

Hokusai's Summit Thirty-six Views of Mount Fuji

(September 24, 2009 - January 3, 2010)

Curriculum Guide Grades 4-12

That our children of many nationalities and races, being far from the centers of art, may receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors

~the vision of Anna Rice Cooke when she founded the Honolulu Academy of Arts in 1927



This program is supported by grants from the Hawai'i Council for the Humanities and the State Foundation on Culture and the Arts.

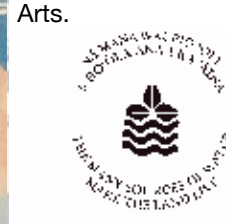


Table of Contents

WELCOME to the Honolulu Academy of Arts and thank you for joining us at the Museum Learning Center where we are committed to making the most of your visit to the Academy. This guide will help you relate the exhibition *Hokusai's Summit: Thirty-six Views of Mount Fuji* to the HCPS III Standards in a variety of subjects.

Table of Contents	1
About the Exhibition	2
Frequently Asked Questions	3
Images	4
If you are connected to the Internet and have this guide open, you can click on any of these six images to access full-screen versions from our website.	
Lessons	10
These lessons relate to the exhibition and include worksheets. Please amend them to suit your needs and your students' abilities.	
1. How to Look at Art	10
If you have not used art in the classroom before, you may not know where to start. In this lesson, we will walk through processes for looking at art and for comparing several pieces to each other.	
2. Edo Japan and <i>Ukiyo-e</i>	13
Your students will learn about the time and place where Katsushika Hokusai, the famous <i>ukiyo-e</i> woodblock print artist, lived.	
3. Mount Fuji	18
Your students will explore Mount Fuji's sacred history and its importance in Japanese art. They will discover its popularity today.	
4. Woodblock Prints	24
Your students will learn the skill and precision needed to make woodblock prints, think critically about the history and value of these prints, and create their own prints.	
5. Thirty-six Views	30
Your students will choose their favorite view and will study it, write about it, and consider how it would be different if made today.	
6. Other Lesson Ideas	33
Additional ideas for Art Activities and Research Papers.	
Answer Key	34
Bibliography	36

We offer both Guided and Self-Guided School Tours of this exhibition. To request a tour, please visit www.honoluluacademy.org/schooltours.

About the Exhibition

Katsushika Hokusai (1760-1849) was one of the most prolific Japanese artists of the Edo period (1615-1868). Over a career spanning more than seven decades, he produced an estimated 30,000 works, ranging from paintings and drawings to book illustrations. He is best known today as a designer of *ukiyo-e* woodblock prints, and in particular as one of the early leaders in the field of landscape prints that characterized the last great development of the *ukiyo-e* tradition in the nineteenth century.

The Honolulu Academy of Arts has a collection of more than 10,000 Japanese woodblock prints, the third largest in the United States. Nearly half of these prints were donated by acclaimed author James A. Michener, who developed his collection over a period of forty years specifically for the Academy, with the intention of highlighting the important role played by the Japanese community in forming the distinctive, multi-cultural character of the Hawaiian islands. Michener had a particular affinity for Hokusai and once wrote "Hokusai holds a special place in my affection, and I carry the memory of his prints in my mind wherever I go." Consequently, it is fitting that the Academy's collection includes more than 500 prints by Hokusai, many of which are among the best impressions in the world.

Among the treasures Michener gave to the Academy is a complete set of Hokusai's monumental series *Thirty-six Views of Mount Fuji*, which is featured in this exhibition. Completed when the artist was in his seventies, the *Thirty-six Views* was one of Hokusai's most ambitious projects and marks a major accomplishment in the history of woodblock printing. The prints in the *Thirty-six Views* are some of the most immediately recognizable works of Japanese art, in particular *The Great Wave Off Kanagawa*, which has influenced countless artists around the world. In addition, the exhibition includes many never before seen paintings from the recently acquired Richard Lane Collection, and works by later artists such as Hokusai's younger competitor Utagawa Hiroshige (1797-1858), showing the enduring impact of Hokusai and the *Thirty-six Views*.

This exhibition is officially endorsed by the Japanese Consulate of Hawaii. Many of the paintings and prints in the exhibition have been conserved with the generous support of the Robert F. Lange Foundation.



Frequently Asked Questions

How can the Curriculum Guide help me?

This guide was developed to enhance your trip to the Academy by providing you with images you can share with your students and worksheets and activities for them to do before and after your visit. It also identifies connections between the exhibition and the HCPS III Standards so you can relate what your students learn at the Academy to what they are learning in the classroom.

How can I prepare my students for their tour?

You should show your students the video *A Trip to the Art Museum*, which you can stream from www.honoluluacademy.org/teacher. This video gives your students an overview of the museum and what they can expect to see. You should also go through the images in this Curriculum Guide with your students and review the lessons.

What are the images in this guide?

There are six images in the guide, including an image of the Academy and of the Academy's founder, Mrs. Anna Rice Cooke. These two images include general background information on the Academy so you can explain to your students where they are going on their field trip. The other four images are works that they will see in the exhibition and that relate to the lessons.

Why is it important to share images from the tour with my students?

When students have seen a reproduction of a work and have a basic understanding of that work before they see it in person, they have a much stronger connection to the object than if they have never heard of it before. They can relate to it better and appreciate it more. Additionally, the students enjoy comparing the object in real life to what it looked like as a reproduction, especially concerning differences in size, color, and three-dimensionality.

How can I get the most out of these images?

Each of the images is supplemented with basic background information that can guide your discussion with your students about the work. Additionally, using Worksheets 1 and 2 with your students to have them look observe, describe, interpret, and evaluate the works can help your students gain a solid understanding of and appreciation for each work.

How can I present these images to my students?

You can print out the images and distribute them to your students, or you can project them directly from your computer onto a screen so everyone can view them at once. If you have this PDF open on your computer and you are connected to the Internet, you can click on the image to get a full-size version from our website.

What are the activities in this guide?

This guide has six lessons, all of which include worksheets. You can complete these lessons before your visit to prepare your students for their field trip, or after your visit to elaborate on what they learned at the Academy.

IMAGE 1

The Honolulu Academy of Arts

The Honolulu Academy of Arts is Hawaii's premiere art museum, with over 50,000 works of art in its collection. The museum was founded by Anna Rice Cooke (see Image 2) in 1927 to educate the children of Hawaii about the diverse cultures that make up our island home. Today, annual visitors to the museum exceed 250,000, and approximately 10% of those visitors are school children who come on guided tours. The Academy's 31 galleries are arranged around pleasant, open courtyards and hold the museum's treasures of paintings, sculptures, and other works of art from all over the world.

Approaching the museum from Beretania Street, one looks upon a simple but definitely Hawaiian exterior. The peaked roof is borrowed from Polynesian structures and the lanai is a local adaptation of the New England veranda. The designs of the many courtyards are based on the architecture of China and Spain. The Academy and the arrangements of its courts and galleries represent the meeting of East and West—right here in the Pacific.

IMAGE 2

Charles W. Bartlett (Born England, active Hawaii 1860-1934), *Mrs. Charles Montague Cooke (1853-1934)*; 1927; Oil on canvas; Gift of the children of Mrs. Cooke, 1927 (4975)

Before Anna Rice Cooke founded the Honolulu Academy of Arts in 1927, she had opened her home to local children so she could share with them her extensive personal art collection and expose them to the value of studying art and culture. Her house was located where the Academy stands today, but she found it was not large enough to accommodate all of her visitors, so she had the home torn down and the museum built in its place.

Mrs. Cooke's vision for the Academy is on the cover page.

