

## Odori hitorigeiko: Textbook of dance drawn by Hokusai

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*Odori hitorigeiko*

Illustrations by: Katsushika Hokusai; Revised by: Fujima Shinzaburo;

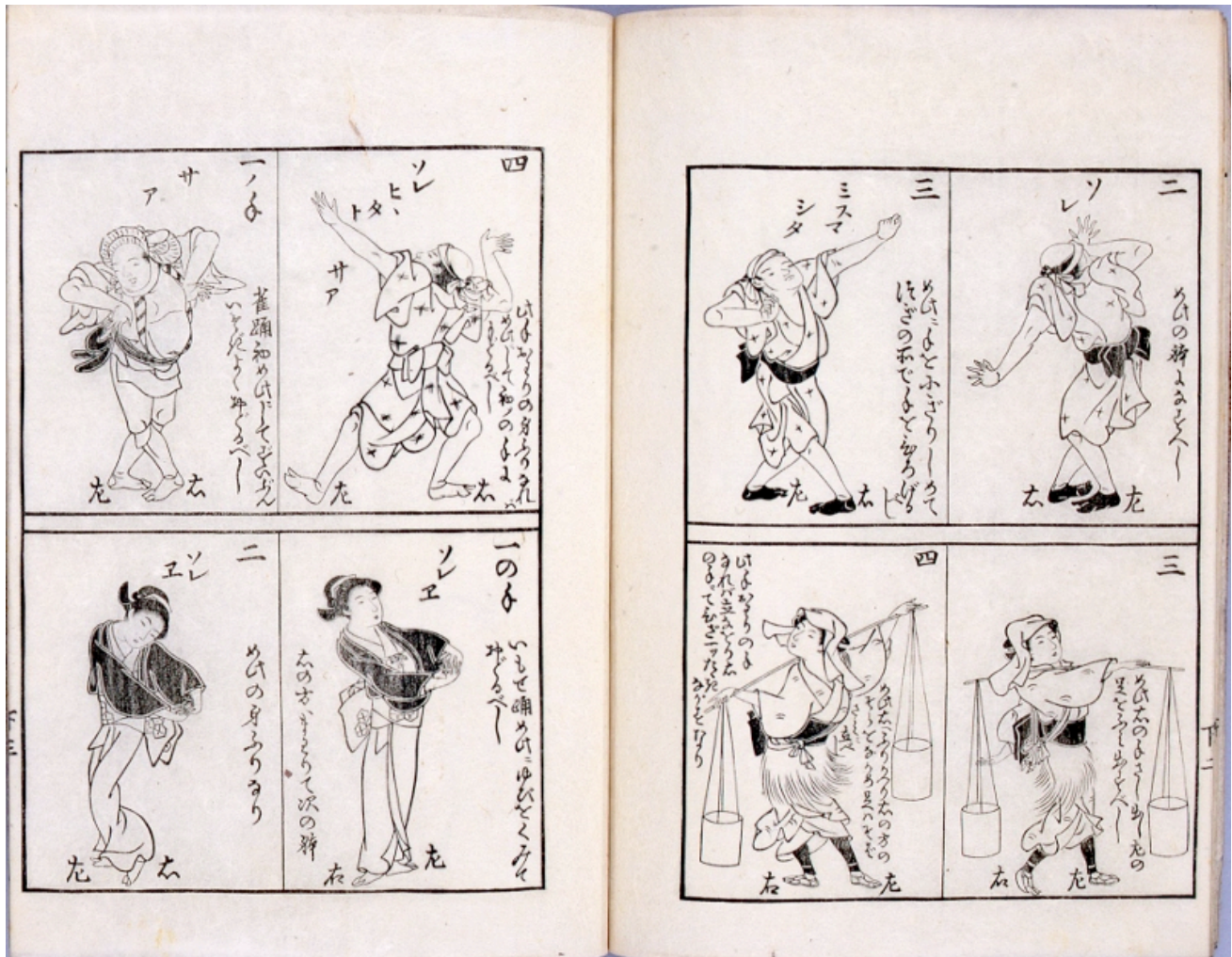
Published by: Sokakudo Tsuruyakinsuke; NDL Call No. 208-146;

Published in Edo, 1815; One volume; 18.5 cm×12.5 cm; 38 folios

\* The image is of folio 15 verso and 16 recto, including the choreography of the "Akudama odori" dance, from the 17th to the 23rd phase. The caption and the black lines beside the 19th phase explain how a dancer should stretch his arm and hand in the air.

