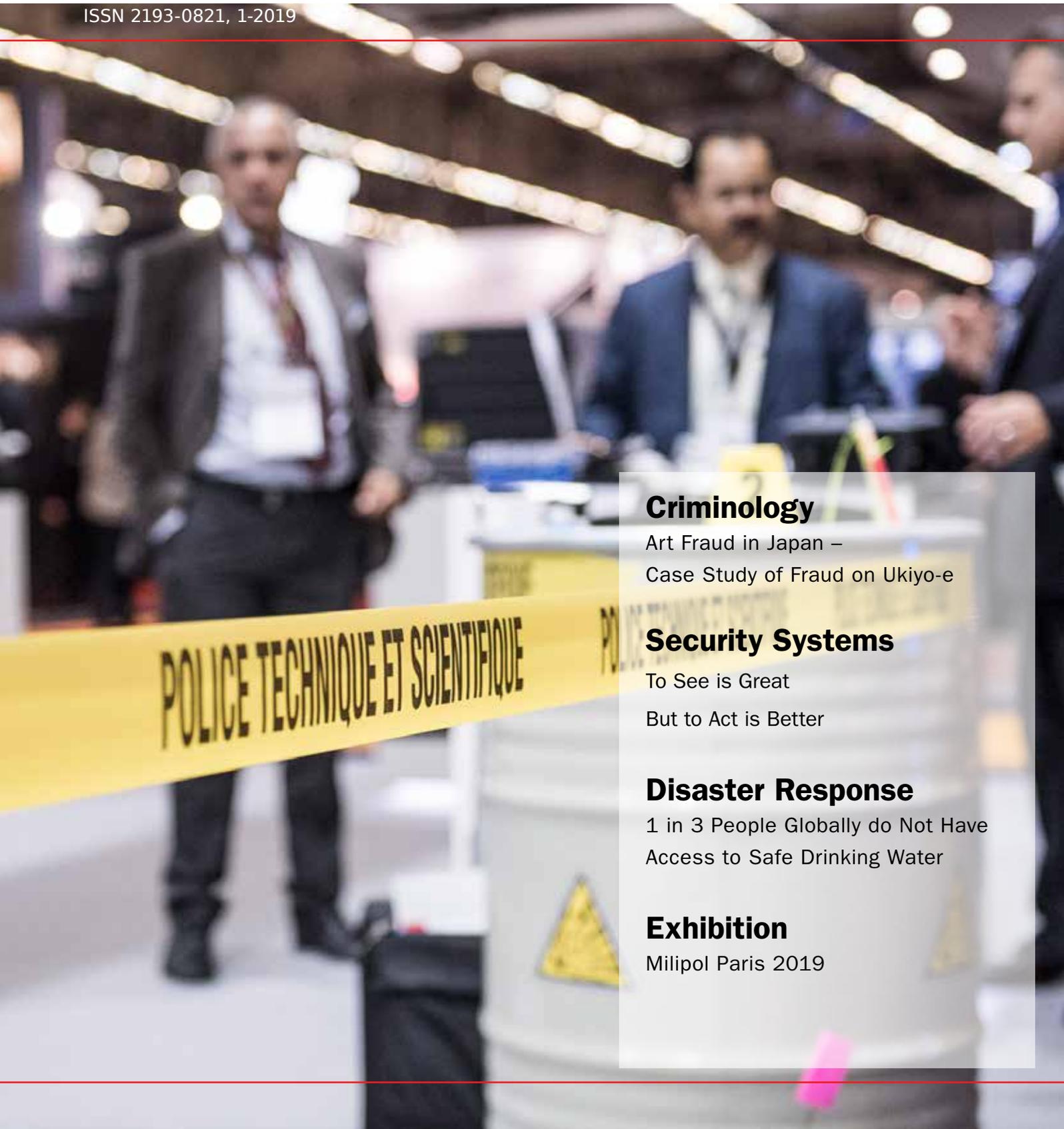


GLOBAL SECURITY

PUBLIC SECURITY AND DISASTER RESPONSE

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Criminology

Art Fraud in Japan –
Case Study of Fraud on Ukiyo-e

Security Systems

To See is Great
But to Act is Better

Disaster Response

1 in 3 People Globally do Not Have
Access to Safe Drinking Water

Exhibition

Milipol Paris 2019

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Public Security - Disaster Response - Comprehensive Approach

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press, organisers)

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from 94 countries
and 4 organisations
(representing 760 delegates)

696

journalists

from 44 countries

75 Conferences

2 102 Business meetings made



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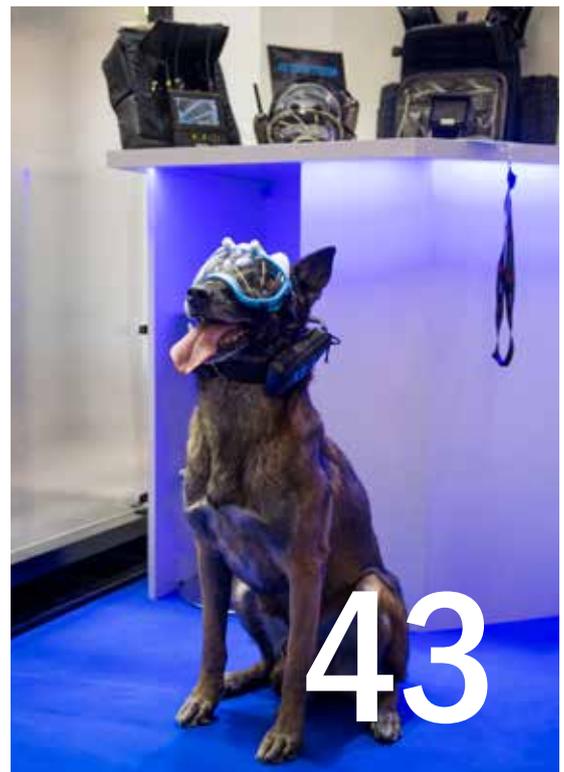
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Dear reader,

This current issue of "Global Security" deals with international criminology, security systems, and disaster response.

International Criminology: At the end of the 16th century Ukiyo-e, a picture describing the floating world, was painted. Since the invention of multi-colored wooden prints around 1765 Ukiyo-e prints were produced massively for ordinary people. They loved Ukiyo-e prints drawn by popular painters such as Utamaro, Hiroshige and Hokusai. Minoru Yokoyama, Professor Emeritus of Kokugakuin University in Tokyo, member of our editorial team, explains the process on how triptych pictures are regarded as genuine ones and how the Sumida Hokusai Museum, for example, collected this picture.

International View: Milipol Paris 2019, the 21st edition of the world-class homeland safety and security event, is opening from 19 to 22 November 2019 at the Paris-Nord Villepinte exhibition centre. In 2017, the event staged under the aegis of the French Ministry of the Interior, brought together 1,005 exhibitors from 53 countries and nearly 30,000 visitors from 151 countries. This year, over 1,000 exhibitors are once more expected from all over the world. This 21st edition will feature several new and unmissable events.

European view: PMRExpo, the leading European specialist trade fair for the Secure Communications Network, is taking place from 26 to 28 November 2019 for the 19th time. Since 2009, it has taken place at the Koelnmesse, the trade fair location in Cologne. A substantial number of national and international exhibitors are represented, including manufacturers, users and operators of professional mobile radio systems.

We hope you enjoy reading this issue. We are always happy to receive your feedback as well as suggestions for future issues at info@homeland-sec.de.

Yours sincerely,



Dr. Nadine Seumenicht,
Publisher & Editor-in-Chief



Exhibitors at the upcoming event Milipol Paris 2019.



Art Fraud in Japan

Minoru Yokoyama, Professor Emeritus
of Kokugakuin University in Tokyo

Case Study of Fraud on Ukiyo-e



Picture 1: First Version of a Ukiyo-e Print, drawn by Hiroshige Utagawa on Okitsu Post-Town, one of 53 Post-Towns on Tokaido Road from Edo (current Tokyo) to Kyoto (Hanmoto: Hoeido).

At the end of the 16th century Ukiyo-e, a picture describing the floating world, was painted. Since the invention of multi-colored wooden prints around 1765 Ukiyo-e prints were produced massively for ordinary people. They loved Ukiyo-e prints drawn by popular painters such as Utamaro, Hiroshige and Hokusai.

As popularity of famous painters has been high, some traders in art objects sold a fake Ukiyo-e painting as a genuine one drawn by these famous painters. I judge that the triptych on snow, moon and blossom preserved as genuine pictures painted by Utamaro Kitagawa in the Okada Museum of Art in Japan, Wadsworth Atheneum Museum of Art in Hartford and the Freer Gallery of Art in Washington D.C. are fake ones painted in Meiji Period. I will explain the process on how the triptych pictures are regarded as genuine ones.

Hokusai Katsushika is a famous painter describing the landscape. In 2016 the Sumida Hokusai Museum

was opened, at which a fake picture scroll was exhibited as a genuine one on the scenery of both banks along Sumida River drawn by Hokusai. As the second case study I will explain how the Sumida Hokusai Museum collected this picture. Then, I will analyze reasons why many fake Ukiyo pictures are preserved as genuine ones even at a famous museum of art.

Appearance of Ukiyo-e Painting

Ashikaga Shogun governed during the period from 1336 to 1573, which we call Muromachi Era. The authority of Ashikaga Shogun waned after Onin War (1467-1477). The period from 1467 to 1590 was called the Civil War Era, as we witnessed that a retainer deprived his lord of political power all over Japan. Even Buddhist monks participated actively in fighting. People victimized by incessant fighting lamented their miserable life. They shared Mappo-shiso (the belief on end



Picture 2: Later Version of Ukiyo-e Print on Okitsu Post-Town.

of the world) according to Buddhism, under which they regarded their era as Ukiyo (gloomy world) toward an end of the world.

At the end of Civil War Era Nobunaga Oda conquered in main parts of Japan by the ending of Ashikaga Shogunate in 1573. He was succeeded by Hideyoshi Toyotomi. We called the period from 1573 to 1603 Azuchi-Momoyama Era, in which people began to regard their world as Ukiyo (same pronounce of the word with different meaning; a floating world), because they began to enjoy peaceful and prosperous life without worrying about being victimized by fighting. At Azuchi-Momoyama Era artists painted gorgeous pictures for rulers, temples and shrines. They began to describe life of ordinary people in a prosperous city, especially in Kyoto as a genre painting. The most famous artist of the genre painting is Matabei Iwasa (1578-1650).

In Japan a technique to print by the woodblock was used. The oldest woodblock prints in the world remains at Horyuji Temple, which was produced in 764 to spread Buddhist scriptures. At the beginning of the 17th century a novel was produced by the woodblock, in which illustrations were included for the first time. At the end of the 17th century Moronobu Hishikawa drew an independent picture for the wood print, which was separated from an illustration in a novel. Therefore, he is regarded as a founder of Ukiyo-e prints. In 1765 the technique to produce multi-colored Ukiyo-e prints was

established. By this technique Ukiyo-e prints of a beauty drawn by Harunobu Suzuki became popular among ordinary people. To acquire the popularity Hanmoto (a publisher) published and sold many kinds of Ukiyo-e prints such as a Kabuki actor, a Sumo wrestler and the beautiful landscape.

After the conclusion of the Convention of Kanagawa in 1854 Western culture spread. People began to respect the Western art, while they devaluated Ukiyo-e prints. Ukiyo-e prints were used like wastepaper. For example, it was used as a wrapping paper for exports, which people in European countries, especially in France evaluated as an excellent art. Under prevalence of Japonism after the Third Paris World's Fair in 1878 Tadamasu Hayashi (1853-1906) worked in Paris as a Ukiyo-e dealer. Ukiyo-e prints imported to France gave influence to painters belonging to Post-Impressionism such as Édouard Manet and Van Gogh. After the evaluation in Western advanced countries, Japanese began to evaluate Ukiyo-e as an art.