IMAGE 3

Katsushika Hokusai (1760-1849), *The Great Wave off Kanagawa*,
from the series “*Thirty-six Views of Mount Fuji*”; Japan, Edo period, ca. 1830-1834;
Color woodblock print; Gift of James A. Michener, 1955 (13695)

Together with *Thunderstorm Beneath the Summit* and *Mount Fuji in Clear Weather* (also known as *Red Fuji*), this print, better known by the abbreviated title *Great Wave*, is one of the three best-known designs in Hokusai’s Fuji series, and is an iconic emblem of Japanese art.

The massive wave menaces three vulnerable boats with cowering fishermen. In the distance looms Mount Fuji; its snowcapped form resembles the white foaming waves, while its stillness stands in striking contrast to their violent movement. The dynamic composition creates a tension between human frailty and the power of nature. Humanity seems humble and insignificant when juxtaposed against the powerful and destructive natural forces represented by the wave. The print makes use of Western perspective, with which Hokusai had, by this time, been experimenting.

The French composer Claude Debussy (1862-1918) was so inspired by this design that in 1905 he composed the groundbreaking *La Mer (The Sea)* to honor it. The first edition of the score had (at the composer’s request) a stylized detail of Hokusai’s print on the cover.

IMAGE 4

Katsushika Hokusai (1760-1849), *Mount Fuji in Clear Weather (Red Fuji)*, from the series “*Thirty-six Views of Mount Fuji*”; Japan, Edo period, ca. 1830-1834; Color woodblock print; Gift of James A. Michener, 1970 (15583)

Despite its simplicity, this is one of Hokusai's most powerful depictions of Mount Fuji. The mountain is said to take on a red color at dawn in the late summer or early fall, in the rays of the rising sun. An auspicious sight, depictions of Red Fuji became popular among literati artists and intellectuals in the Edo period as worship of the mountain spread.

The Japanese title of this work is *Gaifū Kaisei*, which literally means “southern breeze in clear weather.” According to its original Chinese meaning, *gaifū* (southern breeze) is the wind that blows in early summer, bestowing longevity upon all living things. Hokusai here likens Mount Fuji to the legendary Mount Hōrai, an isle of eternal youth in Chinese mythology. Traditionally believed to be in the sea to the east of China (like Japan itself), with cliffs so steep it could only be reached by flying on the back of a crane, Mount Hōrai offered a vision of freedom from toil and political intrigue to both Chinese and Japanese intelligentsia, and was a popular subject in the arts.

IMAGE 5

Katsushika Hokusai (1760-1849), *Thunderstorm Beneath the Summit*,
from the series “*Thirty-six Views of Mount Fuji*”; Japan, Edo period, ca. 1830-1834;
Color woodblock print; Gift of James A. Michener, 1970 (15928)

Like *Red Fuji*, this view of the mountain likely comes from Hokusai’s imagination. The volcano occupies the majority of the picture, and there is a marked contrast between the upper and lower portions of the print, emphasizing Mount Fuji’s height. The volcano’s snowcapped peak rises into a clear sky over low clouds (the shapes of which are derived from Western models), while at its feet a storm breaks. The thunderstorm indicates the beginning of a sudden shower, symbolizing the promise of an abundant harvest. The use of vivid colors and simplified two-dimensional design in this print was considered sensational by many European and American artists, particularly the Impressionists, who turned to Japanese art in the nineteenth century as a means to break free from traditional artistic conventions.

Together with *Great Wave* and *Red Fuji*, this is considered one of the finest prints in the entire series. Its similar composition to *Red Fuji* emphasizes the loftiness of the mountain and its ever-changing appearance, while the ominous thunderstorm references the powerful forces of nature that also characterize *Great Wave*.

IMAGE 6

Utagawa Sadahide (1807-1873), *True View (Shinkei) of Mount Fuji*;
Japan, Edo period, ca. 1848; Color woodblock print;
Purchase, Richard Lane Collection, 2003 (2009.0020)

Sadahide climbed Mount Fuji in about 1848, and was so moved by its beauty and sacredness that he created many unusual prints of the mountain. This map of Mount Fuji atypically shows an aerial view of the entire volcano, with the crater at the center. The map measures ninety centimeters in length, and is made of several sheets of woodblock-printed pictures pasted together. The perimeter of the crater is rendered with a reddish brown surface full of wrinkles to demonstrate the mountain's ruggedness. The term "true view" (*shinkei*) in the title was used by many Edo literati artists to refer to depictions that captured artists' individual impressions of an object, as well as sketches done in a naturalistic style. In addition, it carried spiritual connotations, since the term had been used in Chinese Daoism for centuries to indicate a talismanic form of especially sacred mountains that captured their energy rather than their outward shape.

Lesson 1 - How to look at art

If you have not used art in the classroom before, you may not know where to start. In this lesson, we will walk through processes for looking at art and for comparing several pieces to each other.

Worksheet 1: How do we look at art? 11

Worksheet 2: I See 12

1. Get to know a work of art. Use Worksheet 1 to observe, describe, interpret, and evaluate Images 3, 4, 5, and 6.
2. To help you describe the work, use Worksheet 2 to identify the elements of art in the work.

Look closely to make accurate descriptions. For example, if you are looking at Image 4, *Mount Fuji in Clear Weather*, instead of saying “I see a red volcano,” you might say, “I see a diagonal line rising from the lower left of the work to the upper right, where it levels off to make a short horizontal line before it drops down to become a new diagonal line going to the lower right. The triangular-like image that this line creates fades from pale green at the bottom, to a tannish color in the middle, to a richer shade of brownish-red at the top.”

3. Are you surprised by how much you learned about the work when you took the time to look closely? You can learn even more by comparing one work to another. Use a Venn Diagram to hone your observation and problem solving skills. For instance, what is the same and what is different between Images 4 and 5?

To start your comparison, you can focus on the following attributes: composition, colors, shapes, titles, movement, time of day, weather, season, personal response.

4. To clarify the similarities and differences and more effectively communicate what you’ve gleaned, rewrite your observations in complete sentences.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.3 • 5.1.2, 5.1.3, 5.1.5 • 6-8.1.3, 6-8.1.5 • 9-12.1.4

Language Arts Benchmarks Supported

WRITING - CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 6.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1 • 11.4.1 • 12.4.1

WORKSHEET 1: HOW DO WE LOOK AT ART? OBSERVE, DESCRIBE, INTERPRET, EVALUATE

More information on this process can be found in the ARTS FIRST *An Essential Arts Toolkit*, which is a supplement to the Hawaii Department of Education's Arts Instructional Guide.

STEP 1: OBSERVE

Look silently at the artwork and observe its details.

STEP 2: DESCRIBE

Describe what you have observed.

- Is this a painting, sculpture, drawing, ceramic, print, textile, photograph, piece of jewelry, etc?
- What colors and shapes do you see?
- What materials did the artist use to make this work of art?
- What is the title of this work and who is the artist?
- What is the subject of this work of art?
- Compare this work to another work - what are the similarities and differences?

STEP 3: INTERPRET

Interpret what you have observed and described.

- What is happening in this artwork?
- What does this work remind you of?
- What mood or feeling does the artist convey?
- Through the use of what elements does s/he convey this mood or feeling?
- What does this work explain about the time and culture in which it was created?
- Why did the artist make this work?

STEP 4: EVALUATE

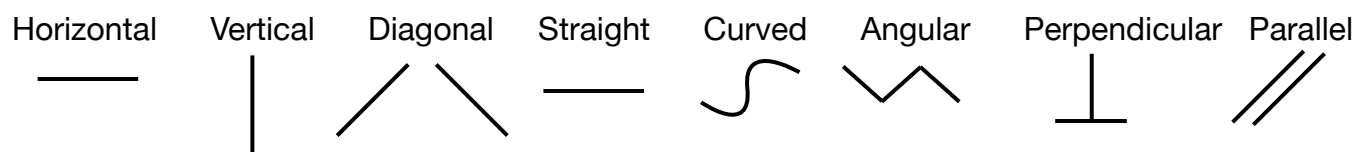
Now that you have a deeper understanding of the work and what it could stand for, evaluate it.

