide; and finally, in the scene shown here, another retainer rescues Tametomo’s infant son by riding on the back of the very monster that sank the ship.
This bound volume is part of a collection of pages cut out of miscellaneous books, presumably someone’s personal favorites. Fortunately for the purposes of this exhibition, they include several of the shipwreck scenes from Volume 13 of Chinsetsu yumiharizuki (The Crescent Moon Bow) so that we can show the illustrations that Kuniyoshi drew on both for his early triptych of the scene and for his later one. This scene of tengu (winged bird-demons) rescuing Tametomo was the second of Hokusai’s four pictures of the incident. Kuniyoshi did not use it in his first triptych, but he did copy it closely in the later, more highly developed version.

On the Sea at Mizumata in Higo Province, Tametomo Encounters a Storm, about 1836
「肥後の国水俣の海上にて為朝難風に遭ふ」
Woodblock print (nishiki-e); ink and color on paper
Utagawa Kuniyoshi
歌川国芳
Japanese, 1797–1861
William Sturgis Bigelow Collection, 1911, 11.16461a–c

Kuniyoshi’s earlier version of this exciting scene from Chinsetsu yumiharizuki (The Crescent Moon Bow) is closely based on Hokusai’s book illustrations for the novel. The triptych combines elements from three of Hokusai’s four pictures—the storm dragon hovering above, the doomed couple on the rock at the lower right, and the faithful retainer Kiheiji on the monster’s back, holding the baby— with his own version of the tengu (winged bird-demons) flying in to rescue Tametomo. The boney head of the monster, in the left sheet, is almost identical to Hokusai’s illustration but in mirror-image reversal.

The Former Emperor from Sanuki Sends His Retainers to Rescue Tametomo, ca. 1851–52
「讃岐の院眷属をして為朝をすくう図」
Woodblock print (nishiki-e); ink and color on paper
Utagawa Kuniyoshi
歌川国芳
Japanese, 1797–1861
William Sturgis Bigelow Collection, 1911, 11.26999–7001

About fifteen years after his first color triptych depicting the shipwreck scene from Chinsetsu yumiharizuki (The Crescent Moon Bow), Kuniyoshi made another. This version became one of his most famous warrior triptychs, with a tighter, better-balanced composition and a more fish-like sea monster. Kuniyoshi referred to a Hokusai book illustration he had not previously used, with tengu (winged bird-demons) flying Tametomo to safety. Using pale gray ink to contrast with the bright colors, Kuniyoshi renders the tengu as transparent ghosts since they are reincarnated spirits of Tametomo’s deceased comrades.

In the 2021 anime series Godzilla Singular Point, Kuniyoshi’s triptych is reworked. The sea monster is Godzilla, and the tengu become pterodactyl-like creatures called Rodan.

Nanba Rokurō Tsunetō, by Order of Naidaijin Shigemori, Enters the Pool of Nunobiki Waterfall and Comes to the Dragon Palace, 1843–47
「難波六郎経遠内大臣重盛の命を蒙り布引瀧の深淵に入って龍宮城へ至る」
Woodblock print (nishiki-e) triptych; ink and color on paper
Utagawa Yoshitsuya
一英斎芳艶
Japanese, 1822–1866
William Sturgis Bigelow Collection, 1911, 11.37931a–c
Hokusai enjoyed drawing legendary scenes from the history of China and India. His students, like Hokkei, favored this unusual subject matter too. Before becoming the first emperor of the Han Dynasty, Liu Bang (256–195 BCE) led a band of outlaws who resisted the tyrannical rulers of the Qin Dynasty. When a gigantic white serpent killed some of his men with its poisonous breath, Liu Bang slew the monster. Here, the ferocious reptile stands in for a dragon, an appropriate choice for a surimono celebrating the Year of the Dragon. Two poems, barely visible because they were printed in silver against black, describe dragon-shaped clouds and pine trees.

