

Special Exhibition

The LINEAGE of HOKUSAI's BEAUTIES

—Rivalry Among Masters



The Sumida Hokusai Museum (Sumida City, Tokyo) holds Special Exhibition “The Lineage of Hokusai’s Beauties—Rivalry Among Masters” from September 16 to November 24.

Hokusai is a world-renowned *ukiyo-e* artist today, but it is less known that during his lifetime he was also known as a master of *bijinga* (portraits of beautiful women). This special exhibition showcases Hokusai's artistic career, focusing on the theme of *bijinga*, and highlights his roots as a master of this genre, while also overviewing the evolution of his style alongside works by popular contemporary artists such as Kitagawa Utamaro and Keisai Eisen. Furthermore, the exhibition also focuses on Hokusai's successors in the art of *bijinga*, such as his daughter Katsushika Ōi, shedding light on Hokusai's appeal and his position in the field of *bijinga*.

【Summary of Exhibition】

Special Exhibition	The Lineage of Hokusai’s Beauties—Rivalry Among Masters
Term	Tuesday, September 16 to Monday, November 24, 2025 *Some exhibits will be changed during the period. 1st term : September 16 to October 19 2nd term : October 22 to November 24
Closed days	Mondays (except October 13, November 3 and 24), October 14 and November 4 *On October 21, Special Exhibition (3rd and 4th floor) is closed for preparation of the 2nd term.
Venue	3rd floor and 4th floor Exhibition Room in The Sumida Hokusai Museum
Hours	9:30 am - 5:30 pm (last entry 5:00 pm)
Organizers	Sumida City, The Sumida Hokusai Museum
Admission	Adults ¥1,500, Students (high school and university), 65 and over ¥1,000, Students (middle school) ¥500, Visitors with disabilities ¥500, Children in primary school and younger Free
Website	https://hokusai-museum.jp/hokusaibeautiesEN/
Instagram	https://www.instagram.com/hokusai_museum/



- Visitors can also enter all exhibitions on the same day with the exhibition ticket.
- Identification card is necessary to get a discount ticket.
- Admission for visitors with disabilities is also available for one accompanying person with a visitor with disabilities.
- Please see the latest information about the starting date of ticket sales and the way of purchase for same-day tickets and other discount tickets on our website.

Composition and the Highlights of the Special Exhibition

■ Composition of the Exhibition

- Section 1 Hokusai's Origins
- Section 2 Becoming a *Bijinga* Virtuoso
- Section 3 With the Maturity of *Ukiyo-e*
- Section 4 Members of Hokusai's Lineage

■ Highlights of the Exhibition

○ Focus on the origins of Hokusai's *bijinga*

The exhibition traces the flow of *bijinga* from Miyagawa Chōshun to Katsukawa Shunshō and then to Hokusai. It brings together precious masterpieces, including Miyagawa Chōshun's *Genre Scenes Picture Scroll* (Tokyo National Museum), important cultural property, Katsukawa Shunshō's *Strolling Beauty* (private collection), which will be on display for the first time in a museum, and Katsushika Hokusai's *Beauty's First Dream of the Year* (The Sumida Hokusai Museum), which will be on display for the first time.

○ Hokusai's *bijinga* that change with the times and the rivalry among masters

The exhibition traces the evolution of Hokusai's style, from the graceful female figures of his Sōri period to the voluptuous and brilliant beauties of his prime. Also noteworthy is a rivalry among masters of his time, such as Kitagawa Utamaro and Keisai Eisen. Must-view pieces are works produced by Tsutaya Jūzaburō such as Kitagawa Utamaro's *Pensive Love, from the series Anthology of Poems, the Love Section* (private collection) and Katsushika Hokusai's *Squeaking a Ground Cherry, from the series Seven Fashionable Habits* (private collection), Katsushika Hokusai's *Scenery on Both Banks of the Sumida River* (The Sumida Hokusai Museum), which will be on display in its entirety for the first time since the museum opened, and Katsushika Hokusai's *Gathering Shellfish* (Osaka City Museum of Fine Arts), important cultural property.