\* Held in the Tokyo Main Library of the NDL; available in the [NDL Digital Collections](#)

A style of dance called *Henge buyo* (変化舞踊) came into fashion during the Bunka era, which lasted from 1804 to 1817. *Henge buyo*, which could be translated as "transformational dance," was a dance form in which Kabuki actors would wear costumes of characters such as peddlers or performers and dance to the accompaniment of *Kiyomoto* (清元) and *Tokiwazu* (常盤津) music. It gained popularity in pleasure quarters for parlor performances, and textbooks for novice dancers were soon published. Examples of the earliest textbooks are: *Ehon odorizukushi* (繪本おどりつくし) by Takehara Shunchosai and *Shuensokkyo Maihitorigeiko* (酒宴即興 舞ひとり稽古) by Sansho Kyojin (See images below).



*Ehon odorizukushi*

Illustrations by: Takehara Shunchosai; Published by: Tonami Kansuke;  
NDL Call No. 15-471; First published in 1775, reprinted by Beisando in 1930;  
24 cm; 16 folios

\* The image is of folio 2 verso and 3 recto. The illustrations show the "Yumihiki odori" (弓引き踊り, bow dance) in the first three frames from the right in the upper row; "Suzume odori" (雀踊り, sparrow dance) in the upper left frame; "Imose odori" (いもせ踊り, husband and wife dance) in the two frames in the lower row on the left page.

\* Available in the [NDL Digital Collections](#)



*Maihitorigeiko*

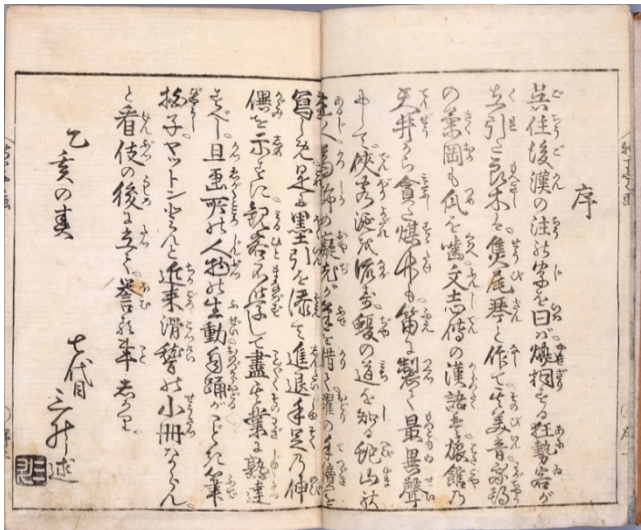
Author: Sansho Kyojin; NDL Call No. 182-367;

Preface written by the author in 1813; One volume; 13 cm×19 cm

\* The image is of folio 14 verso and 15 recto. The illustrations depict how to dance the "Niwa no matsu" (にわの松, pine trees in the garden) and "Sagari matsu" (さがり松, drooping pine) from a dance called "Matsu zukushi" (松づくし, different kinds of pine trees).

*Odori hitorigeiko* (踊獨稽古) was first published in 1815 and features even more detailed illustrations of the choreography than the preceding textbooks. Each of Hokusai's illustrations depicts the posture and movement of the hands and feet, the twist of the waist, and other positions in an instructive manner that resembles a series of time-lapse photographs. According to the table of contents on the folio 3 verso of the first volume, *Odori hitorigeiko* contains 4 songs: "Nobori yofune" (登り夜船), "Kiyabosudon" (氣やぼうすどん), "Akudama odori" (悪玉おどり), "Danjuro hiyamizu uri" (團十郎冷水賣). It is mentioned that a planned second volume would include the songs "Genda" (源太), "Handa inari" (半田稲荷), "Okame" (おかめ), "Dojoji michiyuki" (道成寺ミちゆき); however, the second volume was never published.

ICHIKAWA Danjuro VII, known as a masterful performer of *Henge buyo*, and Bando Mitsugoro III, another expert dancer, provided the preface and commentary for this book. This may be Hokusai's expression of esteem to the two dancers, Danjuro, who danced the "*Hiyamizu uri*," and Mitsugoro, who danced the "*Akudama odori*."



#### Preface by Ichikawa Danjuro (Sansho)

Danjuro praises Hokusai's *Odori hitorigeiko* by describing it as a comical booklet that enables one's dancing technique to improve without the teachings of a master, with the instructive ink drawings indicating the stretch of the arms and legs, and the bend of the body.



#### Preface by Bando Mitsugoro (Shuka)

Mitsugoro describes *Odori hitorigeiko* as an unusual booklet that enables one to learn choreography without taking formal lessons, and that drunkards who clink on their bowls and clank on their candle stands should make this booklet their treasure.

"*Hiyamizu uri*," which means "Cold-water seller" in English, is one of eight transformational dances included in a program entitled *Mata kokoni sugata hakkei* (閨茲姿八景), performed in 1813 by the *Morita za* (森田座, Morita troupe), and was staged again in 1846 in another program entitled *Manete mimasu sugata hakkei* (真似三升姿八景), performed by the *Kawarasaki za* (河原崎座, Kawarasaki troupe). In "*Hiyamizu uri*," a spirited and fashionable (a typical "*Edokko*") water seller appears in this dance, and is known as the *Tokiwazu* song "*Mizu uri*" today.