In the Play Honchō Furisode no Hajime, Susanoo no Mikoto Subdues the Monsters, 1851
「本朝振袖之始　素盞鳥尊妖怪降伏之図」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokki
葛飾北輝
Japanese, active ca. 1820s–1850s
William Sturgis Bigelow Collection, 1911, 11.22746

This print bears the signature of Hokusai’s pupil Hokki but might not actually be by him because it is much later in date than his other known works. Supposedly, it shows a scene from a puppet play of demons submitting to the god Susanoo no Mikoto (seated under the triangular flag). In the light reflected by a magical mirror held by Susanoo’s wife Inada-hime, the demons use handprints to “sign” a pledge of good behavior. The scene is a political satire, referencing government regulations on various businesses. Authorities banned the print after a few days. The composition is based on a famous painting by Hokusai depicting the demons submitting to Susanoo.

Actor Onoe Kikugorō III as the Ghost of Oiwa (second state), 1826
三代目尾上菊五郎のおいわ
Woodblock print (nishiki-e); ink and color on paper
Shunkōsai Hokushū
春好斎北洲
Japanese, active 1810–1832
William Sturgis Bigelow Collection, 1911, 11.35347

Artists working in Osaka greatly admired Hokusai and were delighted when he visited their city several times. On a visit in 1817, a young artist, then named Shunkō, worked with Hokusai on an illustrated book, making block-ready drawings from Hokusai’s sketches. In Hokusai’s honor, he took a new name, Hokushū. He became the leading ukiyo-e artist in Osaka in the 1820s, and his pupils also used names beginning with “Hoku.” In general, their style resembles older Osaka traditions more than Hokusai’s style, but this eerie scene recalls Hokusai’s many depictions of ghosts and monsters. The print was so successful that several editions were published.

The Mansion of the Plates, ca. 1831–32
From the series One Hundred Ghost Stories
The tale of the Mansion of the Plates told of the maidservant Okiku, who was accused of breaking a precious porcelain plate. She then either committed suicide by throwing herself into a well or was killed by the enraged master of the mansion and thrown into the well. Night after night, Okiku's ghost rose from the well and counted the plates in a ghostly moan: “One...two...three...,” with a horrible shriek when the count came up short. In Hokusai's clever, unusual version of the scene, the plates themselves rise from the well one after another, making up the snake-like neck of the ghostly head.

The Ghost of Kohada Koheiji, ca. 1831–32
From the series One Hundred Ghost Stories
「百物語 こはだ小平二」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.20438

In an 1803 novel and several Kabuki play adaptations, Kohada Koheiji is murdered by his treacherous wife and her lover. On a hot summer night, his ghost claws down the mosquito netting surrounding the guilty couple's bed and looms over them as a decomposing corpse, with Buddhist prayer beads still hanging around his neck. The gruesome sight produced on stage with special makeup is drawn by Hokusai as if it were real, possibly influenced by imported Western medical illustrations.

Obsession, about 1831–32
From the series One Hundred Ghost Stories
「百物語 しゅねん」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
William Sturgis Bigelow Collection, 1911, 11.20439

A snake winds around objects placed on a Buddhist household altar: a memorial tablet with the posthumous Buddhist name of a deceased person, offerings of water in a bowl, and a box of candy on a stand. The implication is that the deceased could not give up the strong emotions binding him to the world and returned in the form of a snake. The parody inscription on the tablet includes a pun on the word momonjii, the name of a flying squirrel spirit said to appear in the form of a strange-looking old man, much like the artist himself.

Laughing Demon, ca. 1831–32
From the series One Hundred Ghost Stories
「百物語 笑いはんにや」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
This demon's face resembles the *hannya* mask used in Nō plays to represent demons who take the form of women or women who become so crazed by negative emotions that they turn into demons. Hokusai’s version, drawn as a real creature, is even more horrifying. Her grinning mouth is flecked with blood as she points to her trophy, the severed head of a small child. Peering into a house through a round window, she is the embodiment of evil.