○ Passing on to disciples and unique developments

The exhibition features works by Hokusai's daughter, Katsushika Ōi, as well as his disciples who excelled in *bijinga*, such as Teisai Hokuba and Totoya Hokkei. Of particular interest will be the display of Katsushika Ōi's *Two Beauties with Butterflies* (private collection) because its whereabouts had been unknown for a long time.

Section 1 Hokusai's Origins

In 1765, when Hokusai was at age of six (age counted starting from one), Suzuki Harunobu's *daishō* prints (simplified calendars) triggered a huge boom, and lovely *bijinga* took the world by storm in Edo. Later, Isoda Koryūsai's mature female figures and Torii Kiyonaga's depictions of robust women with good proportions became fashionable. Their contemporary was Katsukawa Shunshō, who was Hokusai's teacher and a master of delicate and elegant hand-painted *bijinga*. This section presents Hokusai's early works, which are positioned in the lineage of orthodox *bijinga* from Miyagawa Chōshun to Shunshō, along with popular works of the time.

On display for the first time



Miyagawa Chōshun, *Pleasure Boating*, private collection (Oct. 15 - Nov. 24)

Important cultural property



Miyagawa Chōshun, *Genre Scenes Picture Scroll* (partial), Tokyo National Museum (Sep. 16 – Oct. 13)
Source: ColBase (<https://colbase.nich.go.jp/>)

On display for the first time in the museum



Katsukawa Shunshō, *Strolling Beauty*, private collection (all terms)

Superbly detailed depiction



Katsukawa Shunshō, *Courtesan*, Ota Memorial Museum of Art (Nov. 8 – Nov. 24)

On display for the first time



Katsushika Hokusai, *Beauty's First Dream of the Year*, The Sumida Hokusai Museum (1st term)

Section 2 Becoming a *Bijinga* Virtuoso

After Shunshō's death, Hokusai left the Katsukawa school and took the name Tawaraya Sōri. He became deeply involved in the world of *kyōka*, satirical poems, and produced many *bijinga*. The images of woman that he created as Sōri—graceful women with oval faces—became exceptionally popular in Edo. Many other masters of *bijinga* were also active in that period, including Chōbunsai Eishi and Kitagawa Utamaro. Among them, Hokusai was widely recognized as a *bijinga* virtuoso, so much so that he was mentioned in the 1800 novella *Taitōkeigo* (*Courtesans' Words Through Connoisseurs*). This section presents the quintessence of *bijinga*, including half-length portraits, from this period.

Utamaro, the genius discovered by Tsutaya Jūzaburō



Kitagawa Utamaro. Pensive Love, from the series Anthology of Poems, the Love Section, private collection (1st term)



Kitagawa Utamaro. Shakkyō, from the series A Lineup of Fashionable Dancers, private collection (2nd term)

Hokusai's half-length portraits produced by Tsutajū



Katsushika Hokusai, Squeaking a Ground Cherry, from the series Seven Fashionable Habits, private collection (1st term)



Katsushika Hokusai, Telescope, from the series Seven Fashionable Habits, Kobe City Museum (2nd term)

Entire picture is on display since the museum's opening



Katsushika Hokusai, Scenery on Both Banks of the Sumida River (partial),
The Sumida Hokusai Museum (1st term)

Section 3 With the Maturity of *Ukiyo-e*

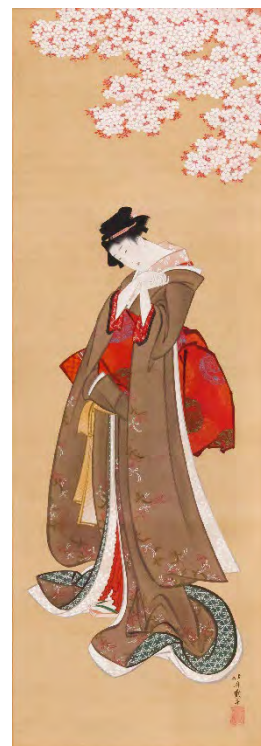
After his Sōri period, Hokusai gradually developed a powerful style and, in his mature period, created gorgeously sensual *bijinga*. The context that led Hokusai to change his style was the popularity of images of voluptuously bewitching women in the Bunka and Bunsei eras (1804-30). In this section, we present Hokusai's works along with works by artists who exemplify the mature period of *bijinga*, including Keisai Eisen and Utagawa Kunisada.