The concept of "*Akudama odori*," or "The villain's dance," originated in the *Kibyoshi* (黄表紙, illustrated storybooks with yellow covers) entitled *Shingaku hayasomekusa* (心学早染艸; words by Santo Kyoden, illustrations by Kitao Masayoshi; published in 1790). In this book, *Akudama* (vice) and *Zendam* (virtue) appear as the personification of each. According to the teachings of *Shingaku*, or moral philosophy, when the spirit of each character enters the human body, that person becomes a villain or a hero. When Mitsugoro performed a kabuki dance in *Shichimai tsuzuki hana no sugata e* (七枚続花の姿絵, 1811) of the *Nakamura za* (中村座, Nakamura troupe) and disguised himself as a *gannin bozu* (願人坊主), a priest who wanders about the city and begs for money by praying on behalf of others, he wore a round mask with a big 「悪」 (vice) written on the face, which met with a favorable reception. The program is known today as the *Kiyomoto* song "*Ukare bozu*" (うかれ坊主, or "The merry priest"). The same performance was featured in *Yayoi no Hanaasakusa matsuri* (弥生の花浅草祭, 1832), and again was highly favored by the

populace as a jaunty and comical dance. This dance is known as the *Kiyomoto* song "*Sanja matsuri*" (三社祭), and is commonly called the "*Zendama akudama*" (善玉悪玉).



### Odori hitorigeiko

\*The image is of folio 24 verso and 25 recto, including the choreography of the "*Hiyamizuri*" dance, from the 16th to the 22nd phase. The caption and the black lines beside the 16th phase explain the movement of the dancer's foot.

\* Held in the Tokyo Main Library of the NDL; available in the [NDL Digital Collections](#)

Hokusai's illustrations of the dancers are drawn in the facing two pages, from right to left on the top row, and then right and left on the bottom row. This style resembles his most famous picture copybook *Hokusai manga* (北斎漫画). Compared to other textbooks, the movements of Hokusai's dancers are lively, dynamic, and filled with vitality. The black lines called *suji* (すじ) indicate the motion of the hands and legs. The captions, which include the mimics of shamisen accompaniment and the interlude voices written in letters and indicate the length of the pause, behavior and posture, were written by choreographer FUJIMA Shinzaburo. Presumably because of Hokusai's popularity and reputation, a reprint in which the frontispiece was newly colored was published in 1835 (See image below).



*Odori hitorigeiko;*

Illustrations by: Katsushika Hokusai; Revised by: Fujima Shinzaburo; Published by: Oshimaya Den'emon; NDL Call No. VA201-271; Published in Edo, 1835; One volume; 18 cm

\*The image is of the colored frontispiece of the reprint. A haiku poem accompanies a picture of a man disguised as a bride: "*Tsukikage ni wagahuri nawosu odori kana*" (月影に我振直す踊かな) It means, "In the moon's pale light / Bending now this way, now that, / I try out my dance" (Translation by Doreen Simmons).

\* Held in the Tokyo Main Library of the NDL as part of the ASHIHARA Eiryo Collection

[Housa Library](#), in Nagoya City, holds two copies of the reprint in which the advertisements and the frontispiece differ from the copy held by the NDL. Another book of the same title, *Odori hitorigeiko* was also published in the Meiji era. However, the dancers lack the vigor in their movement, and the book itself is considered a rehash of Hokusai's *Odori hitorigeiko*.



Odori hitorigeiko

Author: YAYOIEEN Shujin; Revised by: NISHIKAWA Chiyo; Published by: Rangaido  
NDL Call No. 特 64-801; Published in Tokyo, 1891; 12 cm; 67 folios

\*Available in the [National Diet Library Digital Collections](#)

Hokusai's *Odori hitorigeiko* not only proves his excellence as an illustrator, but also serves as a valuable resource that conveys how parlor performances were played in the pleasure quarters, and the songs and forms of kabuki dances for those who study and appreciate dances today.

Reference (only in Japanese):

- Katsushika Hokusai, Fujima Shinzaburo, *Odori hitorigeiko*, NDL Call No. VA201-274  
\*A replica of the reprint published in 1835; commentary by Hattori Yukio
- Geinoshi kenkyukai *Nihon shomin bunka shiryō shusei (9) Asobi*, San ichi shobo, 1974.  
NDL Call No. KD431-20
- Katsushika Hokusai, Nagata Seiji, *Hokusai no ehon sashie* (in three volumes), Iwasaki bijutsu sha, 1987. NDL Call No. KC16-E80