**The Ghost of Oiwa**, ca. 1831–32  
From the series *One Hundred Ghost Stories*  
「百物語 お岩さん」  
Woodblock print (nishiki-e); ink and color on paper  
**Katsushika Hokusai**  
葛飾北斎  
Japanese, 1760–1849  
William Sturgis Bigelow Collection, 1911, 11.20457

The most famous kabuki ghost play, *A Strange Tale of Yotsuya*, centers around Oiwa, a young housewife living in Yotsuya (now a midtown Tokyo neighborhood). She is killed by her ruthless, greedy husband because he wants to marry their rich neighbor’s daughter. Her ghost haunts the murderer in many forms, always appearing when he least expects it. In one scene, a paper lantern takes on the appearance of poor Oiwa’s face, horribly distorted by the poison she was given.

**The misshapen polyp floated on the shores, a sort of smiling and hideous Cyclops (Le polype difforme flottait sur les rivages, sorte de cyclope souriant et hideux)**, 1883  
Plate No. 3 from the set *The Origins (Les Origines)*  
Lithograph on chine-collé  
**Odilon Redon**  
French, 1840–1916  
Lee M. Friedman Fund, 1967, 67.276

In the 19th century, a taste for the macabre was common to both Japan and Europe. By the final decades of the century, European artists became interested in the Japanese tradition of the grotesque. Such imagery was especially appealing to Symbolist artists, such as painter and printmaker Odilon Redon, whose dreamlike—or nightmarish—visions of gigantic heads and staring eyeballs evoke the same mix of fear and pity as Hokusai’s ghosts.

**Once Upon a Time (Ima wa mukashi)**, 1790  
異摩話武可誌  
Woodblock printed book; ink and color on paper  
**Katsukawa Shun’ei**  
勝川春英  
Japanese, 1762–1819  
and **Katsukawa Shunshō**  
勝川春章  
Japanese, 1726–1792

Source unidentified, catalogued 2006, 2006.1763

While Hokusai was a member of Shunshō’s studio, another of Shunshō’s students, Katsukawa Shun’ei, illustrated a delightful book of ghosts and monsters with the master’s help. On the right page is a *ganbari nyūdō*, a monster that peers into the toilet on New Year’s Eve and brings bad luck to anyone who sees it. On the left is an apparition said to haunt the streets of...
the Honjō district in Edo as a ghostly sound of wooden clappers following its terrified victims. Stories of the Honjō spirit do not describe its appearance, since it is usually heard but not seen. Shun’ei and Shunshō made it a three-eyed monster wearing the tattered black robe and straw hat of a mendicant priest.

Supernatural History of Japan (Bakemono Yamato honzō), 1798

Early in his career, Hokusai illustrated a small, humorous picture book by well-known author Santō Kyōden (1761–1816). The title parodies natural history books, but here, the subjects under pseudoscientific study are minor supernatural beings, each with a label and description. On the right page shown here is a “Double-Headed Brush,” a living writing implement with an eye in the bristles at each end. The left page shows a “Long-Armed Ape” with a human face and a body probably based on Chinese paintings of gibbons, animals not found in Japan. It hangs from a tree and uses one long arm to snatch a bag of coins from around an old man’s neck.

Hokusai Sketchbooks, Vol. 10 (Hokusai manga jūhen), 1819

Among the many different subjects illustrated in the bestselling Hokusai Sketchbooks are ghosts and monsters. On these two pages, the ghosts of murdered women appear to Buddhist priests, who try to end the hauntings and send the troubled spirits on their way. To the right, rising above the fence around a well, is Okiku, later the subject of Hokusai’s famous Plate Ghost print hanging nearby. To the left is the ghost of Kasane, a woman killed by her own family (husband or father, depending on the version of the story) when her face became distorted by disease.