Difficult Judgment on Whether Ukiyo-e is Genuine or Fake

In Case of Ukiyo-e Painting

Concerning judgment on whether genuine or fake we have different difficulty between in case of Ukiyo-e paintings and in case of Ukiyo-e prints. In the former

case Eshi (a painter and an illustrator to draw a picture for ordinary people) painted a picture one by one¹. Usually, he drew his signature on the painting. If there is no signature on Ukiyo-e painting, we usually doubt that it is a fake. Therefore, when we judge on whether genuine or fake, we check a signature on the painting first of all.

Even in case there is a signature of an Eshi in a Ukiyo-e print, it is not always painted by him, because a master Eshi made his disciple paint completely or partially instead of him (Nakada's Ukiyo-e Ruiko: 26). First, a connoisseur judges whether it is a genuine signature or not, because a pretended painter often drew a signature similar to a genuine one. In addition, a connoisseur must think about whether characters such as line and shape on Ukiyo-e painting are compatible with those of a genuine one. I made acquaintance with Tadao Takamizawa, an expert connoisseur. He saw many genuine Ukiyo-e paintings and remembered those characters. On the basis of his memory he judged on whether a painting is genuine or fake. He criticized scholars in Ukiyo-e study for having only poor memory about genuine paintings, because they depend on photos in catalogues on Ukiyo-e paintings.

In Case of Ukiyo-e prints

Ukiyo-e prints were produced massively. Hanmoto asked an Eshi to draw a picture, a sculptor to carve the woodblock according to the picture, and a printer to print paper by using several woodblocks for each color. At one time about 200 were printed. After the finish of this process Hanmoto sold Ukiyo-e prints. If the Ukiyo-e print gained popularity, Hanmoto ordered to print more copies. If the original woodblocks wore off, he ordered a sculptor to carve woodblocks again. In such a case he sometimes ordered to change the picture.

As Picture 1 and Picture 2 show in the later version the total number of woodblock for color printing sometimes reduced to save time for carving and printing in order to make money at the lower costs. Today, we regard even the later version of Ukiyo-e prints with deteriorated quality reproduced in the original technique in Edo Era as genuine.

Hanmoto sometimes ordered to change composition or color in a Ukiyo-e print. For example, the original series of 36 Views of Mt. Fuji drawn by Hokusai Katsushika were printed mainly by blue color. To acquire more popularity Hanmoto ordered to produce the more colorful version of the series.

In addition, the composition of a picture is sometimes changed. Picture 5 is the first version of Totsuka

¹ In Edo period the status of artists belonging to Kano School and Tosa School were higher than that of Eshi, because Eshi draw a picture mainly for woodblock printings which ordinary people could buy.

Post-Town, one of 53 Post-Towns on Tokaido Road from Edo published by Hoeido. In the first version a traveler gets off a horse, while he rides a horse in the later version.

An Eshi drew his signature on a picture for Ukiyo-e printings if he did not have a special reason. For example, a Hanmoto sold a pornographic Ukiyo-e print without Eshi's signature, because Shogunate prohibited publishing it. Even in case that a Ukiyo-e print has Eshi's signature, we have some difficulty in identifying a real Eshi. For example, the second Utamaro draw his



Picture 3: First Version of View of Mt. Fuji from Totomi Sanchu in Series of 36 Views of Mt. Fuji Drawn by Hokusai.



Picture 4: Later Colorful Version of View of Mt. Fuji from Totomi Sanchu.



Picture 5: First Version of a Ukiyo-e Print drawn by Hiroshige Utagawa on Totsuka Post-Town, one of 53 Post-Towns on Tokaido Road from Edo to Kyoto (Hanmoto: Hoeido).

signature similar to that by the first Utamaro, as Picture 6 and Picture 7 show².



Picture 6 (left): Oiran Kisegawa drawn by the first Utamaro.

Picture 7 (right): Oiran Takigawa drawn by the second Utamaro.

Nowadays Ukiyo-e prints are reproduced by the use of traditional technique³. These prints are sold with the expression of a reproduced print. If someone sells a reproduced print without this expression as genuine, he/she must be a person having committed an art fraud.

Some craft men like Enji Takamizawa, an elder brother of Tadao Takamizawa, had excellent technique to repair a damaged original Ukiyo-e print by the use of original paper and coloring materials, which nobody could hardly identify as a repaired print. Around 1917 Enji Takamizawa was involved in a scandal of art fraud, because a Ukiyo-e dealer sold a print repaired by him to Frank Lloyd Wright, an architect, as an original print with good quality.⁴ He sometimes created a new Ukiyo-e print on an elegant woman by changing the composition of a pornographic Ukiyo-e print. One of them was preserved as an original fine Ukiyo-e print on a beauty at British Museum (Takako Takamizawa, 1978:36).

If we compare the original version of a Ukiyo-e print with the later one with deteriorated quality, we can easily judge about how deteriorated the later version is as Picture 1 and Picture 2 show. However, curators at the museum of Ukiyo-e hesitate to give a scholar a chance to carry out a comparative research and/or to research by the use of scientific technique.⁵ They bought the so-called original version of Ukiyo-e at a high price from

a dealer in arts.⁶ If the so-called original version is a later version with deteriorated quality, they may be criticized for buying it at high price. If they exhibit it as an original version with good quality at the exhibition deliberately, they cheat visitors who believe in their explanation. It may be a kind of art fraud, because visitors pay high admission fee with expectation to see an original version with good quality.

As the judgment on whether genuine or fake is ambiguous, such professionals as a scholar and a curator in Ukiyo-e study, a dealer in Ukiyo-e play an important role in the judgment. They might be complicit in an art fraud if they judge a fake Ukiyo-e as a genuine one. I would like to explain misjudgment of some authorities on whether some Ukiyo-e paintings are genuine or fake.

Authoritative Professionals' Misjudgment of Genuine Ukiyo-e as Fake: Change in Evaluation of Matabei Iwasa

High Fame of Matabei Iwasa at Edo Era

Soon after the publication of Yukio Sunagawa's book (1995) entitled "Why was Matabei, Ukiyo-e Eshi, Erased?" I read it with great interest. Then, I wrote an essay entitled "Is Matabei Iwas Revived as Founder of Ukiyo-e?" and put it on the following homepage <https://www2.kokugakuin.ac.jp/zyokoym/iwasam.html> [written in Japanese]. I sent a copy of this essay to many scholars in Ukiyo-e study. However, I have not yet received any reply, because they regard me as an amateur in Ukiyo-e study.

Around 1790 Shokusanjin Ota compiled Ukiyo-e Ruiko, which is the basic material of the history of Japanese paintings, and biographies and backgrounds of Eshis. It was revised by several intellectuals. In 1868 Shukin Tatsutanoya compiled the last revised Ukiyo-e Ruiko, which contained articles about 127 Eshis. In 1941 Katsunosuke Nakada published a book entitled Ukiyo-e Ruiko [written in Japanese]. In this book he added all augmented sentences to original ones in Ukiyo-e Ruiko.

According to Ukiyo-e Ruiko Iwasa Matabei (1578-1650) was regarded as a founder of Ukiyo-e (Nakada's Ukiyo-e Ruiko: 36), while Moronobu Hishikawa (1618-1694) was explained as an Eshi imitating Matabei's Ukiyo-e paintings (Nakada's Ukiyo-e Ruiko: 40).

Iwasa Matabei who was regarded as a painter of Yamatoe (Japanese Painting) belonging to Tosa School who drew excellent genre paintings.⁷ When he lived

² The second Utamaro was a disciple of the first Utamaro. He got married with a wife of the first Utamaro after the death of the first Utamaro (Nakada's Ukiyo-e Ruiko: 170). Then, he used a signature of "Utamaro".

³ Eshis for a Ukiyo-e print disappear. Aged sculptors and printers continue reproduce Ukiyo-e prints by the use of a picture drawn by such a famous Eshi as Utamaro, Hokusai and Hiroshige. As their wage increase, the price of a reprinted Ukiyo-e print is too expensive for ordinary people to buy. By the way, the traditional technique to produce a Ukiyo-e print would be lost without younger successor.

⁴ In 1913 for the first time Wright was asked by Mrs. Spaulding to buy Ukiyo-e prints. In 1921 Ukiyo-e prints collected by Mrs. Spaulding were donated to Museum of Fine Arts Boston by the brothers William S. and John T. Spaulding. Some of the donated collection may be a print repaired or reproduced by Enji Takamizawa.

⁵ For example, we can use such a technique to analyze coloring materials without damaging a tested Ukiyo-e print.

⁶ Majority of curators do not have a discerning eye for Ukiyo-e, because their topics on Ukiyo-e study are narrowly specified.

⁷ Previously paintings were drawn as an imitation of Chinese paintings or for Buddhism. After a Japanese envoy to Tang Dynasty in China stopped in 894, Japanese original paintings called Yamatoe developed gradually. Mitsunobu Tosa (1434-1525) was regarded as an originator of the restoration of Yamatoe.

in Kyoto and Fukui, he drew paintings freely. He described figures vividly in a painting scroll and in a genre painting without writing his signature. Most famous scroll was that on Tale of Yamanaka Tokiwa. As he gained high popularity among people, Iemitsu Tokogawa, the third Shogun, invited him to Edo, by which he moved from Fukui to Edo in 1637. He drew some paintings for Iemitsu, among which there was a series of painting on Thirty-Six Immortals of Poetry for Senba Toshogu Shrine in Kawagoe.

In the consideration of his popularity Monzaemon Chikamatsu (1653-1725) wrote a script entitled "Keisei Hangonko" for a Japanese puppet show, which was played for the first time in 1708. In the drama a stuttering painter called "Ukiyo Matahei" living in Otsu appeared. Owing to this drama Matabei Iwasa was said as a founder of Otsue (Nakada's Ukiyo-e Ruiko: 36).⁸

Disparagement of Iwasa's Fame by Authoritative Professors

In 1886 a priest of Senba Toshogu Shrine checked the back of a frame for a series of paintings on Thirty-Six Immortals of Poetry. Then, he found sentences dated on June 7 in 1640 that the painting was drawn by Katsumochi Matabei Iwasa, a descendent painter from Mitsunobu Tosa. By this finding it was known that the first name of Matabei Iwasa was Katsumochi. Most paintings with the signature of Katsumochi were drawn on such topics as a Japanese classical story and a Chinese one. These elegant paintings were completely different from such a painting scroll with no signature as that on Tale of Yamanaka Tokiwa and that on Tale of Jyoruri, which had been regarded as being drawn by Matabei Iwasa. Therefore they began to discuss whether these scrolls are genuine ones drawn by Matabei Iwasa.

In 1928 Minokichi Hasegawa, a president of Daiichi Shobo (Daiichi Publishing Company) bought a picture scroll on Tale of Yamanaka Tokiwa to prevent from being bought by a German collector. On July 23, 1929, Takematsu Haruyama, a journalist on charge of art critique at Osaka Asahi Newspaper, wrote an article about this scroll as a genuine painting drawn by Matabei Iwata (Sunagawa, 137). To oppose Haruyama's insistence, Rin-oh Sasagawa, a professor of both Toyo University and Komazawa University, wrote an article in an art journal entitled "Bi-no-kuni (Country of Beauty)" which was published in August in 1929. He insisted that the painting on the scroll was drawn by a painter belonging to Kano School (Sunagawa, 139).

