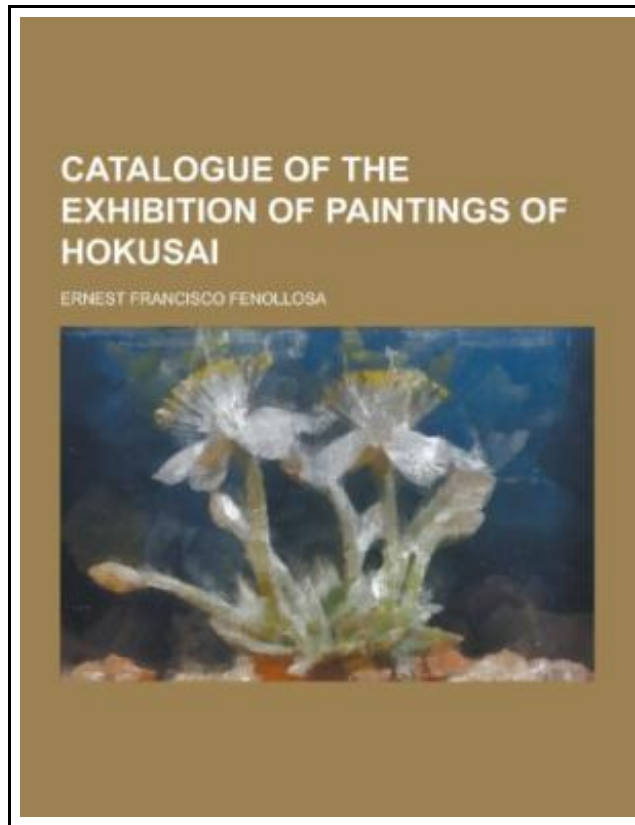


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Theclassics.Us, United States, 2013. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ***** Print on Demand *****.This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1901 edition. Excerpt: . crumble of the crumbly Hue until it broadens out into a set of broken ink masses on the periphery; second, the strong massing of the dark parts into the broadest kind of notan, the antithesis of the gay light tones of 1819; third, the general shifting of the whole colour scheme from orange-red and blue-green to yellow and blue-black. Here the changes are all observable. Strong rough charcoal blacks charge through the bluish plumage. The feet are brilliant yellow, in which colour Hokusai will mostly hereafter sketch his high lights. Yellow occurs again in the water-flowers. But if we compare this with a similar subject in No. 21 L, we shall see that this is more primitive and spiky, and not yet realizing what breadth it should attain. 177. By HOKUSAI. About Tempo 9th. (1838 A.d.) Signed Hokurei. A rough [minting on paper. Subject;--Swallows and cherry brandies. This is not dark, yet in its pearly thinness it melts out into atmospheric breadth. 178. By HOKUSAI. Dated Tempo 10th. (183U A.d.) Signed Gwakio Rojin Manji, age 80. A strong ink painting on paper. Subject;--Standing Darurua. Though this have merely strokes in ink, they are already typical of the new broad blocking manner. It is a new kind of wedge, the crumbling wedge, as of great chunks of disintegrating rock. The texture of the face and hair, soft and woolly, contrasts firmly against the flying splinters of drapery. From this date Hokusai never paints a...



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