Important cultural property



Katsushika Hokusai, Gathering Shellfish,
Osaka City Museum of Fine Arts (1st term)

Returned home from overseas



Katsushika Hokusai,
Beauty Beneath a Cherry Tree,
private collection (all terms)

Section 4 Members of Hokusai's Lineage

Hokusai had about two hundred students, included students of students, and many of them made *bijinga* their forte. One member of his lineage has been attracting great attention in recent years: his daughter, Katsushika Ōi. Hokusai is quoted as saying, "My *bijinga* are not as good as Ōi's." She was indeed very talented. This section presents images of women by Ōi and others who carried on Hokusai's *bijinga* style, including Teisai Hokuba, a prolific creator of brush-drawn *bijinga*, Totoya Hokkei, who studied with Hokusai because he was so enthralled by his *bijinga*, and the mysterious Ten'en Dōjin.

The mysterious painter Ten'en Dōjin



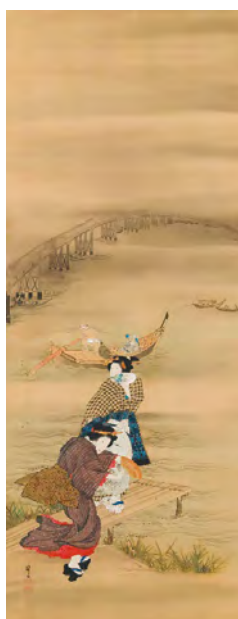
Ten'en Dōjin, Three Beauties, The Sumida Hokusai Museum (1st term)

A legendary masterpiece by Hokusai's daughter, Ōi

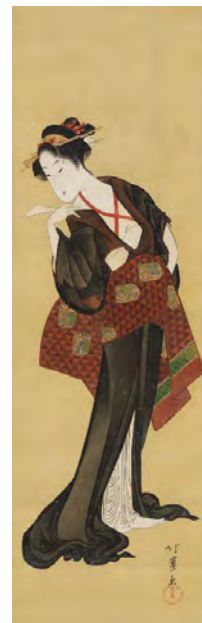


Katsushika Ōi,
Two Beauties with Butterflies,
private collection
(all terms)

The two greatest disciples of Hokusai



Teisai Hokuba,
Two Beauties Catching Fireflies,
private collection (all terms)



Totoya Hokkei,
Standing Beauty,
The Sumida Hokusai Museum
(1st term)

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- ☐ "The Lineage of Hokusai's Beauties—Rivalry Among Masters" flyer front page
- ☐ "The Lineage of Hokusai's Beauties—Rivalry Among Masters" square visual (1080px×1080px)
- ☐ 1. Miyagawa Chōshun, *Pleasure Boating*, private collection (Oct. 15-Nov. 24)
- ☐ 2. Katsukawa Shunshō, *Strolling Beauty*, private collection (all terms)
- ☐ 3. Katsushika Hokusai, *Beauty's First Dream of the Year*, The Sumida Hokusai Museum (1st term)
- ☐ 4. Kitagawa Utamaro, *Pensive Love, from the series Anthology of Poems, the Love Section*, private collection (1st term)
- ☐ 5. Katsushika Hokusai, *Squeaking a Ground Cherry, from the series Seven Fashionable Habits*, private collection (1st term)
- ☐ 6. Katsushika Hokusai, *Scenery on Both Banks of the Sumida River* (partial), The Sumida Hokusai Museum (1st term)
- ☐ 7. Katsushika Hokusai, *Gathering Shellfish*, Osaka City Museum of Fine Arts (1st term)
- ☐ 8. Katsushika Hokusai, *Beauty Beneath a Cherry Tree*, private collection (all terms)
- ☐ 9. Katsushika Ōi, *Two Beauties with Butterflies*, private collection (all terms)

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Contact Us

The Sumida Hokusai Museum
Global Media Relations
TEL 03-6658-8991/FAX 03-6658-8992
Email hm-global@hokusai-museum.jp