In February in 1930 the painting scroll on Tale of

Yamanaka Tokiwa was specially exhibited at Mitsukoshi Department Store, while six paintings with signature of Katsumochi were exhibited at Tokyo Imperial Museum two months later. Then, the discussion was heated up concerning judgment about whether painting scrolls on Tale of Yamanaka and Tale of Jyoruri were drawn by Matabei Iwasa. A reporter of Kokumin Newspaper interviewed Shizuya Fujikake, a curator of Tokyo Imperial Museum. According to this interview article on May 10, 1930, Fujikake insisted that the painting scrolls without signature of Katsumochi were not drawn by Matabei Iwasa, and that Matabei Iwasa was not a founder of Ukiyo-e (Sunagawa, 141). On May 16, 1930, the opinion of Minokichi Hasegawa against Fujikake's insistence was published. The discussion continued during a couple of years. In 1934 Fujikake became a professor in Ukiyo-e study of Tokyo Imperial University, by which his insistence was authorized. By authorities such as Fujikake and Sasagawa Matabei Iwasa was deprived the title of a founder of Ukiyo-e. This title was given to Moronobu Hishikawa by Fujikake.

Fujikake's opinion has been respected. However, in 1961 Nobuo Tsuji published his article on Iwasa's paintings. Since then scholars in Ukiyo-e study have admitted that even paintings without signature of Katsumochi such as painting scrolls on Tale of Yamanaka Tokiwa and Tale of Jyoruri were drawn by painters working at a workshop of Matabei Iwasa, although there is no document on this workshop.⁹ Although Tsuji restores fame of Matabei Iwata partially, they continue to regard Moronobu Hishikawa as a founder of Ukiyo-e prints. Twenty years ago I insisted that they should return the title of a founder of Ukiyo-e to Matabei Iwasa on the basis of a painting of my collection (<https://www2.kokugakuin.ac.jp/zyokoym/iwasam.html>). However, they have never considered my insistence. Next I will write my insistence in detail.

My Insistence to Return Title of Founder of Ukiyo-e to Matabei Iwasa

In a book entitled "Ukiyo-e" co-written by Keizaburo Yamaguchi and Seiji Nagata (1990) they mention several reasons why they deny calling Matabei Iwasa as a founder of Ukiyo-e. First, Yamaguchi and Nagata insist that writers of Ukiyo-e Ruiko were misunderstood by the drama "Keisei Hangonko". However, writers of Ukiyo-e Ruiko only mention that people regarded Matabei as a founder of Otsue without judging whether it is true or not (Nakada's Ukiyo-e Ruiko:36). Therefore, it is not

⁸ At Kan-ei Era (1624-1644) people living in Otsu near Kyoto began to draw paintings for Buddhism, which was a start of Otsue. Later Otsue changed to a comical painting for lessons and satires. As travelers visiting Kyoto bought as a souvenir, Otsue became known all over Japan around 1700.

⁹ I bought a painting scroll on Tale of Rashomon at an auction by Christie's. According to explanation in a catalogue was produced at the workshop of Matabei Iwata. In this explanation I saw strong influence by Tsuji's insistence, as he is regarded as an authority on the study of paintings drawn by Matabei Iwasa. I think that Tsuji's insistence is wrong, because no document shows that before moving to Edo Matabei Iwasa made many painters work at his workshop to produce many paintings for his sponsor.

fair that Yamaguchi and Nagata blamed writers of Ukiyo-e Ruiko for swallowing sentence in old documents.

Secondly, Yamaguchi and Nagata point out that there is no picture painted by Matabei Iwasa in a category of Ukiyo-e because he did not paint a genre at his time. Thirdly, they regarded Iwas Matabei not as an Ukyoe Eshi but as an orthodox painter belonging to Tosa School.

To refute insistence of Yagaguchi and Nagata, I present the following picture which Matabei Iwasa painted according to Hironao Sumiyoshi.

In this scroll (Picture 8) eight persons were described. Around 1600 male young warriors in a group wore gorgeous clothes with carrying a sword, which were called "Kabuki-mono". Two youngsters sitting on a bench played music by a flute and by a shamisen. Six youngsters were dancing to music. According a character described on a weigh of the scroll the name of dancing was Bon-odori, dancing to mourn for ancestors. As Bon-odori was fashionable around 1600, this picture was a genre at that time, not a Yamatoe in which peoples' figures were sketched as only one element in the scenery. Therefore, this painting is put in a category of Ukiyo-e. In the scrolls painted by Matabei Iwasa figures of ordinary people were described vividly, as Picture 9 shows. By the way the outline of figures is described by a gold-colored line, which is seen at the early Edo Era.



Picture 8: Painting on Male Youngsters Dancing to Music Painted by Matabei Iwasa.

On the surface of a box for a scroll on Bon-odori a character of "Ukiyo-e" is seen. This character proves that at Edo Era "Ukiyo-e" was used to express both Ukiyo-e painting and Ukiyo-e prints drawn by Eshi.¹⁰ On the back of the box there was a signature of Hironao Sumiyoshi with his written seal in addition to two sentences, that is, "Genuine painting drawn by Matabei Iwasa" and "15th day in August in Bunsei 9th Year (in 1826)".

Matabei Iwasa was well known by 1826. Therefore, many forgeries of his painting were circulated. Then, an owner of the painting on Bon-odori asked Hironao Sumiyoshi, an excellent connoisseur of Yamatoe, to appraise it. As Hironao Sumiyoshi guaranteed it as genuine, the owner asked a craftsman to mount it by the use of gorgeous cloth with pictures of seven grasses in autumn in addition to the use of cloth with cotton print imported from some Asian country. He published it at 15th day in August to celebrate a full moon.



Picture 9: Painting on Tale of Rashomon Produced at Workshop of Matabei Iwata.

The founder of Sumiyoshi School was Jyokei Sumiyoshi (1599-1670), a disciple of Mitsuyoshi Tosa. His descendants living in Edo served Tokugawa Shognate. A successive head of Sumiyoshi was a leader of Yamatoe with the head of Tosa in Kyoto. As Hironao Sumiyoshi guaranteed the scroll picture on Bon-odori as "Ukiyo-e" painted by Matabei Iwasa, he admitted Matabei Iwasa as a founder of Ukiyo-e. How do current scholars such as Yamaguchi and Nagata deny Hironao Sumitomo's admission of Matabei Iwasa as a founder of Ukiyo-e? Do they insist that Hisonao Sumitomo swallow the sentences written in Ukiyo Ruiko? Do they have higher ability of authenticity appraisal than Hironao Sumitomo? As I mentioned before, most of current scholars and curators in Ukiyo study have poor ability of authenticity appraisal.

¹⁰ Shizuya Fujikake insisted that a character of "Ukiyo-e" should be used only to express Ukiye printings.

Authoritative Professionals' Misjudgment of Genuine Ukiyo-e as Fake: Shunpoan Incidence in 1934

Some painters may produce fake Ukiyo-e paintings fraudulently for sale. In such a case it is an art fraud, of which a typical case was Shunpoan Incidence in 1934.

At the end of 1934 many newspapers advertised exhibition of Ukiyo-e collection at Shunpoan, a fictional hermitage related to Feudal Matsudaira Family in Fukui. According to newspapers 67 paintings drawn by such a famous painter as Matabei Iwasa, Kiyonaga Torii, Utamaro Kitagawa, Eishi Hosoda, Sharaku Toshusai and Hokusai Katsushika would be exhibited for sale at Tokyo Art Club on May 12 and 13.

In Tokyo Asahi Newspaper on April 26, 1934, Rin-oh Sasagawa explained that nineteen paintings which he saw were valuable inaccessible curiosities. In the catalogue on the exhibition he wrote a message to recommend buying these curiosities. Soon after the exhibition Yomiuri Newspaper reported that all exhibited paintings might be fake ones. It was followed by other newspapers. On May 23, 1934, Asahi Newspaper reported that Shunpoan was a fiction, that all exhibited paintings were fake ones, and that the Tokyo Metropolitan Police Department began to interrogate persons concerned. Under the direction of Fusui Kaneko, a dealer in pictures, three brothers of Yada Family with having excellent skill drew these fake paintings. The four defendants were sentenced to the imprisonment for a fraud.

The police summoned Sasagawa for interrogation on the suspicion of a complicity in the fraud, because he received reward for writing the message of recommendation in the catalogue for the exhibition. The police showed two paintings, that is, a genuine one and another one drawn by two brothers of Yada to him. He failed to judge on which was genuine or fake. He had to admit his misjudgment about fake paintings scheduled to sell at the exhibition. As he swore that he would resign all public positions and that he would not authenticate in the future on whether genuine or fake, he was released without indictment. By this scandal Sasagawa lost authority as an expert connoisseur. After this scandal scholars refrained from authenticating on whether an Ukiyo-e painting is genuine or fake.

Misjudgment about Triptych on "Snow, Moon and Blossoms" Drawn by Utamaro Kitagawa Rediscovery of Ukiyo-e Painting on "Fukagawa in Snow"

On March 3, 2014, Asahi Newspaper published a scoop with a title of "Utamaro, Exhibition of Legendary



Picture 10: Picture on Scenery in front of Ogi-ya at Yoshiwara in Catalogue for the Exhibition at Tokyo Art Club. (It was painted in imitation of "Blossoms at Yoshiwara", one of the so-called triptych drawn by Utamaro. Compare with Picture 17).

Ukiyo-e Painting for the First Time in 66 Years at Okada Museum of Art in Hakone". This big news was also reported by many mass media. On March 5, 2014, NHK (Japan Broadcasting Corporation) broadcasted this rediscovery at "Historia-Secret Story in History" on TV. NHK took pictures about the process of this rediscovery with the explanation of Tadashi Kobayashi, a president of International Ukiyo-e Society, since 2012 when Okada Museum of Art bought the painting. In "Historia" Shugo Asano appeared as a leading expert in study on Utamaro's paintings to guarantee the painting on "Fukagawa in Snow" strongly as genuine. The news was released before the exhibition at Okada Museum of Art starting on April 4, 2014. By the sensational news the museum, of which a president was Kobayashi, was successful to acquire a lot of visitors, as many travel agencies organized a tour to visit the museum.

How was the Triptych on "Snow, Moon and Blossoms" Bought by Famous Museums?

The triptych on "Snow", "Moon" and "Blossoms" was exhibited for the first time at a temple in Tochigi City in 1879 by the offer of Ihei Zen-no, a rich merchant in Tochigi (Inagaki: 30). In the list of this exhibition we did not see the name of Utamaro as an original painter of this triptych. Although there was no signature of Utamaro in the triptych, later it became regarded as Utamaro's genuine painting. A dealer brought it to Paris with a plan to sell as a genuine one included in the collection of Zen-no.

In 1903 Charles Freer made a successful bid at the auction held by Tadamasa Hayashi, a Japanese dealer in arts living in Paris, to buy one of the triptych entitled

“Moon at Shinagawa”. At present it is preserved at Freer Gallery of Art, Smithsonian Institution in Washington D.C. Another of the triptych entitled “Blossoms at Yoshiwara” was bought in 1957 as Utamaro’s genuine painting by Wadsworth Atheneum Museum of Art in Hartford. However, we do not have any record that at Meiji Period (1868-1912) an authoritarian Japanese connoisseur in authenticating Ukiyo-e paintings guaranteed the triptych as Utamaro’s genuine painting.

The remaining painting of the triptych entitled “Fukagawa in Snow” was brought back to Japan by Takeo Nagase in 1939. In 1948 it was exhibited at Matsuzakaya Department Store at Ginza in Tokyo. It was suddenly withdrawn after the exhibition only for three days. Some authoritative connoisseurs seemed to regard it as fake. However, this fact was not pronounced openly. Since then this painting was left like garbage in a warehouse.