Female Ghost in the Moonlight, ca. 1850s

Under the full moon’s light, a ghost rises from the ground, her mouth opening to moan or cry. This painting was attributed to Hokusai but is now thought to be by one of his pupils, working shortly after the master’s death. The ghost is an ubume, a spirit of a woman who died in childbirth, clutching the ghost of her child. Sometimes she tries to hand the baby to
passersby unfortunate enough to encounter her. The unlucky stranger may then be crushed by a heavy weight or, in a milder haunting, find that instead of an infant they are holding a rock or a bundle of leaves.

Newly Published Perspective Picture: One Hundred Ghost Stories in a Haunted House, 1780s
「新版浮絵化物屋舗（舗）百物語の図」
Woodblock print (nishiki-e); ink and color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Gift of C. Adrian Rübel, 1946, 46.1417

This print is perhaps the most successful of Hokusai’s early uki-e (perspective prints). It combines the illusionistic effect of vanishing point perspective with bizarre monsters drawn as if they were real—like a horror movie with phenomenal special effects. The title refers to a popular Edo-period pastime where a group of people took turns telling ghost stories at night, putting out lights one by one as each story ended. When all the tales were told and their respective lights extinguished, ghosts would supposedly appear. In Hokusai’s print, well-dressed men on the veranda of an elegant mansion may have been playing the game, not realizing what creatures they would summon.

Manga Then and Now
The meaning of the Japanese word manga has changed slightly over the past two centuries. To Hokusai, it meant any kind of informal drawing, which at times had narrative content. Manga in the modern sense—graphic stories told in multiple panels—began in the early 20th century when Japanese artists and authors created their own versions of comic strips that were becoming popular in American newspapers and magazines. As the latest example of the long tradition of visual storytelling in Japan, this art form was a hit with the Japanese public.

Today, manga are usually published in serial form in weekly or monthly magazines with chapters from different stories. Individual stories are then collected into a series of small books (tankōbon) like those shown here. Especially popular manga often reappear as animated TV series or movies. Manga artists may insert deliberate references to the ukiyo-e tradition into their own work, or simply draw on the same aspects of Japanese history and folklore that Hokusai did.

In the most popular manga series of all, One Piece, protagonist Monkey D. Luffy and his Straw Hat Pirates roam the seas in search of the fabulous treasure known as the One Piece. The ongoing story, which debuted in 1997, shows various islands visited by the group, each locale reflecting different cultures and peoples. As the Straw Hats approach the land of Wano, loosely based on Edo-period Japan, artist/author Eiichirō Odapaid homage to Hokusai with a carp in the master’s style and a portrayal of The Great Wave.

ONE PIECE © 1997 by Eiichirō Oda/SHUEISHA Inc.

幽☆遊☆白書
Printed book
Yoshihiro Togashi
冨樫義博
Japanese, born 1966
Publisher: Shōnen Jump
YU★YU★HAKUSHO © Yoshihiro Togashi 1990-94 All rights reserved.
Collection of Jordan Cromwell
Hokusai Sketchbooks, Vol. 10 (Hokusai manga jūhen), 1819
北斎漫画 十編
Woodblock printed book; ink and limited color on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849
Source unidentified, cataloged 1997, 1997.865

In what was originally supposed to be the last volume of the series—five more volumes were added later—Hokusai included this spread of various performers, including acrobats, a monkey trainer, and a comedian entertaining (probably at a private party) by making bizarre faces still used to amuse children today. Below, three men enact a historical charade: one jumps over a straw mat to represent the famous 12th-century general who once jumped over eight boats in full armor.

Witch Watch, vol. 8, ch. 66, 2022
ウィッチウォッチ
Printed book
Kenta Shinohara
篠原健太
Japanese, born 1974
Publisher: Shōnen Jump
WITCH WATCH © 2021 by Kenta Shinohara/SHUEISHA Inc.
Collection of Jordan Cromwell

In Chapter 910 of the bestselling manga series One Piece, the Straw Hat Pirates are on their way to the land of Wano, a fantasy version of pre-modern Japan. A few pages after the visual reference to The Great Wave, shown above, the carp that the pirates follow swim up a gigantic waterfall reminiscent of Hokusai’s depictions of falls. Monkey D. Luffy uses his superpower of stretchy rubber arms and grabs two of the giant carp to pull himself and his ship up along with them.