- Do you like this work?
- What would you do differently if you were the artist of this work?
- Should other people experience this work of art? Why or why not?

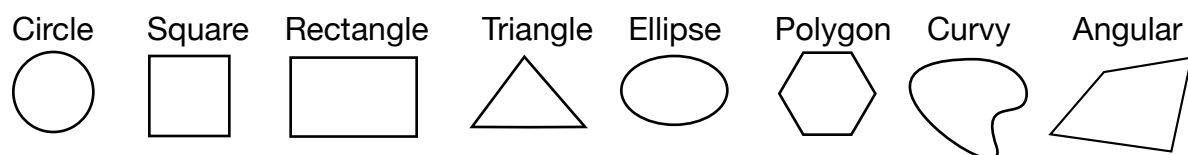
WORKSHEET 2: I SEE

Working with a partner, use specific words to describe **what you see** in the artwork your teacher shows you. As a starting point, you can use the descriptive words below. As you continue your observations, use additional descriptive words to explain what you see

LINES



SHAPE



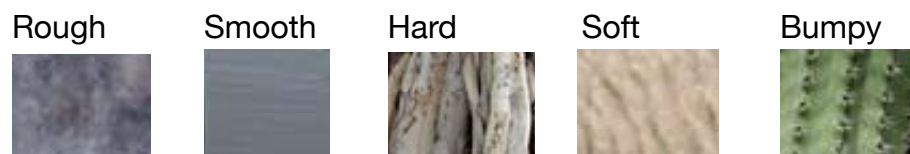
COLOR



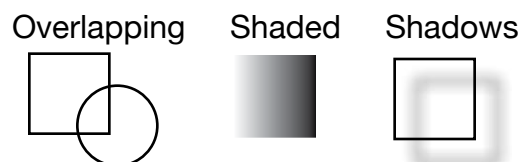
VALUE



TEXTURE



SPACE



Lesson 2 - Edo Japan & *Ukiyo-e*

Your students will learn about the time and place where Katsushika Hokusai, the famous *ukiyo-e* woodblock print artist, lived.

Lesson 2: Contents & Instructor Directions	13
Lesson 2: Background for Teachers	14
Worksheet 3: Edo Period in Japan	15
Worksheet 4: <i>Ukiyo-e</i>	16
Worksheet 5: Katsushika Hokusai	17

1. Learn about Edo Japan and the importance of *ukiyo-e* on the next page. Share this information with your students.
2. Show your students a map of Japan. Describe its location in relation to other Asian countries and to Hawaii. Have your students consider how the geography and geology might compare to Hawaii. Find out who in your class has Japanese heritage and discuss the historical connections between Japan and Hawaii.
3. Have your students complete Worksheet 3. Older students can complete it on their own or in small groups. For younger students, you can do it as a class.
4. Have your students answer the questions on Worksheet 4 with a partner.
5. For older students, give them Worksheet 5, which is a brief biography of Hokusai. From it, they will define vocabulary words, and you can have them write the words in sentences, too. This worksheet may be too advanced for your younger students, so you can summarize the biography for them.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.3, 4.1.4 • 5.1.2, 5.1.3, 5.1.5 • 6-8.1.3, 6-8.1.5, 6-8.1.8 • 9-12.1.4

Language Arts Benchmarks Supported

READING - CONVENTIONS AND SKILLS: 4.1.1 • 5.1.1 • 6.1.1 • 7.1.1 • 8.1.1 • 9.1.1 • 10.1.1 • 11.1.1 • 12.1.1

Social Studies Benchmarks Supported

HISTORICAL CONTENT: 7HHK.3.5 • 11.3.5

LESSON 2: BACKGROUND FOR TEACHERS - EDO JAPAN & UKIYO-E

The city of Edo (renamed Tokyo in 1868) was the center of the Tokugawa military government from 1615 to 1868. By the 18th century, it was the largest city in the world, with a population of more than one million people.

Known as the Edo period, this was a time of peace and economic growth. In particular, the merchants and craftsmen, or *chōnin*, half of the population in Edo, prospered by providing the material needs of the warrior class.

The Edo period saw the rise of a wealthy merchant class that patronized new genres of art reflecting the merchants' vibrant lifestyles. Celebrating scenes from Kabuki theater and the pleasure quarters, this new art was called *ukiyo-e*, pictures of the floating world. The term *ukiyo-e* originally came from the Buddhist term *ukiyo* (literally "floating world") for the impermanent, fleeting world, and the word *e* for picture. In his 1661 novel *The Tales of the Floating World*, the author Asai Ryōi described the people in Edo Japan as follows:

Living only for the moment, savoring the moon, the snow, the cherry blossoms and the maple leaves, singing songs, loving sake, women and poetry, letting oneself drift, buoyant and carefree, like a gourd carried along with the river current.

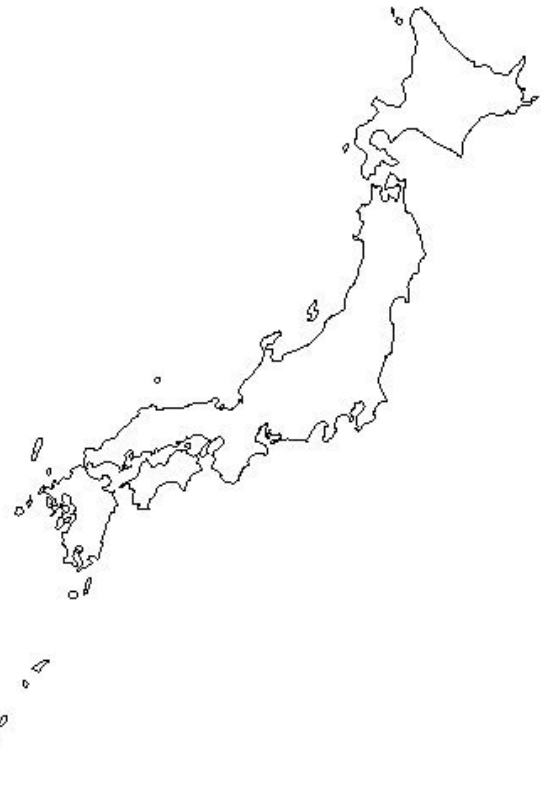
A new class of artists, known as *machi eshi*, or town painters, produced ready-made objects decorated with themes that appealed to the *chōnin*, such as painted fans, inexpensive scrolls and screens. Popular literature (*ukiyo zōshi*) celebrated stories about ordinary people, and works of art memorialized famous Kabuki actors, beautiful women, and everyday events.



WORKSHEET 3: EDO PERIOD IN JAPAN

QUESTIONS:

1. Where is Edo (Tokyo) on this map of Japan?
2. What island is it on?
3. What is the population today?
4. What is a shogunate?
5. What was the warrior class called during the Edo Period?
6. What is the name of the shogun who established the Edo Period and ruled Japan from 1603 until his death in 1616?
7. In what city did the imperial family live during the Edo period?
8. Briefly describe Japan's international policies during the Edo period.
9. What is the name of the political revolution that ended the Edo period?
10. How did the government of Japan change after 1868? How did Japan's international policies change?



WORKSHEET 4: UKIYO-E

The two woodblock prints here are *ukiyo-e*, which means pictures of the floating world. The floating world refers to pastimes or leisurely activities, such as the theater. It is about living for the moment.

In these images, you can see two popular scenes of Edo times: a pleasant afternoon in a teahouse and a picnic celebrating cherry blossoms.

Katsushika Hokusai (1760-1849)
Yoshida on the Tōkaidō, from the series “*Thirty-six Views of Mount Fuji*”
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21960)

Katsushika Hokusai (1760-1849)
Mount Fuji From Gotenyama, at Shinagawa on the Tōkaidō, from the series “*Thirty-six Views of Mount Fuji*”
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21871)

QUESTIONS:

1. What is happening in these works? What are the people doing?
2. What do you notice about Mount Fuji? Is it the primary subject of these works?
3. Why are teahouses important in Japan?
4. Why are cherry blossoms important in Japan?
5. What are your favorite pastimes?
6. Describe a detailed section of each work.