A dealer got the news that Okada Museum of Art would open in 2013. In February in 2012 he contacted the preparation committee for the foundation of this museum to sell the painting on “Fukagawa in Snow”. Tadashi Kobayashi was scheduled to become the first director of Okada Museum of Art. He was asked to give a professional opinion on the authentication of this painting. He guaranteed that it was a genuine painting drawn by Utamaro at a glance, because he was strongly moved by seeing brilliant colors in it. Believing in his authentication Okada Museum of Art paid a gigantic amount of money to buy it. In addition, according to Kobayashi’s advice the museum repaired it for a hanging scroll by spending a lot of money. The process of the repair was taken a picture by NHK. Then, at the beginning of March in 2014 Asahi Newspaper and NHK reported as a big scoop that the painting on “Fukagawa in Snow” was rediscovered for exhibition at Okada Museum of Art for the first time in 66 years. Believing in the news, many people rushed to the museum during the period from April 4 to June 30 in 2014.

Doubt about Painting on “Fukagawa in Snow”

Utamaro Kitagawa (?-1806) was a famous Eshi who drew many pictures on the beauty for an Ukiyo-e woodblock print. He seemed to be too busy with drawing a picture for Ukiyo-e printings to depict a Ukiyo-e painting. Therefore, the total number of his Ukiyo-e painting which connoisseurs authenticated as genuine amounted to only approximate 30. However, such authorities as Tadashi Kobayashi, a president of International Ukiyo-e Society, and Shugo Asano, a chairperson of the directors’ board of the society, forgot a lesson on the Shunpoan Incident. By their easy authentication the total number of Utamaro’s paintings increased to

approximate 50 during the recent thirty years according to Asano’s estimation (“Separate Volume Taiyo on Utamaro”: 158).¹¹

On March 11, 2014, Ganko Sakai an expert connoisseur, sent e-mail to several persons such as Sinichi Inagaki, Takashi Yoshida and me. By this e-mail he informed us about high possibility that “Fukagawa in Snow” is a fake.¹² Main reasons pointed out by him were that there is no signature of Utamaro, that the ceiling of a restaurant (a disguised brothel) is unusually high, that there is no name of Fukagawa in the painting, and that there is no old document about the existence of such a large restaurant in Fukagawa.

Sakai sent this mail to both Asano and Kobayashi. First, Asano answered Sakai’s doubts. However, Asano’s answer was not persuasive. Sakai refuted the answer in addition to pointing out that Utamaro never drew blue cloud or mist which was drawn at the upper part and the lower part of a restraint. Sakai received answers from Kobayashi, too. On March 16 Sakai sent an e-mail to Asano and Kobayashi to refute their answers.

On March 22 I informed Sakai that I judged not only “Fukagawa in Snow” but also two others of the triptych as fake on the basis of Ukiyo-e prints of my collection.¹³ The most important evidence that the triptych is fake is no signature of Utamaro. When Utamaro’s activities reached a peak, he was proud that he was the best expert to draw the beauty. As Picture 6 shows, he put his signature with words of “a real expert” and “original” in the series of Ukiyo prints entitled “Competition of Charm among Five Beauties” produced around in 1795. Therefore, I insist that there was no possibility that Utamaro gave permission to sell the triptych without his signature.

Evidences to Prove “Fukagawa in Snow” as Fake

Kobayashi and Asano estimate that Utamaro painted “Fukagawa in the Snow” in his last days.¹⁴ In 1804 Tokugawa Shogunate prohibited Hanmoto Jyuzaburo Tsutaya, a sponsor for Utamaro, from selling a book entitled “Ehon Taiheiki” (a book about a hero, of which the model is Hideyoshi Toyotomi, a ruler before the

11 On August 6, 2016, I attended the 100th Study Meeting on Ukiyo-e at Hosei University, at which Kobayashi and Asano talked each other on Past, Presence and Future of Utamaro Study. Asano talked about an episode. When he visited Tochigi together with a reporter of NHK he was asked to authenticate a painting on Female Daruma (Daruma is a Chinese Buddhism monk who lost his hands and legs after mediation for a long period). Although it had been judged as fake at a TV show to authenticate arts, he told that it is good. The reporter thought that Asano guaranteed it as genuine. It was reported as the big news not only in Japan but also in foreign countries. For example, it was reported in New York Times as Kobayashi pointed out (“Separate Volume Taiyo on Utamaro” published in December of 2016:160). It is an example that a fake painting becomes a genuine one by the easy authentication of an authority.

12 Concerning results of Sakai’s authentication, see <http://www.ukiyo-e.co.jp/1776>.

13 I put my doubts about the triptych on my homepage on April 10 in 2014. Its URL is: <https://www2.kokugakuin.ac.jp/zyokoym/utamaro33.html>

14 After acquiring popularity as a leading Eshi to draw the beauty, Utamaro was asked to work for many Hanmotos. Therefore, after 1795 his pictures became deteriorated owing to the mass production.

establishment of Tokugawa Shogunate). In this incident Utamaro was also arrested for drawing this hero. He was imposed the confinement with his hands chained during 50 days. Two years after this confinement he passed away. Kobayashi explains that a rich merchant invited disappointed Utamaro to Tochigi to make him paint "Fukagawa in Snow". However, there is no old document about Utamaro's visit to Tochigi.¹⁵

I found that the lower lip of some ladies described in "Fukagawa in Snow" is colored light-green. The lower lip with dark-green color called "bamboo-colored green crimson" became in fashion about 10 years after Utamaro's death. Then, I informed Kobayashi and Asano that it was an important evidence to prove a fake. Although I received an answer from them, their answers were not persuasive.

Picture 7 shows a Ukiyo-e print drawn by the Second Utamaro, who succeeded the name of Utamaro after 1806. In this print an Oiran Takigawa makes her lip red by a brush while seeing a mirror.¹⁶ Takigawa does not paint bamboo-colored green crimson on her lower lip.

The Second Utamaro could not continue to draw the beauty for Ukiyo-e prints, because he failed to acquire popularity. The successor of the First Utamaro was Eizan Kikukawa. He acquired popularity in Bunka Period (1804-1814). In 1985 Riccar Museum of Art held an exhibition on Ukiyo-e on the Beauties drawn by Eizan. In this exhibition there was no Ukiyo-e print describing a woman with bamboo-colored lip.

In picture 12, Eizan described a woman without the bamboo-colored lip who looks like Geisha, an entertainer playing Shamisen. In the round frame he described the scenery with a raising full moon at Takanawa near Shinagawa, which shows that this picture is one of the triptych on "Snow, Moon and Blossoms".

In Bunsei Period (1818-1830) Eisen Kikukawa acquired a position of a famous Eshi to draw the beauty. He described ordinary women with bamboo-colored lip as Picture 13 shows. In this picture Eisen described a woman painting crimson by a brush to make her lower lip dark bamboo-color. By this picture we know that the bamboo-colored lip became popular among ordinary women at the beginning of Bunsei Period.¹⁷ Therefore, it was impossible for the First Utamaro died in 1806 to draw women with bamboo-colored lip.

The 100th Meeting to Study Ukiyo-e was held on August 6, 2016. At the meeting Tadashi Kobayashi denied my opinion about the bamboo colored lip by pointing out that a woman with a bamboo colored lip is drawn

¹⁵ It is an answer of Tochigi City Board Education to the inquiry conducted by Ganko Sakai.
¹⁶ Oiran is a high-ranking prostitute living at a brothel in Yoshiwara.

¹⁷ Ganko Sakai informed me about a book on customs entitled "Morisada Manko", which Morisada Kitagawa (1810-?) wrote. According to this book the fashion of the bamboo colored lip began at his infancy when he lived in Osaka. It was introduced to Edo around 1813. Therefore, in Bunsei Period Eisen drew women with bamboo-colored lip for Ukiyo-e prints, because it was a new fashion.



Picture 11: "Fukagawa in Snow" Sketched by Hideo Kamata.

in Utamaro's famous painting on "Koi Bijin (a beautiful woman changing clothes)", an important culture property ("Separate Volume Taiyo on Utamaro": 160).¹⁸ To the contrary, I judge that Umataro's "Koi Bijin" is an imitation of Utamaro's print entitled "Current Beauty Wearing Summer Clothes".¹⁹ I have an opinion that Umataro's "Koi Bijin" was appointed as an important cultural property by the wrong authentication.

In Edo Era brothels at Yoshiwara was only a place in Edo where prostitution was formally admitted. Fukagawa was one of places where the prostitution was conducted illegally at a restaurant, that is, a disguised brothel. As there was no such a large disguised brothel at Fukagawa at Edo era as that described in Utamaro's "Fukagawa in Snow", Kobayashi must present a proof that Utamaro described a brothel at Fukagawa in this picture.

¹⁸ When Kobayashi denied my opinion, he did not mention my name, because he has regarded me as an amateur collector of Ukiyo-es.

¹⁹ The similarity is pointed out at Page 119 in Separate Volume Taiyo on Utamaro [written in Japanese] published in 2016 by Heibon-sha in Tokyo.



Picture 12 (left): Moon of Elegant Triptych on Snow, Moon and Blossoms Drawn by Eizan.

Picture 13 (right): Formidable Woman in Twelve Sceneries on Current Beauty Drawn by Eisen

The insistence of Sakai and I on Utamaro's fake painting entitled "Fukagawa in Snow" has been supported by several influential members of International Ukiyo-e Society. However, they do not express their support openly in consideration of authority of Kobayashi and Asano.²⁰ If they were neglected by Kobayashi and Asano, they would lose their jobs related to Ukiyo-e. On June 8, 2014, directors' board meeting of International Ukiyo-e Society was held, at which I proposed the establishment of a committee to research on whether Utamaro's "Fukagawa in Snow" is fake or genuine. No director supported my proposal.

Doubt about "Moon at Shinagawa"

Kobayashi explained in "Historia" on TV of NHK that Utamaro stayed three times at Tochigi for a long time to paint the triptych. However, no document remains to prove his stay in Tochigi, as I mentioned before. It is strange, because in Edo era there were many documents written for ordinary people to describe many interesting incidents and activities.²¹ Kobayashi and Asano insist that Utamaro painted "Moon at Shinagawa" (around 1788), "Blossoms at Yoshiwara" (1791) and "Fukagawa in Snow" (1803) in turn. They estimate that Utamaro painted "Moon at Shinagawa" around 1788, when he was the middle 30s of age.

Around 1788 his main job was to draw an illustration in a book or in a scroll for Kyoka (a comic or satiric short poem) made by a group of warriors, rich merchants and intellectuals, as Picture 15 shows.

Kobayashi insists that Tokunari Tsuyotei, a rich merchant and a leader of the Kyoka group in Tochigi, invited Utamaro as a new talented Eshi in order to make him paint "Moon at Shinagawa". However, at that time Jyuzaburo Tutaya, a Hanmoto who took care of Utamaro, did not admit him as a professional Eshi to draw the beauty for Ukiyo-e print. Therefore, I don't think that Tsuyotei invited him to Tochigi to make him paint "Moon at Shinagawa" on large-sized paper (147 x 319 cm). There is no record about the production of such large-sized Japanese paper in Edo era. In addition, I have a doubt why Utamaro's "Moon at Shinagawa", "Blossoms at Yoshiwara" and "Fukagawa in the Snow" was regarded as a triptych on moon, blossoms and snow. Because usually the triptych on "snow", "moon" and "blossoms" was drawn at the same time on the same sized paper, as Picture 12 shows.

In Edo (current Tokyo) population of females was fewer than that of males. Males admired the beauty.

²⁰ Some scholars supported our insistence actively. One director of International Ukiyo-e Society pointed out that such a large-sized paper as that for Utamaro's triptych was not produced in Edo era. By the way, the size of paper for "Moon at Shinagawa" is 147.0 cm x 319.0 cm, while that for "Blossoms at Yoshiwara" and for "Fukagawa in Snow" is 186.7 x 256.9 and 198.8 x 341.1 respectively.

²¹ In Edo era the literacy rate was high. Therefore, when some interesting incident happened, a tile block newspaper was published immediately in a city.