Hokusai Sketchbooks, Vol. 12 (Hokusai manga jūhen), 1834
北斎漫画 十二編
Woodblock printed book; ink on paper
Katsushika Hokusai
葛飾北斎
Japanese, 1760–1849

Printed book
Eiichirō Oda
尾田栄一郎
Japanese, born 1975
Publisher: Shōnen Jump
ONE PIECE © 1997 by Eiichiro Oda/SHUEISHA Inc
Collection of Jordan Cromwell

In Chapter 910 of the bestselling manga series One Piece, the Straw Hat Pirates are on their way to the land of Wano, a fantasy version of pre-modern Japan. A few pages after the visual reference to The Great Wave, shown above, the carp that the pirates follow swim up a gigantic waterfall reminiscent of Hokusai’s depictions of falls. Monkey D. Luffy uses his superpower of stretchy rubber arms and grabs two of the giant carp to pull himself and his ship up along with them.

Woman with Large and Small Octopuses, also known as The Dream of the Fisherman's Wife, about 1814
From the book *Pine Shoots at New Year*, also called *Pining for Love (Kinoe no Komatsu)*, Vol. 3

喜能会之故真通 下 蛸と海女

Woodblock printed book; ink and color on paper

Katsushika Hokusai

葛飾北斎

Japanese, 1760–1849

Collection of Zach Nelson

During Hokusai's lifetime, explicit erotic content in prints and books was technically illegal, but the laws were not strictly enforced. This two-page illustration from a picture book of miscellaneous sexual encounters has become very famous under the invented title “The Dream of the Fisherman's Wife.” It has spawned numerous visual references from internet tentacle erotica to other works, often by women artists, using octopus's embrace as a metaphor for female sexuality. The woman in the picture may be the wife of a fisherman, but she herself is an abalone diver who pries mollusks from rocks with a knife. Since female divers wore only red underskirts for work, they were often featured in erotic fantasies. Hokusai's version is far and away the most imaginative example.

Sarah and Octopus/Seventh Heaven, 2001

Color woodblock print

Masami Teraoka

寺岡政美

American born in Japan, 1936

Carved and printed by Tadakatsu Takamizawa, Ukiyo-e Research Center, Tokyo, Japan

Collection of Jo-Ann Pinkowitz

Masami Teraoka's work presents current social and political themes through traditional styles, including *ukiyo-e* prints like those he saw as a child in his grandparents' collection and, in his more recent works, Northern Renaissance paintings. His usual medium is watercolor, but occasionally he has limited-edition woodblock prints made based on his paintings. He is fond of Hokusai's vivid expression of sexuality in *The Dream of the Fisherman's Wife* and refers to it repeatedly in his work.

Dream of the Fisherman's Wife, 2004

Pigment print

Judith Schaechter

American, born 1961

Courtesy of the artist

With subversive and sumptuous work, Judith Schaechter engages sensations of beauty and grotesquery through what she calls “militant ornamentalism,” a concoction of colors, patterns, and transcultural design that is radical and unapologetic. Harnessing art historical references to rebellious and feminist ends, Schaechter synthesizes a variety of sources in this print. While the composition recalls Botticelli's *Birth of Venus*, the work's title and the presence of an octopus pay homage to Hokusai. The left and right panels form a continuous image, with waves and tentacles suggesting a cyclorama (a panoramic image on the inside of a cylindrical platform). Other potential influences from Hokusai—intentional or unintentional—include the exaggerated emphasis Schaechter places on the waves, as well as the central figure's bulbous head, sunken eyes, and elongated forehead that bear resemblance to Hokusai's *The Ghost of Oiwa (Oiwa-san)* print.