WORKSHEET 5: KATSUSHIKA HOKUSAI

DIRECTIONS -

1. Read the information below about the famous Japanese artist Katsushika Hokusai.
2. Define the underlined words at the bottom of the page.
3. Think about Hokusai's quote. How does it make you feel about age and ability?

Katsushika Hokusai (1760-1849) was one of the most prolific Japanese artists of the late Edo period. Over a career spanning more than seven decades, he produced an estimated 30,000 works, ranging from paintings and drawings to book illustrations. Hokusai dedicated his life to drawing. "At the age of six I began depicting things," he wrote, and he continued to paint until his death at age 89.

He is best known today as a designer of ukiyo-e woodblock prints, and in particular as one of the early leaders in the field of landscape prints that characterized the last great development of the *ukiyo-e* tradition in the 19th century.

Hokusai led a tumultuous life, moving over 90 times (frequently to escape creditors), often changing his name to represent his different artistic styles. In spite of his success as an artist, he was unable to manage his finances and was poverty stricken for most of his life, owning only his cotton kimono and sandals when he died.

Although Hokusai is best known for his landscape compositions, he began his career as an *ukiyo-e* artist known as Shunrō in the conservative Katsukawa School that specialized in yakusha-e prints of Kabuki actors. Early in his career, Hokusai showed talent for drawing dramatic action poses and intricate textile designs. After he left the school, he experimented with a wide variety of subjects in different media, finding particular success in surimono, deluxe private prints often commissioned by poetry clubs (Hokusai himself was a capable writer), and illustrations for woodblock-printed novels.

Hokusai reached his pinnacle as a woodblock print designer during the 1830s when the *Thirty-six Views of Mount Fuji* series was made. However, his career suffered greatly during a major famine in the middle of this decade, and toward the end of his life he abandoned the woodblock print medium, focusing his energies instead on painting.

Blessed with more energy in his seventies than most artists half his age, Hokusai made the following prediction:

"At ninety I shall penetrate the mystery of things. At a hundred I shall certainly have reached a marvelous stage, and when I am a hundred and ten, everything I do—be it but a line or a dot—will be alive."

Unfortunately, Hokusai did not live to fulfill this statement. However, he remained active until the end, and some of his liveliest paintings were done in the last year of his life.

DEFINITIONS OF NEW WORDS -

Lesson 3 - Mount Fuji

Your students will explore Mount Fuji's sacred history and its importance in Japanese art. They will discover its popularity today.

Lesson 3: Contents & Instructor Directions 18

Lesson 3: Background for Teachers 19

Worksheet 6: Mount Fuji 20

Worksheet 7: Your Own Aerial View of Fuji 21

Worksheet 8: Hiking Mount Fuji 22

Worksheet 9: Fuji & Diamondhead 23

1. Learn about Mount Fuji on the next page. Share this information with your students.
2. Give your students Worksheet 6 to complete as homework using online resources.
3. Show your students Image 6 on page 9. You can project the image or you can print the page out for each person. Discuss how this view of Fuji differs from those by Hokusai. Have your students use Venn Diagrams to compare this to Image 4 on page 7.
4. Your students can make their own Mount Fuji using Worksheet 7 as a template. Older students can create their own templates or use a different medium, such as paper mache, to develop their Mount Fujis. Tie this activity to the Math standards by having your students create a volcano that is to scale of the real Mount Fuji.
5. Have your students use Worksheet 8 as a guide for making a journal entry about a journey to Mount Fuji.
6. Using Worksheet 9, your students will compare Mount Fuji to Hawaii's iconic volcano, Diamond-head.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.1, 4.1.3, 4.1.4 • 5.1.1, 5.1.2, 5.1.3, 5.1.5 • 6-8.1.2, 6-8.1.3, 6-8.1.5, 6-8.1.7 • 9-12.1.1, 9-12.1.4

Language Arts Benchmarks Supported

WRITING - CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 6.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1 • 11.4.1 • 12.4.1

Social Studies Benchmarks Supported

HISTORICAL CONTENT: 11.3.5

Math Benchmarks Supported

NUMBER SENSE: 8.1.3 • PA.1.3

LESSON 3: BACKGROUND FOR TEACHERS - MOUNT FUJI

Mount Fuji is 60 miles from the city of Tokyo. The massive snow-capped conical volcano—12,388 feet tall and 78 miles in circumference—dominates the landscape of the island of Honshū. Mount Fuji is one of the most important subjects in Japanese art, and it has become the national symbol of Japan, most significantly through the images of Mount Fuji created by Hokusai in his *Thirty-six Views*.

Since ancient times Mount Fuji has been revered as sacred. The mountain is alternately known as the “deathless” mountain, in recognition of not only its immutability, but also its ancient association with the divine. By the 17th century, Shinto and Esoteric Buddhist beliefs, mountain cults, and popular folklore concerning Mount Fuji combined to develop into an extensive system of Fuji shrines that spread to the entire nation. The rise in popularity of the “Fuji Cult” (fujikō), established by Kakugyō Tobutsu (1541-1646) and later proliferated by Jikigyō Miroku (1671-1733), was one of many phenomena that reflected the dynamism of late Edo period Japanese society. After Jikigyō Miroku’s death on the volcano, Mount Fuji became a popular destination for pilgrims, although many devotees (especially women, who were forbidden to visit the mountain until 1872) climbed the replica shrines throughout Japan when they could not journey to the mountain itself. In the late Edo period, the government eased restrictions on travel and opened the roads for religious pilgrimage, which began the flooding of tourists still common on Mount Fuji today.

Obsession with Mount Fuji extended to the art world, and the mountain was one of the most popular artistic subjects during the Edo period, with depictions of Mount Fuji featuring prominently in virtually every major school. This trend culminated with Hokusai’s *Thirty-six Views of Mount Fuji*, which was created in response to beliefs in the spiritual significance of Mount Fuji circulating at the time. One reason for the success of the series was undoubtedly interest in the prints as souvenirs for travelers to Edo and nearby Mount Fuji, including pilgrims to the mountain from all over Japan.