Therefore, publishers produced many Ukiyo-e prints on the beauty to sell to ordinary men. The first popular Eshi to draw the beauty for colorful Ukiyo-e prints was Harunobu Suzuki (1725-1770). Around 1785 Kiyonaga Torii was a leading Eshi to draw the beauty. The beauty drawn by him was a well-proportional healthy woman.

In picture 16, published around 1784, Kiyonaga drew the scenery from a room of a restaurant, that is, a disguised brothel, where a guest is entertained by two women. In 1787 he inherited the position of a master of Torii Family to paint a billboard picture for Kabuki theaters. As he stopped drawing the beauty for Ukiyo-e prints, Eishi Chobunsai acquired popularity as a leading Eshi to draw the beauty.²²

In Tenmei Era (1781-1789) Kiyonaga was a leading Eshi to draw the beauties. Therefore, Eishi began to draw the beauty after an example of a picture drawn by Kiyonaga. In Picture 17 Eishi drew the scenery in a disguised brothel at Shinagawa similar to Picture 16 drawn by Kiyonaga. On the other hand, in "Moon at Shinagawa" we cannot see beauties similar to those described in both Picture 16 and Picture 17. This is another reason why Utamaro's "Moon at Shinagawa" is fake.

In the picture on "Moon at Shinagawa" an island is described under a full moon. However, from Shinagawa



Picture 14: "Moon at Shinagawa" Sketched by Hideo Kamata.

we cannot see any island. In "Moon at Shinagawa" we see two children running on a veranda. At that time children were prohibited from entering a restaurant, that is, a disguised brothel, where women entertained a guest. Therefore, I judge that the real scenery around 1788 is not described in "Moon at Shinagawa". It is wrong to believe that the painting on "Moon at Shinagawa" is genuine one drawn by Utamaro, because it is preserved in famous Freer Gallery of Art.

Doubt about "Blossoms at Yoshiwara"

Sadanobu Matsudaira occupied a position similar to a prime minister in Tokugawa Shogunate during the period from 1787 to 1793. He carried out Kansei Reform, one of three big reforms during Edo era, to control

²² Eishi was a high-ranking retainer of Shogun. As he wished to become an Eshi, he retired earlier.



Picture 15 (left): Mikawa Manzai to Celebrate a New Year. Illustration drawn by Utamaro [This illustration on Mikawa Manzai (a comical narrating and playing music with a drum) seems to be drawn for a scroll of Kyoka to celebrate a New Year.].

Picture 16 (right): Climate in June in Series on "Climate of Twelve Months at Shinagawa" Drawn by Kiyonaga.

morals among ordinary people. In 1791 Hanmoto Jyuzaburo Tsutaya was imposed the punishment of chaining of his hands with forfeiture of a half of his property on the suspicion of publishing books to make people immoral.

Kobayashi estimates that Utamaro painted "Blossoms at Yoshiwara" around 1791. According to Kobayashi's explanation Utamaro acquired high popularity for his Ukiyo-e prints on the beauty at that time. Therefore, he escaped to Tochigi in the fear of being arrested by Shogunate in order to paint "Blossoms at Yoshiwara" there. However, there is any record about it neither in Edo nor in Tochigi.

Was Utamaro suspected for drawing the immoral beauties? At that time Eishi was a leading Eshi to draw the beauty. He drew elegant women, because he came from a high-ranking warrior class. As Picture 19 shows, around 1791 Utamaro also drew elegant women after an example of such a picture drawn by Eishi as Picture 17.

As Utamaro did not describe immoral beauties around 1791, there was no necessity of escaping to Toshigi. In the picture on Kasugano we see a Kyoka made by Shoin Kawagishi, a member of Kyoka group in Tochigi. I guess that Kawagishi became a sponsor for Utamaro to draw the beauty for Ukiyo-e prints published by Tsutaya. Utamaro had some relations with some members of a Kyoka group in Tochigi, although there was no document to show the relations. By the way, later Utamaro became a member of a Kyoka group at Yoshiwara together with Jyuzaburo Tsutaya.

In Utamaro's "Blossoms in Yoshiwara" an Oiran paraded on the street under cherry blossoms.²³ As Pic-



Picture 17: Scenery in Shinagawa Drawn by Eishi.

ture 20 on the parade of three Oirans shows, cherry trees were protected by a fence. It was a real scenery at Yoshiwara around 1791, while the fence was not described in "Blossoms in Yoshiwara".

In "Blossoms in Yoshiwara" another Oiran sat on a bench in front of Hikide Jyaya (a waiting house for a VIP guest). At Yoshiwara a VIP guest had to visit Hikide Jyaya before being entertained by an Oiran. After he spent some time for a fun, an Oiran came to there in order to guide him to her brothel. Therefore, around 1791 no Oiran sat on a bench in front of Hikide Jyaya.

In "Blossoms in Yoshiwara" six female guests of the noble class were entertained on the second floor of Hikide Jyaya by dancing with music. Kobayashi explains that Utamaro painted this picture to protest against the reform by Tokugawa Shogunate. Could Utamaro and rich merchants in Tochigi expressed their protest? As the communication network developed at that time, it was impossible for Utamaro to paint this picture in Tochigi for the purpose of protest without being informed to the Tokugawa Shogunate.

A female noble guest wore clothes with a family symbol of Tokugawa Shogun. In Edo era people were prohibited from using this symbol. During the Kansei



Picture 18: "Blossoms at Yoshiwara" Sketched by Hideo Kamata.

²³ Cherry trees were planted at Yoshiwara just before blooming to invite many people to Yoshiwara. After cherry blossoms fell, the trees were removed.

Reform it was impossible for Utamaro to describe a guest wearing clothes with this symbol even in Tochi-gi. Therefore, I guess that “Blossoms in Yoshiwara” was painted in the early Meiji Period, in which Tokugawa family was regarded as a former enemy of Meiji Emperor.

No Reaction to my Insistence about Fake Triptych on “Snow”, “Moon” and “Blossoms”

My insistence about fake triptych has been neglected by scholars in Ukiyo-e. I sent an essay on my insistence several times to a director of art department of large-sized mass media. However, I did not receive any reply from them. Only one reporter belonging to the social department was interested in my essay. However, he gave up writing an article about it, because he could not write it without cooperation of the art department.



Picture 19: Oiran Kasugano Drawn by Utamaro around 1794.

I understood that art reporters of mass media have the corrupt relation with authority such as Kobayashi and Asano, because they get information from the authority when they write an article. However, Toshihiko Oshitari, a reporter of Bonichi Newspaper, evaluated my essay on “Opinion about Utamaro’s Fake Triptych on Snow, Moon and Blossoms”. By his arrangement it was printed on April 12, April 13 and April 14 in 2016. On April 15, 2016, I sent a copy of these three articles to a director of the cultural department of several large newspaper companies. However, I received no reaction from them.

I tried to send a letter to the mass media in foreign countries. On December 14, 2014, I sent a letter to a director of Tokyo Branch Office of New York Times. On January 19, 2015, I mailed to the head office of New York Times and that of Washington Post. All letters were neglected.

Chiyoko Hishi, a professional painter, offered me to publish my article entitled “Utamaro’s triptych on



Picture 20: Parade of Three Oirans under Cherry Blossoms drawn by Eishi.

snow, moon and blossoms is fake” in Bijyutsu Undo (Art Movement) No.136.²⁴ It was published in March, 2016. Although I sent a copy of this essay to scholars in Ukiyoe study and news reporters, it was also neglected.

Then, I decided to present my paper on “Art Fraud-Case Study of Fraud on Ukiyo-e” at the annual meeting of American Society of Criminology held on November 14, 2018 in Atlanta. After the presentation I mailed its copy to 18 members of International Ukiyo-e Society living in foreign countries in addition to Wadsworth Atheneum Museum of Art, the Art Institute of Chicago and Freer Gallery of Art. I received a reply from two, among which a member of directors’ board of International Ukiyo-e Society supported my insistence informally.

At my presentation at ACS meeting in 2018 I could not explain another case on Hokusai’s painting scroll entitled “Scenery along Both Banks of Sumida River”. At next section I will prove that it is fake.

Misjudgment about Scroll on “Scenery along Both Banks of Sumida River” Drawn by Hokusai Katsushika

Rediscovery of Scroll on “Scenery along Both Banks of Sumida River”

The scroll on “Scenery along Sumida River” was exhibited at the newly opened Sumida Hokusai Museum in November, 2016. The title of opening exhibition was “Hokusai Returns, A long Lost Picture Scroll and Masterpieces from Collection”. Therefore, the scroll on “Scenery along Sumida River” was exhibited as a special feature. Atsuko Okuda, a curator of the museum, wrote about the long-lost picture scroll in a catalogue for the opening exhibition. According to her explanation the process of rediscovery is the following.

A scroll on “Scenery along Sumida River” was exhibited for the first time at Shogen-ro in Tokyo on November 12 and 13 in 1892 as a property of Koso Honma, a member of the House of Representatives who was a

²⁴ The Journal entitled “Bijyutsu Undo” was published for the first time in 1947. Total number of its copy amounts to 2,000. The copy is distributed to an art museum, an art college and an art department of a university all over Japan.

famous collector of Ukiyo-e drawn by Hokusai. Soon after this exhibition, Tadamas Hayashi, a famous dealer in Ukiyo-e in Paris, seemed to bring this scroll to Paris.²⁵ When he withdrew from Paris, he conducted an auction to sell his collection in January in 1902. We see the name of the scroll in a list of this auction. After 1902 we did not know existence of the scroll. It was not until 2008 that we rediscovered the scroll. Mita Art, a dealing shop in Tokyo, made a successful bid to get the scroll at Christie's Auction in London in 2008. The successful bid price was £713,250 (US\$1,116,950). Ganko Sakai estimated that Mita Art paid a total of JPY120 million, which included a commission to Christie's.

In 1989 a government in Sumida ward in Tokyo made a plan to construct Hokusai Museum, because Hokusai had lived at this ward in Edo Period. They established a fund to receive donation. By the donation and a budget of the Sumida ward government they bought Ukiyo-es drawn by Hokusai. Kosuke Ose, a member of Sumida Ward Assembly, has criticized the government for wasting money, because they bought Hokusai's Ukiyo-es at a high price by obeying blindly dealers, of which main was Mita Art.²⁶ However, Mita Art failed to sell the scroll on "Scenery along Sumida River" soon after the auction in 2008. Mita Art managed to keep it without selling until March in 2015, at which it succeeded in selling the scroll to Sumida ward government at JPY149 million with recommendation of Seiji Nagata, an expert scholar in study on Hokusai.²⁷ Citizens in Sumida ward, even Ose, consented to this purchase, although Christie's did not guarantee Hokusai's scroll as genuine. Then, the Sumida ward government bought it by receiving money from three donators.

Doubts about Hokusai's Scroll on "Scenery along Sumida River"

At the press conference on March 4, 2015, Sumida ward government announced the purchase of a scroll on "Scenery along Sumida River" with the explanation by Seiji Nagata who was scheduled to become the first director of Sumida Hokusai Museum. In order to inform about this purchase, on March 7 I wrote an e-mail to Ganko Sakai, Shi-ichi Inagaki and Takashi Yoshida, who shared a hypothesis that Utamaro's "Fukagawa in Snow" is fake. One hour and 13 minutes later I received an e-mail from Sakai, by which he informed me that Hokusai's scroll on "Scenery along Sumida River" is also fake. He pointed out several reasons why he regarded it as fake. I also received an e-mail from Hideo Kamata, a president of Kamata Museum of Ukiyo-e

²⁵ Ganko Sakai estimates that Koso Honma decided to sell the scroll through Tadamas Hayashi, because Tobei Sakai, his great grandfather, authenticated it as fake.

²⁶ <http://ose.blog.so-net.ne.jp/archive/c2300653192-1>

²⁷ I wonder how Mita Art could keep it by paying interests if it borrowed money from a bank, because Mita Art does not seem to have rich operation capital.