**Chastity Belt**, 2006  
From the *Feminismo* series  
Archival inkjet photographic print on cotton rag paper  
**Chehalis Hegner**  
American, born 1961  
Collection of David & Erica DeMarco

This self-portrait was not directly influenced or inspired by Hokusai. It demonstrates how two artists separated by time, culture, and gender perspective can create work that is thematically kindred and in dialog. Hegner shares: “My work includes a focus on the liberation of women from oppression by men, so it’s important that my piece not be presented as an imitation or reaction to Hokusai’s *Dream of the Fisherman’s Wife*. Rather, it is a generative expression originating from the creative process within me. Hokusai made his image from a masculine point of view from outside of his subject, while my piece was made from within the female perspective. The picture was made in response to a nightmare I had while at the seaside in Liguria, Italy. I created *Chastity Belt* to embody my tangle of thoughts and feelings about eroticism, feminism, rape, and overwhelming feelings of engulfment by male energies—all within the context of the identical saline solution of the womb and sea, in which both creatures were born.”

**The Dream of the Fisherman’s Wife**, 2022  
Glazed, gilded stoneware  
**Emma Helle**  
Finnish, born 1979  
Courtesy of the Artist and Galerie Forsblom

Emma Helle creates work that foregrounds themes of corporeality and art history, making Hokusai’s iconic octopus erotica print an ideal subject. Helle is especially interested in representing “marginalized creatures, usually relegated to secondary status in art history.” Her sculptures often include “feminine sprites in the starring role, as active agents.” In Helle’s ceramic rendition of Hokusai’s work, a woman experiences sexual delight alongside a litany of sea creatures, including a variety of fish.

**A Contented Skull**, 2008  
がいこっち幸せ  
Offset lithograph  
**Chiho Aoshima**  
Japanese, born 1974
Pop artist Chiho Aoshima combines the aesthetics of *shōjo manga*, Japanese comics geared towards young women, and the superflat style, a colorful, bold, flattened graphic movement founded by Takashi Murakami. She is a member of Murakami’s Kaikai Kiki Collective, founded in Tokyo in 2001. She synthesizes these more contemporary artistic influences with traditional *ukiyo-e* compositions. Aoshima is especially interested in Hokusai’s representations of *yōkai* (spirits or ghosts), which are a clear visual antecedent to the serpentine figures haunting the lower-left corner of this print.

**Kumetsu no Yaiba: Demon Slayer Mugen Train poster, 2020**

*劇場版「鬼滅の刃」 無限列車編*

Color photolithograph

*Kotoharu Gotōge*

吾峠呼世晴

Japanese, born 1989

Collection of Sarah E. Thompson

When most of his family members are killed by demons, Kamado Tanjirō joins the secret Demon Slayer Corps, battling monsters with martial skills. His story is told in a *manga* serialized from 2016 to 2020, an ongoing *anime* series, and the film advertised in this poster, which became the highest-grossing film in the world in 2020. The story’s setting—the Taishō era (1912–1926)—allows for an interesting combination of 20th-century technology (such as the train featured in the film) with traditional clothing still worn by many Japanese citizens at that time. The unusual appearance of some of the heroic demon slayers maintains the longstanding tradition of fierce-looking but benevolent guardians.

**Zhong Kui (Shōki), the Demon Queller, 1811**

*朱鍾馗図*

Hanging scroll; red ink on paper

*Katsushika Hokusai*

葛飾北斎

Japanese, 1760–1849

William Sturgis Bigelow Collection, 1911, 11.7822

In East Asian tradition, guardian deities are often scary looking to frighten the evil spirits they protect humanity against. Zhong Kui, a figure from Chinese folklore known in Japan as Shōki, was cheated out of a position as a government official, committing suicide soon afterward. He vowed after death to protect the world, seeking out and destroying or taming demons that cause disease and other misfortunes. Displaying his image was thought to ward off bad luck. Hokusai painted numerous images of Shōki, often using red ink because red was considered a lucky color that averted disease.

May all demons be banished from your life!