WORKSHEET 6: MOUNT FUJI

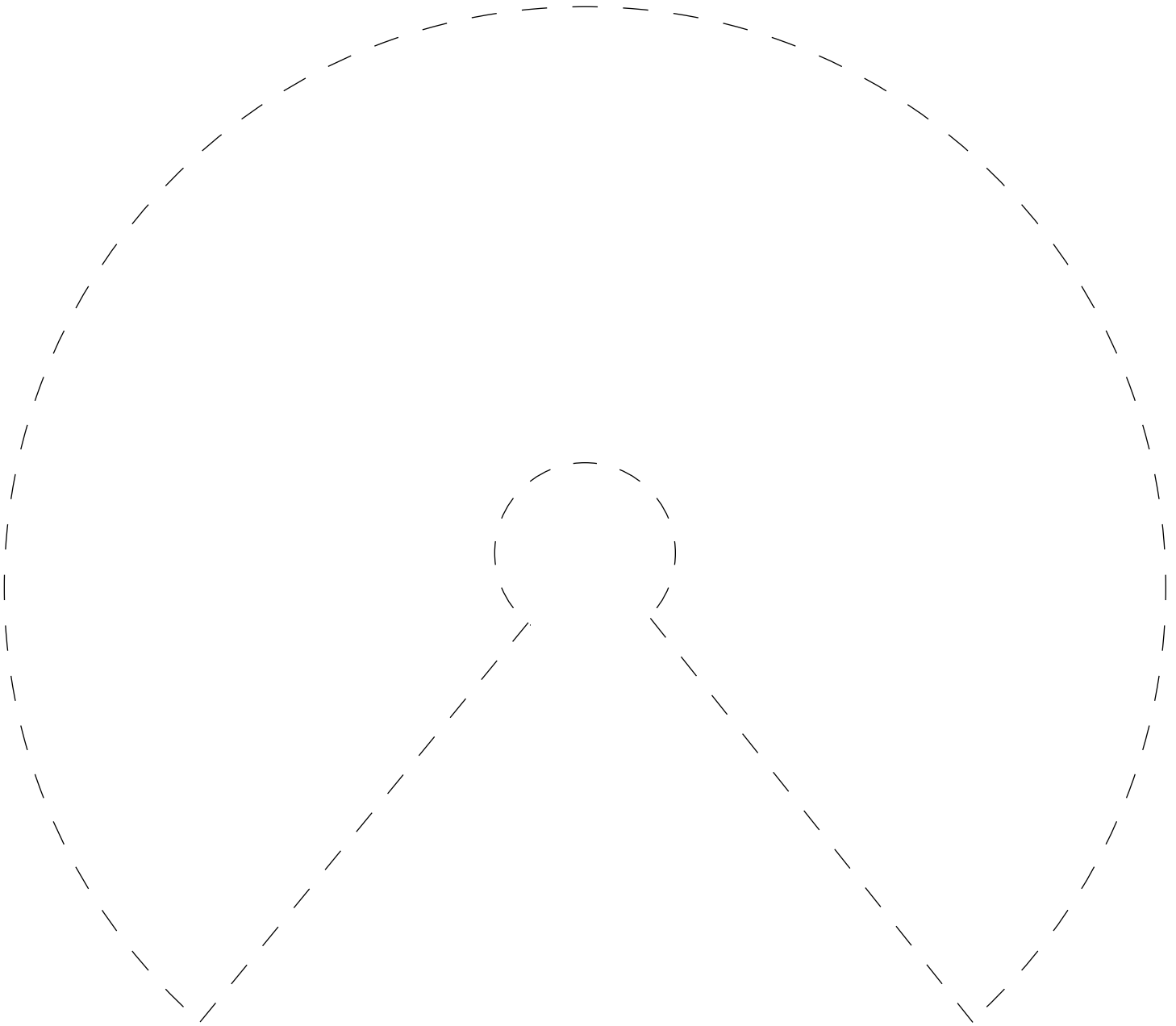
FILL IN THE BLANKS -

1. Mount Fuji is the tallest mountain in the country of _____. It is _____ meters or _____ feet tall.
2. Mount Fuji is on the island of _____.
3. Mount Fuji is located 100 kilometers (60 miles) from the city of _____.
4. Mount Fuji is a volcano. It last erupted in the year _____.
5. The name Fuji means _____ in Japanese.
6. Until the Meiji Restoration, _____ were not allowed to climb Mount Fuji.
7. People from all over the world climb Mount Fuji for several reasons including _____. There are temples and shrines all over and around Mount Fuji.

ANSWER THE FOLLOWING QUESTIONS -

1. What are some other tall mountains in Asia? What are their heights?
2. What other islands in the Pacific have volcanoes?
3. What are some other famous pilgrimage sites in the world?

WORKSHEET 7: YOUR OWN AERIAL VIEW OF MOUNT FUJI



DIRECTIONS -

1. Color this volcano to resemble Mount Fuji. You can base your colors on the map on Image 6 or on one of Hokusai's prints (Images 3-5). You can even include landmarks, such as the stations or shrines on the volcano.
2. Cut out the volcano along the dotted lines.
3. Connect the wedges using tape.

Now you have a miniature Mount Fuji and you can paste it to a piece of cardboard and decorate the cardboard to be like the land surrounding Fuji.

WORKSHEET 8: HIKING MOUNT FUJI

DIRECTIONS -

1. Pretend that you are an adventurer who is traveling to Japan so you can hike Mount Fuji.
2. Write a journal entry describing:
 - Who you are—
Are you yourself or someone from history?
 - What year it is—
Is it today, 1830s (when Hokusai worked on his series), or some other time in history?
 - Where you are from—
Are you Japanese or from a different country? If you are from Japan, what part?
 - Why you are climbing Mount Fuji—
Is it because it is sacred, because you like to climb, because you want to see the view or see how the mountain has changed over time?
 - What your journey to reach Fuji is like—
How are you arriving at the base of Fuji? How will you proceed?
 - Describe your climb from base to summit—
Who do you see on the mountain? Is it hard? Is it scary? Are there places for you to spend the night?

You can base your adventure on the real climbs that people have made of Fuji. Learn more through the following resources:

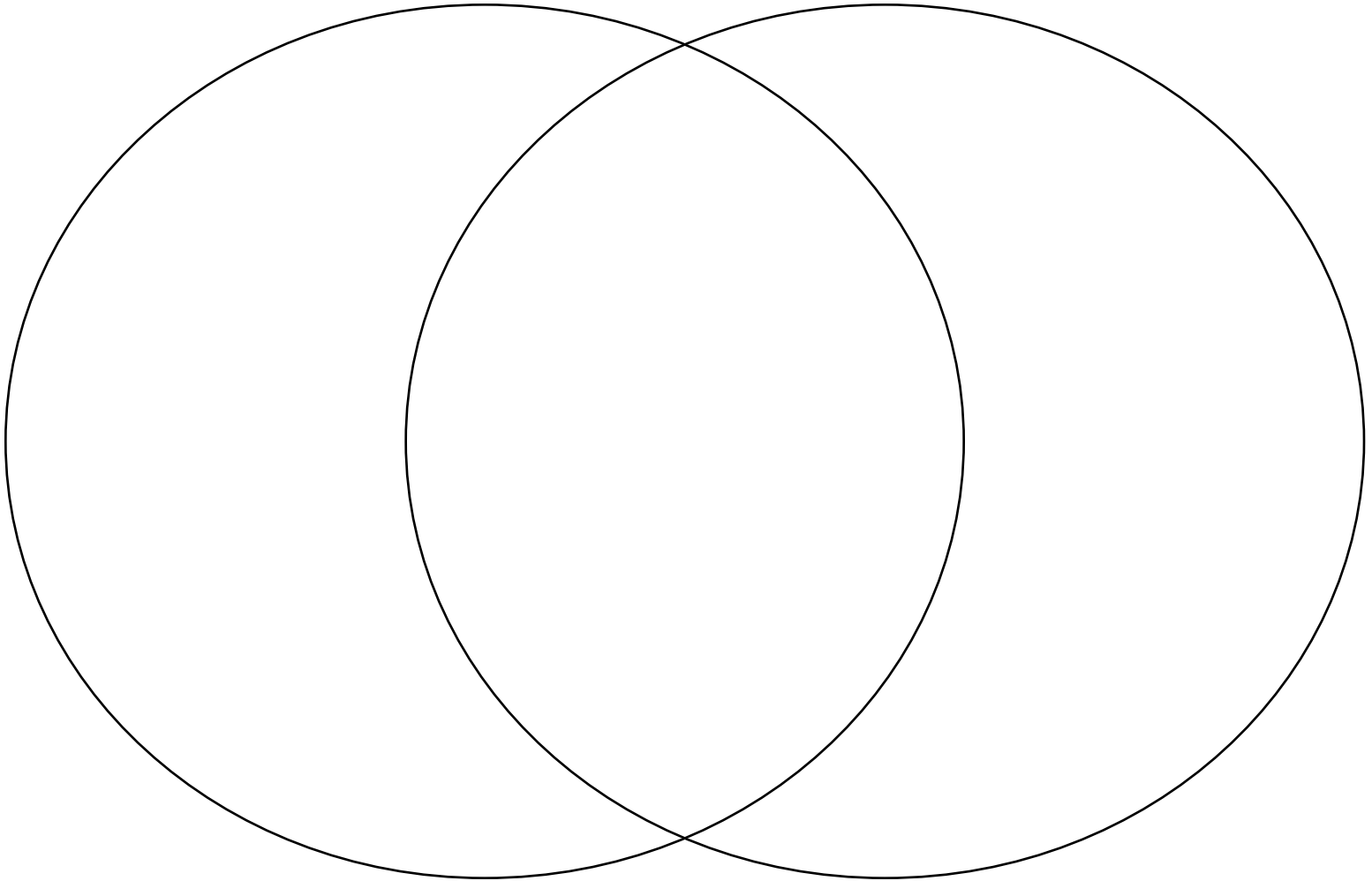
- **Jikigyō Miroku's climb of Fuji in 1733 -**
Colcutt, Martin. "Mt. Fuji as the Realm of Miroku." *Maitreya, the Future Buddha*. Ed by Alan Sponberg and Helen Hardacre. Cambridge University: Cambridge, 1988. (248). [Available on Google Books]
- **A US Marine Corps Colonel's account of climbing Fuji with his troops -**
Fox, Col. Wesley L. *Marine Rifleman: Forty-three Years in the Corps*. Dulles, Virginia: Brasleys, 2002. (334-335). [Available on Google Books]
- **Travel Blogs -**
Many websites encourage contemporary travelers to document their summits of Mount Fuji in a community blog.
- **Japan Travel Guide -**
Find a travel guide for Japan (e.g. *Frommers*, *Let's Go*, *Lonely Planet*) and read the recommendations for how to climb Mount Fuji and what you can expect and need to prepare.
- **Online photographs -**
Many climbers post their photographs of Fuji online. View these images to get a feel for what it would actually be like on the mountain.