Collection. As a professional painter he agreed with results of Sakai's authentication as fake. Sakai mailed nine questions to Seiji Nagata.²⁸ However, he did not receive any reply from Nagata.

On March 9, 2015, I sent an e-mail to several news reporters to inform that Hokurai's "Scenery along Sumida River" might be fake. A news reporter of Tokyo Newspaper who covered news about incidents in the downtown area in Tokyo was interested in our hypothesis on Hokusai's scroll. He endeavored to collect information about the scroll. However, he gave up publishing our hypothesis, because he could not get cooperation with a news reporter at the art division of his company.

On March 16, 2015, I read an article on "Scenery along Sumida River" of Nikkei Newspaper written by Tadashi Miyagawa, an editorial committee member in charge of art review. This article was based on his interview to Seiji Nagata and Masako Tanabe who regarded Hokusai's scroll as genuine. By reading the article, I had some questions. I wrote an essay on the base of questions including those presented by Sakai and Kamata. On April 4, 2015, I put this essay in a homepage.²⁹ I mailed a copy of the essay to Miyagawa and 14 scholars in Ukiyo-e study. I received only one scholar, a close friend of Nagata. He gave us a warning that after seeing real Hokusai's scroll on "Scenery along Sumida River" we should judge whether it is genuine or fake. Toshihiko Oshitari was interested in my essay. By his arrangement my essay entitled "Hokusai's Painting on Sumida River—Necessity of Being Authenticated" was published in Bonichi Newspaper on April 29, 2015. However, this essay was not read widely, because Bonichi Newspaper is a local newspaper.

On April 9, 2019, I wrote a letter to a governor of Sumida ward just before his retirement to inform that Hokusai's scroll might be a fake. After the election, on May 16, 2015, I wrote a letter to a new governor. By this letter I advised him to carry out authentication of the scroll. I did not receive any answer from the governor. However, according to my advice he seemed to ask Nagata to guarantee by a document that the scroll is genuine. As Nagata could not guarantee, he gave up becoming the first director of Sumida Hokusai Museum.

Sumida ward government prepared for opening the Sumida Hokusai Museum. The government could not admit the possibility of a fake scroll, because the scroll was bought by donated money of three residents in the ward believing in Hokusai's genuine picture scroll.

The Sumida ward government opened the Sumida Hokusai Museum on November 22, 2016. They used a catch phrase of "Hokusai Returns", which means that Hokusai's scroll on "Scenery along Sumida River"

²⁸ Concerning Sakai's questions, see www.ukiyo-e.co.jp/4166/.

²⁹ <https://www2.kokugakuin.ac.jp/zyokoym/Hsumida1.html>

returns to Sumida ward and that Hokudai returns to the ward at which he lived in Edo era. As mass media wrote as the big news that the scroll was exhibited as a main feature, many people rushed to the museum. If they exhibited it as genuine with knowing possibility of a fake scroll, they might be blamed for committing a fraud to visitors who saw it as genuine by paying the entrance fee. As the Sumida Hokusai Museum is public, this cheating is more serious than in case of the private Okada Museum of Art.

On November 29, 2016, I visited the Sumida Hokusai Museum to see the exhibited scroll on “Scenery along Sumida River”. After returning to my home, I checked questionable items in the scroll by reading a catalogue. On December 3, 2016, I wrote a letter to the governor of Sumida ward to inform him that after the finish of an opening exhibition I will send a letter to point out questionable items in the scroll. On January 16, 2016, the next day after the finish of exhibition I mailed the letter to the governor, scholars and directors of an art division of the main mass media. At the next section I would like to explain questionable items in the scroll presented by Sakai, Kamata and me.

Doubts about Landscape of Both Banks along Sumida River

The scroll is divided into three parts, that is, the landscape on the both banks of Sumida River, the scenery in a room at a brothel in Yoshiwara, and a short document written on April 14, 1805, by Enba Utei, a playwright. By this document we are informed that Hokusai painted a picture at a gathering immediately after receiving Utei’s request.

In 1801, Tokimasa Hokusai, the previous name of Hokusai Katsushika, painted pictures for “Picture Book on Both Banks along Sumida River at a Glance” (Picture 22). Sakai estimated that Hokusai’s scroll on “Scenery along Sumida River” was painted in Meiji Era on the model of this picture book, because the painting technique in the scroll is further inferior to that in the picture book.

In the scroll on “Scenery along Sumida River” no sharp outline is described in detail as Kamata points out. In the right edge of the scroll a flag for a circus is drawn. According to Sakai’s research there is no document about a circus held in Ryogoku in 1805.

In Edo era there was a timber storage beyond Ryogoku Bridge. However, in the scroll standing timbers at the storage is not described. In both the scroll and the picture book the parade of a feudal load is described. However, in the scroll a retainer carries a too long spear with feathers. Such a long spear was not seen in Edo era according to Sakai’s opinion.

There were many stalls along the north bank of Sumida River near Ryogoku Bridge as Picture 22 shows. However, in the scroll a group of people to ride a ship is described in the place of stalls. In addition, a fish seller talks with a horse catcher on a small bridge. These are not the real scenery near Ryogoku Bridge in Edo era. For example, as Picture 23 shows, in Edo era fish sellers were running to sell fresh fishes as early as possible after buying at a fish market in the early morning, because he could not buy ice. A fish seller did not have time to have a talk leisurely with a horse catcher, as described in the scroll. Tadashi Miyagawa interprets that it is nostalgic scenery at the down town in Edo. His interpretation must be wrong.

In the scroll on “Scenery along Sumida River” we see a big sailing ship moving upstream on Sumida River. However, such a big ship could not move upstream through under Ryogoku Bridge as Picture 22 shows.

Hokusai is an expert to describe various shapes of waves and ripples as Picture 24 shows. However, as Kamata points out, neither wave nor ripple is described in the scroll on “Scenery along Sumida River”.

The most important doubt is the description of shadow in the scroll on “Scenery along Sumida River”. Eshis did not describe any shadow until the end of Edo era. In the scroll the shadow of Ryogoku Bridge is described without shadow of a standing woman, as Sakai points out. In addition, the shadow of Ryogoku Bridge (Picture 21-1) is described on the opposite side of that of Okawa Bridge (Picture 21-2). According to Utei’s document Hokusai painted a picture speedily at a gathering for a short time. If so, why did Hokusai draw the shadow of two bridges in the different direction. In an article of Nikkei Newspaper on March 16, 2015, Seiji Nagata insisted that Hokusai described so as an experiment. However, he failed to present other experimental paintings drawn by Hokusai around 1805.

In the scroll on “Scenery along Sumida River” a woman standing near a fish seller carried a red shawl. The material of this red color seems to be carmine, which was introduced from the Hollands at the end of Edo era. If it is proved that the carmine was used in the scroll by the material text, no body cannot insist that Hokusai painted it around 1805. However, the Sumida Hokusai Museum will not carry out the test.

Doubts about Scenery in Room at Brothel in Yoshiwara

The picture on “Landscape of Both Banks along Sumida River” was suddenly followed the picture on “Scenery in Room at Brothel” (Picture 25).

Scholars in Ukiyo-e study judge that Hokusai described a room at a brothel in Yoshiwara. However,

there is no description about a road from the bank of Sumida River to Yoshiwara, as Sakai points out. Sakai presents other doubts. At a brothel in Yoshiwara an Oira, a high-class prostitute, entertained only one VIP guest in Edo era. However, in the scroll on “Scenery at Brothel in Yoshiwara” three men are described. One man, whom scholars in Ukiyo-e study regard as Hokusai, does not wear a band. He does not seem to be a VIP guest for an Oiran. Therefore, Sakai denies that Hokusai painted a self-portrait in this picture. I found that three Furisode Shinzos who lived together with an Oiran before finding a VIP guest wear a flower bud. As Picture 20 shows, a Furisode Shinzo did not wear a flower bud, which a Kamuro was used to wear.

Sakai and I judge that the picture on “Scenery in Room at Brothel in Yoshiwara” was drawn by a painter in Meiji era, who did not know the manner and customs at Yoshiwara around 1805. I think that the painter is deferent from a painter who drew the picture on “Landscape of Both Banks along Sumida River”.

Doubts about Document Written by Enba Utei

At the end of a scroll on “Scenery along Both Banks of Sumida River” there is a short document written by Enba Utei, a playwright. By the document we are informed that Hokusai painted a picture speedily at a gathering by Utei’s request. Usually, at a gathering to paint immediately after receiving the request of a guest a painter did not draw such a long-sized scroll as that on “Scenery on Both Banks along Sumida River”, of which the vertical and the horizontal is 28.5 cm and 633.5 cm respectively. Atsuko Okuda, a curator of the Sumida Hokusai Museum, admits it. Then, she interprets that Hokusai painted this scroll at a room of Utei’s house (Okuda: 17). However, it must be wrong to regard the place of “a gathering” as a room of Utei’s house. The Sumida Hokusai Museum asked Nobuhiro Shinji to authenticate the document. He guarantees that it is a genuine document written by Utei (Okuda:



Picture 21-1: Scroll on Landscape of Both Banks (right part) sketched by Hideo Kamata.



Picture 21-2: Scroll on Landscape of Both Banks (left part) sketched by Hideo Kamata.

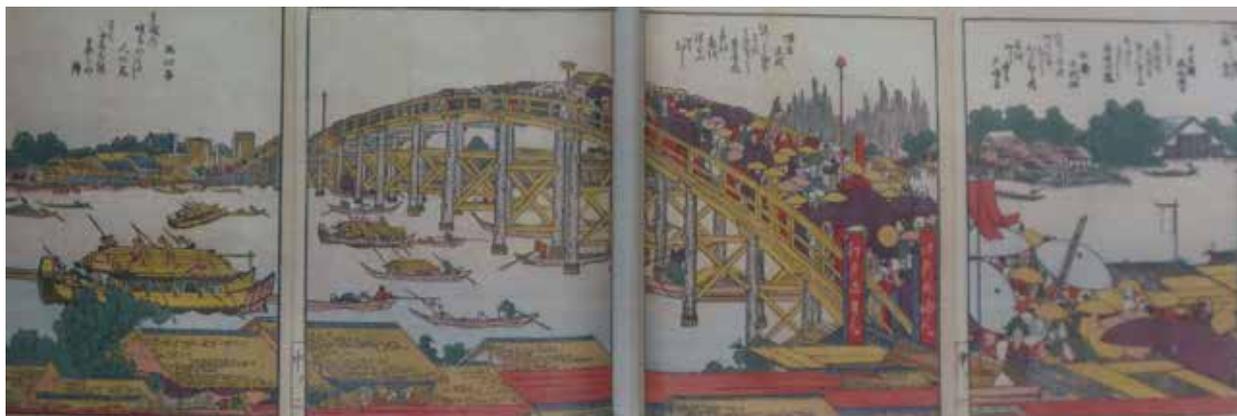


Picture 21-1-2: Scroll on Landscape of Both Banks (Enlarged picture of the right edge).

18). However, I do not think that Hokusai painted this scroll by Utei’s request, as I will explain later.

My Hypothesis on How to Produce Fake Scroll in Meiji Era

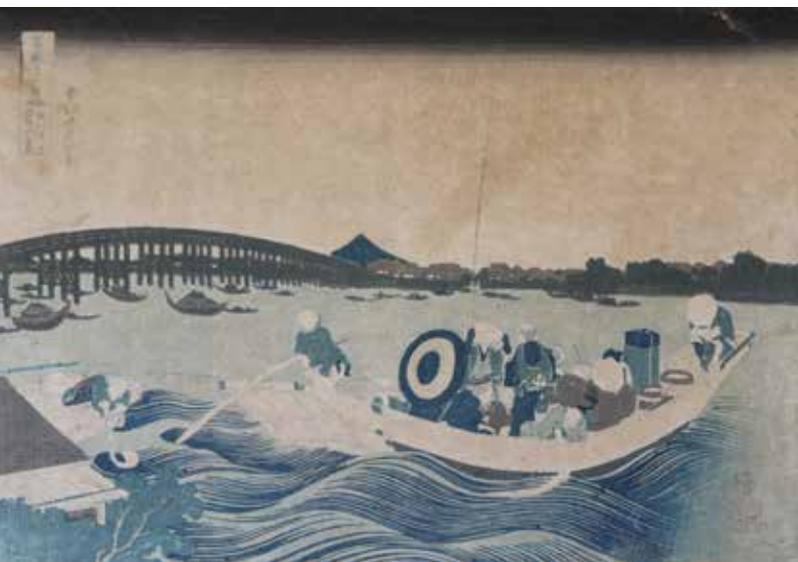
In Edo era the established painters affiliated with such



Picture 22: Picture Book on Both Banks along Sumida River at a Glance Painted by Tokimasa Hokusai.



Picture 23: Snowy Dawn at Nihon Bridge Drawn by Eisen Keisai (There was a big fish market near Nihon Bridge, which was a starting point of main roads from Edo.).



Picture 24: Seeing Sunset beyond Ryogoku Bridge from Onmaya Bank.

a school as Kano School and Tosa School worked under the sponsorship of Tokugawa Shogun, feudal lords, and a large shrine and temple. In 1871, five years after Meiji Restoration, the feudal status system was abolished, by which warriors lost privilege as the ruling class. As previous sponsors waned, painters lost jobs at the early Meiji era, at which Western arts were actively introduced.³⁰ Eshis also lost jobs because people could buy

³⁰ In 1872, the modern school system was established. In a school, Western arts have

photos and lithographs at cheaper price than the price of Ukiye prints.

On the other hand, such a large landowner in the local area as Kamaya in Tochigi and Honma in Sakata had a lot of money enough to buy an art. However, these landowners lacked the ability of authenticating an art. Then, they were often victimized by fraudulent dealers in arts.

In the middle of Meiji era dealers in Japanese arts activated to sell pictures to a rich landowner in rural area such as Kamaya in Tochigi and Honma in Sakata. They often sold a fake art and an art with bad quality. However, nowadays we think that arts owned by such a distinguished landowner's family as Kamaya and Honma are genuine. It is wrong thought.

I have the following hypothesis on how to produce Hokusai's scroll on "Scenery along Both Banks of Sumida River". At Meiji era a dealer in arts found a small-sized picture painted by Hokusai at a gathering, which was attached by Utei's document. He sold the picture after cutting away from the document. He had a plan to produce a scroll by the use of this document to prove Hokudai's painting. Then, he asked one painter to draw pictures on "Landscape of Both Banks along Sumida River". He suggested the painter to draw the scenery near Ryogoku Bridge after the model of "Picture

been taught with neglecting Japanese arts.

Book on Both Banks along Sumida River at a Glance". The dealer requested another painter to draw a picture on "Scenery in Room at Brothel in Yoshiwara". As this painter's skill is excellent, a member of directors' board of International Ukiyo-e Society, informed me that no one except for Hokusai cannot draw such beautiful beauties described in this picture. However, a well-drawn picture is not always a genuine picture as I explained in case of Utamaro's "Koi Bijin". The dealer produced one scroll by putting three parts together. He succeeded in selling it to Honma as a scroll drawn by Hokusai.³¹

Reasons why Police do not Expose Fraud on Ukiyo-e

In 1934 the police exposed a fraud on Ukiyo-e paintings in Shunpoan Incidence. In this case reporters of main newspaper companies wrote about doubts of exhibition of Ukiyo-e paintings drawn by three brothers of Yada Family. It was followed by the police investigation. As the result of investigation Rin-oh Sasagawa lost his authority as a scholar in Ukiyo-e study.

Nowadays many fake pictures seem to circulate at the art market. An American scholar gave me information that many rich people want to collect Ukiyo-e while there are few supply of Ukiyo-e with good quality. Then, a dealer in arts and an owner of an antique shop incline to sell a fake Ukiyo-e or one with bad quality at a high price as genuine intentionally or by negligence. However, in most of cases it is not regarded as committing a fraud, but as buyer's fault not to buy carefully.

One of victimized collectors may be Roger L. Weston who has collected more than 1,000 Ukiyo-es since 1995. About 130 Ukyo-e paintings mainly on the beauty were exhibited in Japan in 2015 and 2016 sponsored by Nikkei Newspaper. On January 12, 2016, I visited the Ueno Royal Museum to see the exhibition.³² I judged that many exhibited Ukiyo-e paintings in a scroll with new shaft mounting may be fake, because colors in these paintings are too bright. At least, Utamaro's painting on Chinese Empress Dowager must be fake, as Sakai points out.³³ However, his authentication was neglected. Many Japanese people who wanted to see genuine Ukiyo-e paintings on the beauty drawn by famous Eshis in Edo era rushed to visit the museum.

There are several reasons why the police do not investigate on art fraud on Ukiyo-e. One of reasons is the difficulty for the police to get assistance from a connoisseur when they try to prove that a suspicious picture is fake. This difficulty is related to the composition

³¹ People living in Sakata seemed to enjoy seeing famous places along Sumida River described in the scroll, as it was difficult for them to visit these places.

³² Concerning this exhibition, see <http://www.ueno-mori.org/exhibitions/article.cgi?id=137>

³³ www.ukiyo-e.co.jp/4400/



Picture 25: Scenery in Room at Brothel in Yoshiwara sketched by Hideo Kamata (right part).

of members of International Ukiyo-e Society. The total number of members of the society amounted to about 650. Most members are amateurs and collectors of Ukiyo-e. Core members are curators of the art museum and dealers in Ukiyo-e. Only a small number of scholars are affiliated with a university or a college to research and teach Ukiyo-e. In such a situation few members can express doubts about a fake Ukiyo-e, which authority such as Tadashi Kobayashi and Shugo Asano regards as genuine.³⁴ As most of connoisseurs have possibility of committing wrong authentication, they hesitate to become an expert witness for the police and public prosecutors to prove an art fraud.

As my insistence that "Fukagawa in Snow" is fake" was almost forgotten, in spring in 2018 I decided to present a paper on "Art Fraud – case study of fraud on Ukyo-e" at the annual meeting of American Society of Criminology held in November. After the finish of my presentation at the ASC meeting I mailed a copy of the presented paper to 18 foreign members of International Ukiyo-e Society in addition to Wadsworth Atheneum Museum of Art in Hartford, the Freer Gallery of Art in Washington D.C. and the Art Institute of Chicago. I received only two replies. However, I had opportunities to discuss Utamaro's "Fukagawa in Snow" with two foreign directors' board members of International Ukiyo-e Society by the use of e-mail. Although they admitted possibility that it is fake, they never announce openly about it. Most of foreign scholars in Ukiyo-e study also cannot express objection frankly to such authority as Tadashi Kobayashi and Shugo Asano.

³⁴ On the other hand, if an authoritative scholar regards a genuine Ukyoe as an imitation, nobody can give a claim to him. In February in 1996 Tadashi Kobayashi organized an exhibition entitled "The Birth of Nishiki-e: Full-color Woodblock Prints and Edo Popular Culture" at Tokyo Metropolitan Edo-Tokyo Museum sponsored by Nikkei Newspaper Company. By his request I offered five Ukiyo-e prints of my collection. Kobayashi regarded a Ukiyo-e print drawn by Harunobu as one drawn by an unknown Eshi (Catalogue: 106). As I knew it at a meeting for private view, I wrote a letter to a president of the museum. Kobayashi did not admit his mistake. Instead of expressing apology he ordered to withdraw the Ukiyo-e print, by which visitors were deprived of an opportunity to see it in the museum. During 23 years since this incident he has neglected my collection completely.

Another reason why fake pictures circulate freely is no check by an art reporter. Since spring in 2014 I sometimes sent a copy of my essays about Utamaro's triptych and a Hokusai's scroll on "Scenery along both Banks of Sumida River" to a director of art department of main mass media companies. However, they neglected my letter. All art reporters do not write an article to express opposition against authority, because they cannot work as a reporter without acquiring information from the authority.³⁵ However, some art reporters seemed to remember our insistence that "Fukagawa in Snow" is fake. Therefore, they did not write an article as the big news about the second exhibition of this painting from April 3 to August 31 in 2015, and the third one from July 28 to October 29 in 2017. Especially, it might be regrettable for the Okada Museum of Art that many people did not rush to see both "Fukagawa in Snow" and "Blossoms at Yoshiwara" at the third exhibition, because the museum advertised sensationally that both paintings were exhibited together in Japan for the first time in 138. If the Okada Museum of Art exhibits "Fukagawa in Snow" with admitting high possibility of being it as fake, the museum cheats visitors who believe that it was drawn by Utamaro. However, the police neglect this cheating.

In case of the Sumida Hokusai Museum, they seem

³⁵ Art reporters sometimes write a wrong article on the basis of authorities' wrong authentication. The most scandalous article was published on August 4, 2008, in Yomiuri Newspaper. In this case a research team headed by Tadashi Kobayashi was invited by a museum of art in Greece. In Greece members of the team guaranteed that a picture on a fan was drawn by Sharaku Toshusai. Then, Yomiuri Newspaper reported as a big scoop about it. Nowadays, no scholar believes that it is drawn by Sharaku. However, no reporter has not written an article about it, because no authority admits openly that the fan is not drawn by Sharaku.

to hesitate to exhibit Hokusai's scroll on "Scenery of Both Banks along Sumida River" as genuine. It was not until February 5, 2019, that the museum exhibited a duplicate picture of the scroll. However, it is also the cheating of visitors, who think that the museum owns a genuine scroll drawn by Hokusai.

By reading this essay you may understand that there are many subtle problems in art fraud.

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To See is Great But to Act is Better

Magnus Zederfeldt,
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How audio improves your security system



Network speakers provide value for a variety of premises – no matter if it's indoors or outdoors. In parking garages they could, for example, be used to announce opening hours.

Video surveillance systems are a common solution when it comes to securing premises and buildings. However, they're often seen more as a "passive solution" since they often just come into effect after an incident – for example, to identify intruders or vehicles. But what if it was possible to use your surveillance-based security system to actively prevent incidents? By adding audio in the form of network speakers to your system you can easily transform a security system to a deterrence solution which offer various improvements for several sectors: from education to banking and critical industries.

What makes network audio special?

Audio as part of security systems is not completely new, but with ongoing development in technology, audio systems are changing as well: from analog to network

audio. The big difference lies in the ease of installation and integration with other systems, like video surveillance.

Analog systems consist in the core of an amplifier, a tone controller, speakers and speaker wires and an audio source. An analog audio system is typically a stand-alone system that needs its own maintenance and is complicated to integrate with other systems.

A network audio system, on the other hand, works very differently as every speaker is an all-in-one complete audio system connected to the ethernet network. Network speakers are individually addressable smart edge devices with open application programming interfaces (APIs), which makes integration and configuration with other systems very easy. Networks speakers use Power over Ethernet (PoE) and thereby also use the network as energy source. These features make it a perfect solution for integration with other systems and easy installation in vast premises where the speakers



A combination of network cameras, speakers and sensors like radar detectors are a great combination as they can provide security on every level.

are spread over the whole site or different rooms which would make the wiring more difficult and limiting.

Audio as the ultimate crime deterrent

The full value of network audio comes to the forefront when it's used in combination with a video-based security solution as it can become a useful tool, for example for perimeter protection.