WORKSHEET 9: FUJI & DIAMONDHEAD

Mount Fuji symbolizes the country of Japan, in much the same way that Diamondhead symbolizes the island of Oahu and the state of Hawaii. Compare these two volcanoes using a Venn Diagram.

FUJI

DIAMONDHEAD



Katsushika Hokusai (1760-1849); *Mount Fuji in Clear Weather (Red Fuji)*, from the series “*Thirty-six Views of Mount Fuji*”; Japan, Edo period, ca. 1830-1834; Color woodblock print; Gift of James A. Michener, 1970 (15583)



Anders Elias Jorgensen (Denmark, 1838-1876); *View of Honolulu from Punchbowl*, 1875; oil on canvas mounted on board; Gift of Mrs. Hester M. Vandenburg and Richard C. Vandenburg, 1981 (4954.1)

Lesson 4 - Woodblock Prints

Your students will learn the skill and precision needed to make woodblock prints, think critically about the history and value of these prints, and create their own prints.

Lesson 4: Contents & Instructor Directions 24

Lesson 4: Background for Teachers 25

Worksheet 10a, b, c: Steps to a Woodblock Print 26

Worksheet 11: Thinking About Woodblock Prints 29

1. Learn about the woodblock printing process on the next page. Share this information with your students and be sure to watch the short film “Recreating a Genius” from the Smithsonian Channel’s recent special on Katsushika Hokusai. You can stream it from http://www.smithsonianchannel.com/site/smithsonian/show_hokusai.do.
2. Show your students Worksheet 10, which shows the steps used to make a print using multiple colors and multiple blocks. This process is known in Japanese as *nishiki-e*.
3. Have your students visit <http://www.pbs.org/empires/japan/woodblock.html#> to make their own woodblock print online. Or, follow the instructions on the following website to make a woodblock print in your classroom:
<http://www.articlesbase.com/art-articles/how-to-make-a-woodcut-print-in-five-easy-steps-643945.html>.
4. Get your students to think critically about art history and the value of woodblock prints. Have them work with a partner to consider the questions on Worksheet 11. These concepts are generally for older students, but you can work with younger students on some of the issues as a class.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.1, 4.1.3 • 5.1.1, 5.1.2, 5.1.3, 5.1.5 • 6-8.1.2, 6-8.1.3, 6-8.1.5, 6-8.1.8, 6-8.1.9 • 9-12.1.1, 9-12.1.6

LESSON 4: BACKGROUND FOR TEACHERS - WOODBLOCK PRINTS

The publisher usually began the process as a commercial operation, collaborating with the designer to select a popular theme. He commissioned the designer and engraver, determined the size of the work and the print run, and marketed the prints.

The designer drew the image in ink on paper.

The engraver glued the designer's image face down onto a smooth block of aged cherry wood. Using sharp tools, he carefully chiseled and cut away the white paper and wood, leaving each fine ink line as raised wood for printing the "key block."

If the print was multi-colored, or polychrome, the carver made a new block for each color, leaving raised areas of wood for each color shape; some prints might use more than 20 blocks.

The printer first applied black or blue ink to the raised lines of the key block, then pressed paper onto the block. By rubbing a pad (*baren*) over the surface, the ink was transferred to the paper, making a print.

To make a polychrome print (*nishiki-e*), each color was printed separately onto the paper; the paper was aligned with the *kentō*, or corner marks, on the block to position the color areas in their proper places.

The best paper is the absorbent and durable *washi*, made from the inner bark of the mulberry tree. It can withstand multiple rubbings.

Thousands of prints could be made from one design. Blocks were used until the designs' thin lines were worn. Unlike European and American printmakers, Edo printers did not number their series. Art historians can only identify a particular print's place in a run by examining the crispness of the lines.



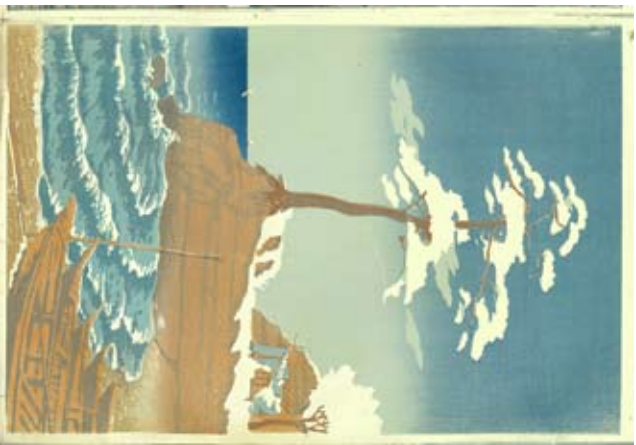
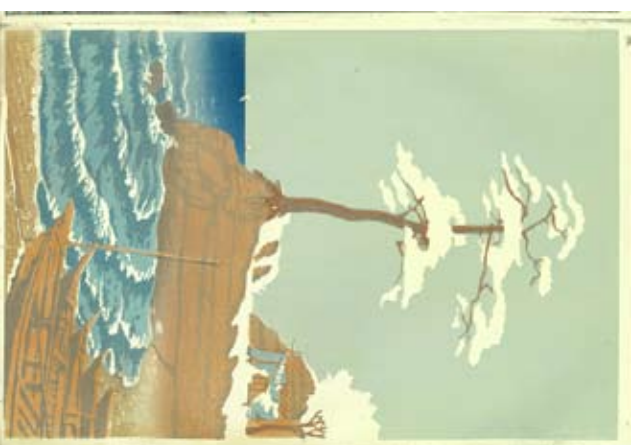
WORKSHEET 10a: STEPS TO A WOODBLOCK PRINT

With each subsequent printing, more colors are added to achieve the finished result.



WORKSHEET 10b: STEPS TO A WOODBLOCK PRINT

With each subsequent printing, more colors are added to achieve the finished result.



WORKSHEET 10c: STEPS TO A WOODBLOCK PRINT

With each subsequent printing, more colors are added to achieve the finished result.

Iwashita Kōitsu (1897-1987), *Jūniten at Honmoku*;
Japan, Shōwa period (1926-1989), 1931; Color woodblock print

Print designer Ishiwata Kōitsu did much of his work in Yokohama, where he focused on landscape scenes. Kōitsu published the print *Jūniten at Honmoku* in 1931. The images on Worksheets 10a and 10b, which show the steps of creating this print, were taken from the book *The Process of Wood-cut Printing*. The printer used 18 separate blocks to build up the color and create this final print, which includes the artist's signature.

While the first print would have been from the key block and included the black outlines visible here in the final print, the worksheets reveal the evolution of the print without the outlines so you can really see how the colors were enhanced block by block.

WORKSHEET 11: THINKING ABOUT WOODBLOCK PRINTS

DIRECTIONS -

Consider the following questions about woodblock prints. Work with a partner to come up with your answers.

1. During the Edo period, many people were involved in the creation of woodblock prints. Today we recognize the artists, or designers, of the prints, but we do not often recognize the carver or the printer. Why do you think this is? What do you think about it?
2. Using woodblocks to make prints allowed the publishers to produce multiple copies of the same image, often up to 5,000 prints could be made from a single block. These prints are all considered originals. Why do you think this is so? Do you think all editions should be considered equals?
3. After many prints were made, the carved edges on the woodblocks broke down, so later prints were often less crisp and less defined than the earlier ones. Do you think this alters their value or importance? Why or why not?
4. The Honolulu Academy of Arts is one of few institutions to have the entire series of the *Thirty-six Views of Mount Fuji*. Despite the title, the complete series actually contains 46 prints, because the first run was so popular that Hokusai designed 10 more views. Most other museums, if they have any of the views, only have a few, but not all 46 of them. Why is it important that the Academy has maintained the series in its entirety? Why do you think few other museums have all 46 views?
5. In Japan, woodblock printing was not considered a high art. It was primarily when Westerners saw the woodblock prints and began to value them that the Japanese prints became an important art form. Why do you think the Japanese did not value the prints as a high art? Why do you think the Westerners saw such value in them?
6. Why were woodblock prints so common in Japan? What about them made them feasible and popular?
7. Why are woodblock prints not commonly used today? What do people primarily use to capture an image and make multiple reproductions of it?

Lesson 5 - Thirty-six Views

Your students will choose their favorite view and will study it, write about it, and consider how it would be different if made today.

Lesson 5: Contents & Instructor Directions 30

Lesson 5: Background for Teachers 31

Worksheet 12: Your Favorite View 32

1. Learn about Hokusai's *Thirty-six Views* on the next page. Share this information with your students.
2. Access the whole series *Thirty-six Views of Mount Fuji* online at <http://art.honoluluacademy.org/emuseum>.
 - Click "Search" and on the next page click on the "Advanced/Objects" link.
 - Fill in the boxes as you see below, "Related People" "is" "Katsushika Hokusai" AND "Date" "is" "c. 1830 - 1834." (Include the space on either side of the hyphen)

Related People	is	Katsushika Hokusai
Date	is	c. 1830 - 1834

- Press Submit.
 - The images that appear are all from the series *Thirty-six Views of Mount Fuji*. Since the Academy owns more than one print of some of the images, you will notice some duplicates when you perform this search.
3. Have each of your students locate their favorite print on this website. They will work with it for this whole lesson. Pass out Worksheet 12.

After they print out their image and paste it to the worksheet, help them with Step 2, which is to observe, describe, interpret, and evaluate the image (see Worksheet 1).

To help with Step 3, give them a lesson on haiku poetry, and explain the 5-7-5 syllable order. You can use the following lesson from *Read - Write - Think*,
http://www.readwritethink.org/lessons/lesson_view.asp?id=1072.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.3 • 5.1.2, 5.1.3, 5.1.5 • 6-8.1.3, 6-8.1.5 • 9-12.1.4

Language Arts Benchmarks Supported

WRITING - CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 6.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1 • 11.4.1 • 12.4.1

LESSON 5: BACKGROUND FOR TEACHERS -THIRTY-SIX VIEWS

In the early 19th century, innovators like Hokusai expanded the subjects of *ukiyo-e* prints to include landscapes of famous locations around Japan. Mount Fuji was one of Hokusai's most frequent subjects, and the mountain seems to have had a special personal significance for him. It was visible from many locations in his home city of Edo (modern Tokyo), and he frequently paired it with a dragon, an indirect reference to the artist himself (Hokusai was born in the year of the dragon). In addition to many paintings, Hokusai chose Mount Fuji for the most ambitious color-woodblock printing project he ever completed, the *Thirty-six Views*, which was followed by an even larger project, *One Hundred Views of Mount Fuji*, a series of black and white images of the mountain in book format.

There is a close relationship between the publication of Hokusai's *Thirty-six Views of Mount Fuji* and the widespread popularity of the "Fuji Cult (*fujikō*)" in the late Edo period. Nishimura Yohachi, owner of the firm Eijudō that published the series, was known to be a cult member, which was perhaps one of the major motives for the choice of subject. In addition, Hokusai was a fervent follower of the Nichiren Buddhist sect and the native animistic beliefs of Shinto, in both of which Mount Fuji was considered sacred.

The exact production date of the *Thirty-six Views of Mount Fuji* is still in debate, although it is usually set between 1830 and 1834. The series was so popular that it was extended beyond the initial 36 views for another 10 prints, resulting in a total of 46 prints. All 46 prints show the recognizable cone of the volcano, but each celebrates Fuji in different weather conditions, at various times of day, and in all seasons. His compositions, using different perspectives, let us see the mountain up close, in the distance, as the focal point, or as a visual aside. He uses a variety of textures and colors, with some areas shown in great detail, and others simplified to abstraction. The depictions often feature commoners including travelers, workers, and farmers engaged in their professions, with Mount Fuji watching over them almost as if it is a protective talisman. The presence of the mountain adds a sense of stability and security to many of the images.

Created when the artist was in his seventies, the *Thirty-six Views* series represents the summit of Hokusai's career, seamlessly incorporating a wide variety of artistic influences—from traditional Chinese and Japanese paintings to Dutch copperplate engravings—into a distinctively personal style.



WORKSHEET 12: YOUR FAVORITE VIEW

DIRECTIONS -

1. Print out your favorite woodblock print from Hokusai's *Thirty-six Views of Mount Fuji*. Paste it below.

2. Use Worksheet 1 to observe, describe, interpret, and evaluate this image.

3. Write a haiku about this work of art, using the prompts at the right if necessary.

(5 syllables) _____

(7 syllables) _____

(5 syllables) _____

Prompts, if needed

What sounds would you hear?

What movements do you see?

Describe the season.

4. Write a short story about what is happening in this image.
5. If you stood at this spot today, do you think you would have the same view? What has changed that would alter this image (e.g. air pollution, development of buildings and roads, people's clothing)?

Other Lesson Ideas

Additional Ideas for Art Activities and Research Papers.

ART ACTIVITIES -

1. Make a print - Draw your design on a piece of tracing paper and transfer it to a foam sheet (such as the flat part of a plate lunch lid) by putting the paper (in reverse) over the foam and going over the lines with a pencil. This will make an impression in the foam, which can be deepened with the pencil if needed. Cover the foam with paint using a brayer or paintbrush and place a fresh piece of paper over the foam. Press down evenly on the paper to transfer the image. Alternatively, you can 'carve' away the image in the foam by pressing the pencil down on all the areas except for the lines, so that only the lines stay raised.
2. Make a woodblock print - Follow these instructions: <http://www.articlesbase.com/art-articles/how-to-make-a-woodcut-print-in-five-easy-steps-643945.html>.
3. *Views of Diamondhead* - Have everyone in your class visit Diamondhead and make a drawing, print, or photograph of the volcano. Bring the images back to class to see the *Views of Diamondhead*. How many are in your series? Display the works in the classroom.

RESEARCH PAPERS -

1. Compare the art in Japan during the Edo period to art in other parts of the world at the same time.
2. Write a book report on:
Hokusai, The Man Who Painted A Mountain by Deborah Kogan Ray or
Shipwrecked: The True Adventures of a Japanese Boy by Rhoda Blumberg (compare Japan's customs, international policies, and art to those of Hawaii and America in the 1840s-1850s.)
3. Although Japan was effectively isolated from the rest of the world, Dutch traders were allowed minimal access to the country. How did the Dutch influence Hokusai and other Japanese artists? Do you see any use of shading or perspective in any of Hokusai's works?
4. What are some differences between Western and Eastern values in art making? Compare one of Hokusai's prints to a Western print (etching or engraving) made around the same time.
5. What was Hokusai's lasting effect on the Japanese landscape tradition?
6. How was Hokusai's younger contemporary, Utagawa Hiroshige, influenced by Hokusai?
7. Many European Impressionist painters were influenced by the Japanese woodblock print tradition. Explain this influence and how it impacted Western art.

Answer Keys

Worksheet 3: Edo Japan

1. Where is Edo (Tokyo) on this map of Japan?
2. What island is it on? - Honshū
3. What is the population today? - Approximately 13 million
4. What is a shogunate? - Military government
5. What is the name of the shogun who established the Edo Period and ruled Japan from 1603 until his death in 1616? - Tokugawa Ieyasu
6. What was the warrior class called? - Samurai
7. In what city did the imperial family live during the Edo period? - Kyōto
8. Briefly describe Japan's international policies during the Edo period. - Japan was secluded from the rest of the world. The shogunates felt threatened by Christian missionaries, who they saw colonizing other Asian countries, so they effectively banned Christianity, and in so doing, isolated themselves from the rest of the world. After 1633, no one could leave or enter the country, except for a few Chinese and Dutch merchants who traded out of Nagasaki.
9. What is the name of the political revolution that ended the Edo period? - Meiji Restoration
10. How did the government of Japan change after 1868? How did Japan's international policies change? - The government was returned to the control of the emperor, Meiji. Since the Tokugawa shogunates had made Edo such an important city, the emperor moved the imperial capital from Kyōto to Edo, which was renamed Tokyo. The country opened up to foreign trade, leading to modernization and Westernization.



Worksheet 4: Ukiyo-e

1. What is happening in these works? What are the people doing?
First print - the affluent women on the bench are viewing Mount Fuji, which the standing woman points out to them. The two men on the right smoke pipes. The walking stick and hat imply that one is a pilgrim to Mount Fuji. Second print - the people are having picnics in the teahouses enjoying cherry blossoms, the bay, and the view of Mount Fuji.
2. What do you notice about Mount Fuji? Is it the primary subject of these works?
Answers may vary as students may have multiple interpretations.
3. Why are teahouses important in Japan?
The Japanese tea ceremonies are ritualized customs of showing hospitality. Tea houses became social places for people to drink tea and spend time together. They also became resting places for those making journeys on the main roads between Edo and Kyōto or to Mount Fuji. The teahouse in this print is actually called "Fuji-Viewing Teahouse".
4. Why are cherry blossoms important in Japan?
The cherry blossoms, or *sakura*, bloom every spring. People throughout Japan enjoy the beauty of the trees and the warm weather they herald, spending time outdoors to celebrate the flowers and the spring.
5. What are your favorite pastimes? AND 6. Describe a detailed section of each work.
Answers will vary.

Answer Keys

Worksheet 6: Mount Fuji

Fill in the Blanks-

1. Mount Fuji is the tallest mountain in the country of Japan. It is 3,776 meters or 12,388 feet tall.
2. Mount Fuji is on the island of Honshū.
3. Mount Fuji is located 100 kilometers (60 miles) from the city of Tokyo.
4. Mount Fuji is a volcano. It last erupted in the year 1707.
5. The name Fuji means everlasting life OR deathless in Japanese.
6. Until the Meiji Restoration, women were not allowed to climb Mount Fuji.
7. People from all over the world climb Mount Fuji because it is sacred/they personally identify with it/it is a pilgrimage. There are temples and shrines all over and around Mount Fuji.

Answer the following questions -

1. What are some other tall mountains in Asia? What are their heights?
Some answers may include
Mt. Everest on the border of Nepal and Tibet, 29,035 feet
K-2 on the border of China and the Indian-Pakistani line of control, 28,251 feet
2. What other islands in the Pacific have volcanoes?
Some answers may include
Hawaii
Indonesia
Aleutian Islands
3. What are some other famous pilgrimage sites in the world?
Some answers may include
Mecca
Rome (recently a Hawaii connection with Father Damien's canonization)
Buddha's birthplace and location of his first sermon

Image Credits

1. Katsushika Hokusai (1760-1849) *Nakahara in Sagami Province*, from the series "Thirty-six Views of Mount Fuji"
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21965)
1. Katsushika Hokusai (1760-1849) *Sekiya Village on the Sumida River*, from the series "Thirty-six Views of Mount Fuji"
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21986)
2. Katsushika Hokusai (1760-1849)
Yoshida on the Tōkaidō, from the series "Thirty-six Views of Mount Fuji"
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21960)
3. Katsushika Hokusai (1760-1849)
Fujimigahara ("Fuji-view Fields") in Owari Province, from the series "Thirty-six Views of Mount Fuji"
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21944)
4. Katsushika Hokusai (1760-1849)
Mount Fuji Seen from the Senju Pleasure Quarter, from the series "Thirty-six Views of Mount Fuji"
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1970 (15931)
5. Katsushika Hokusai (1760-1849)
Mount Fuji From Gotenyama, at Shinagawa on the Tōkaidō, from the series "Thirty-six Views of Mount Fuji"
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21871)
6. Katsushika Hokusai (1760-1849)
The Bay of Noboto in Shimōsa, from the series "Thirty-six Views of Mount Fuji"
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21946)
7. Katsushika Hokusai (1760-1849)
View of the Mitsui Stores at Surugachō in Edo, from the series "Thirty-six Views of Mount Fuji"
Japan, Edo period, ca. 1830-1834
Color woodblock print
Gift of James A. Michener, 1991 (21981)



1



2



3



4



5



8



7



6

Bibliography

- Blumberg, Rhoda. *Shipwrecked: The True Adventures of a Japanese Boy*. New York: HarperCollins, 2001.
- Collcutt, Martin. "Mt. Fuji as the Realm of Miroku." *Maitreya, the Future Buddha*. Ed. Alan Sponberg and Helen Hardacre. Cambridge University: Cambridge, 1988. (248).
- "Create a woodblock print." *Japan: Memoirs of a Secret Empire*. PBS.
<<http://www.pbs.org/empires/japan/woodblock.html#>>
- Fox, Col. Wesley L. *Marine Rifleman: Forty-three Years in the Corps*. Dulles, Virginia: Brasleys, 2002. (334-335).
- Hokusai, Katsushika. *The Thirty-six Views of Mount Fuji*. Ed. Ichitaro Kondo. Honolulu; East-West Center Press, 1966.
- McKim, George. "How to Make a Woodcut Print in Five Easy Steps." Articlesbase.
<<http://www.articlesbase.com/art-articles/how-to-make-a-woodcut-print-in-five-easy-steps-643945.html>>
- Ray, Deborah Kogan. *Hokusai, The Man Who Painted A Mountain*. New York: Frances Foster Books, 2001.
- "Reading, Writing, Haiku Hiking! A Class Book of Picturesque Poems." Read, Write, Think.
<http://www.readwritethink.org/lessons/lesson_view.asp?id=1072>
- "Recreating a Genius." *Portrait of Artistic Genius: Katsushika Hokusai*. Smithsonian Channel.
<http://www.smithsonianchannel.com/site/smithsonian/show_hokusai.do>
- Visitors' Guide - Hokusai's Summit: Thirty-six Views of Mount Fuji*. Honolulu Academy of Arts. 2009.