Imagine you see someone who's trying to climb into your house or trying to steal your friend's purse. The first reaction would probably be to shout – either to warn your friend or to deter the potential burglar. Network audio allows exactly that. But automatically, or from a safe distance, and in bigger settings, such as critical industries with large sites, such as energy or water suppliers: Thanks to video analytics, surveillance cameras can easily detect potential intruders or unwanted behavior. The cameras can automatically

send this alert to a speaker or group of speakers to play a pre-recorded message, like "You are trespassing and you are under video surveillance, please leave the area!". This automatic and immediate response has proven to be very efficient. Several customer testimonials have stated that they can deter up to 90% of theft and vandalism simply by adding automatic audio deterrence to the video surveillance system.

If your video system is being monitored, the operator can also use the network audio system for a more personal response. So instead of sending someone to the affected area – which would take some time if it's a vast premise – the operator can review the situation and step in via a live message, for example by asking the intruder "in the black jumper" to leave the premises. These callouts are often more effective than just the sound of a siren and enough to deter criminal actions – no matter if it's intentionally or not. The access for the operator to speak directly through a network speaker is easily integrated either through the Video Management Software (VMS) or with any other system using the Session Initiation Protocol standard (SIP).

Another example of how audio can improve security and safety in a slightly smaller scale is in the finance sector. More specifically when it comes to ATMs as they have been always a target for attacks. It's hard for people to protect themselves (and their PIN code) while withdrawing money. A common tactic of criminals is looking over the person's shoulder to see the PIN code and later get the card to access the account. However, with the installation of video motion detection software together with network audio the system detects if someone stands too close to the customer at the ATM. Similar to the perimeter protection it can easily be set up to trigger a network speaker to play a message that asks the person to maintain a distance.

Today, there exist many video analytics solutions that can detect various unwanted behaviours or situations, like moving in the wrong direction, leaving goods in a restricted area or even not wearing a helmet at a construction site. And new video analytics applications are constantly entering the market. Any video analytics will trigger an alarm, and that alarm can then automatically trigger a specific pre-recorded audio clip in a network speaker. Network audio deterrence can be used as deterrence in almost any security or safety situation.

Safe while saving costs

Many examples have proven that audio, and specifically network audio, can improve a video-based security system. With the option to call potential intruders or criminals out on their behavior the chances increase



Network Hornspeakers outside of a site can help to deter intruders by playing (pre-recorded) messages or alarm sounds.

drastically that they will get deterred and flee. Not only does this lead to an increased level of safety and security but it also provides a lot of savings for organizations. Firstly, because it reduces the administration costs associated with incidents, such as lower legal costs and insurance premiums. Secondly the reduction of damage – regarding products, premises and reputation.

Network audio for announcements and emergency call-outs

Network audio with its benefits of running on the ethernet network can also be very beneficial for public address systems for announcements and emergency notifications, for example in the educational sector

Who doesn't remember the sound of the school bell that announces the end of a long, exhausting school-day? A sound that every student longingly awaits. And just one of many examples of how audio is used in the educational sector: Not only can it be used as a learning tool, to play certain sounds or to distribute important announcements, it can be a crucial tool when it comes to keeping educational institutions safe and secure.

In the unfortunate case of an emergency, this technology cannot only be used to alarm and evacuate the building by playing certain alarm sounds, but also to

give clear instructions and calm people down to prevent mass panic. This way it can be ensured that everyone stays safe and knows what to do or whether the situation requires evacuation or lock-down. Because ultimately, it's crucial to be able to react quickly in critical situations.

Since network speakers are individually addressable edge devices on the network, the zoning is logical in the software rather than physical cabling as with an analog audio system. This means that it is now possible to address each classroom or different areas of the school with separate or unique messages. In emergency situations this can be a crucial feature since different messages and instructions can be sent to different parts of the premises dependent where the situation occurs.

And a school environment is often complex from an installation perspective since it often contains of multiple buildings with multiple floors. There is also often a need to have more possibilities to make announcements or alerts than from only one principle office at the campus. For an analog system these circumstances means a very complicated wiring and maintenance of cables, while with network audio you just connect both your speakers and input sources to the nearest network switch.



Network Cabinet Speakers are often used in educational institutions to play important announcements or emergency notifications.



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Magnus joined Axis in 2008 and has taken on several management roles at both regional and global level. Together with previous management experiences from Johns Manville, Anoto and Ericsson Mobile Communications. Magnus has extensive experience in international business and an affinity for working with different cultures around the globe.

And a network audio system for public address can of course also simultaneously be integrated with a video surveillance system to automatically deter unwanted behaviors triggered by any camera analytics.

For more information, please visit:

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Data Protection and Privacy

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Biometrics Security

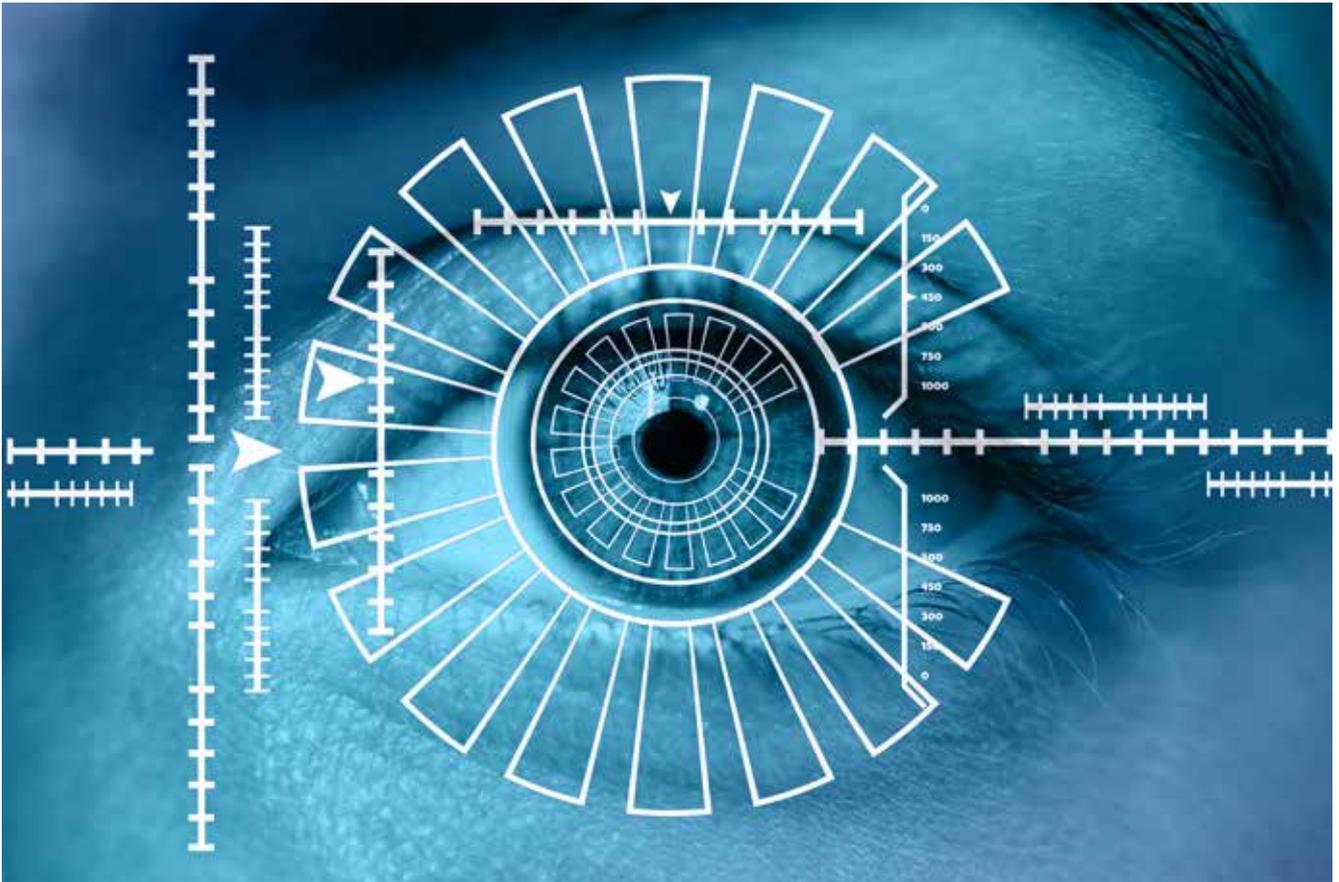
Data protection and privacy have become buzzwords in the European digital ecosystem in the era of GDPR, introduced in May last year. The Swedish data protection authorities (DPA) recently levied the first fine of approximately \$ 20,000 to a high school which ran trials of facial recognition technology among a group of students to monitor their attendance. The school authorities argue that the program had the consent of the students, though that did not soften the stance of the regulator. The European data protection board citing the ‘imbalance’ between the data subject and the controller of data. Canvassing the multiple opinions floating on the web¹, Frost & Sullivan notes multiple cases of violations reported in Bulgaria and Austria post the incident in Sweden. The regulatory breaches have led to similar fines levied by the respective local data protection agencies tasked to enforce GDPR. Have the flood gates opened? Will this drown the Biometric market? Probably not, but it does raise significant concerns which need to be assessed and responded, to continue bringing the associated benefits of Biometric technologies to

business and security operations.

General Data Protection Regulation (GDPR) is designed for the protection of personal data. GDPR emphasises on a person’s right to protect their personal data, irrespective of whether the data are processed within or outside the EU. Any data that could be linked to a person is subsumed into the definition of “personal data”. The regulation comprises of several articles and clauses which require compliance by all forms of agency - public, private or individual, that processes personal and sensitive data of clients, companies or other individuals. The regulations not only addresses data protection and privacy of individual citizens of European Union (EU) and European Economic Area (EEA) but also data transfer outside EU and EEA.

In summary – data is expected to be stored, managed, and shared in an individual-centric approach rather than a collateral approach.

The challenges in managing identity in the modern world through conventional methods such as ID cards and PINs/ passwords are failing to address efficiency, accuracy and security requirements. The exponential demand for biometric-based ID management and access



Facial recognition as one biometric technologies. (Source: Pixabay/Gerd Altmann)

control systems drives the need to overcome such challenges. Biometric technologies (yes, facial recognition is one of them) curtail unauthorised physical and cyber access preventing identity fraud, enhance public safety, and drive seamless and efficient processes ensuring higher safety, convenience, and profits.

The Sweden High School case indicates the extent of GDPR is not just limited to giant corporations such as British Airways but also smaller public and private entities ‘mishandling’ data and hence violating the dictates of the GDPR regulations.

Frost & Sullivan’s collation of perspectives and insights from across the industry indicates that biometric technologies will replace conventional methods of Identity and Access Management in the years to come, not a case of if but when. Continued enforcement of data regulations would drive proper use case definition and regulatory compliance, but for this the suppliers and operators of these technologies need to create compliant secure by design solutions and processes. The first step is ensuring secure operations of the systems, and second is to design robust and verifiable processes for the associated data generated. Thirdly, defining the application of harvested data within the ethos of GDPR and related governance.

In the short-term though, with a surge in biometric technologies adoption, Frost & Sullivan anticipates

we will witness an uptick in number of GDPR violation cases, due to partial and/or improper understanding of data privacy regulations. Though there is a risk that the hefty fines may slow down the pace of widespread adoption of biometric technologies, Frost & Sullivan proposed three-step strategy will drive healthy demand. Organisations that are digitally transforming their businesses for enhanced process efficiencies as part of their digital strategy would need to realign strategies to comply with general data protection regulations.

Biometric technologies are gaining infamous popularity with the data breaches, privacy concerns and unethical commercialisation of the associated data. GDPR, the Achilles heel as it may prove to be for the Biometric market, does not necessarily need to be – instead, the principles of GDPR can itself become the value proposition of the future biometric technologies. Regulations are indeed defining the Biometric market – however, it may prove to be more positive than many think.

For more information, please visit:

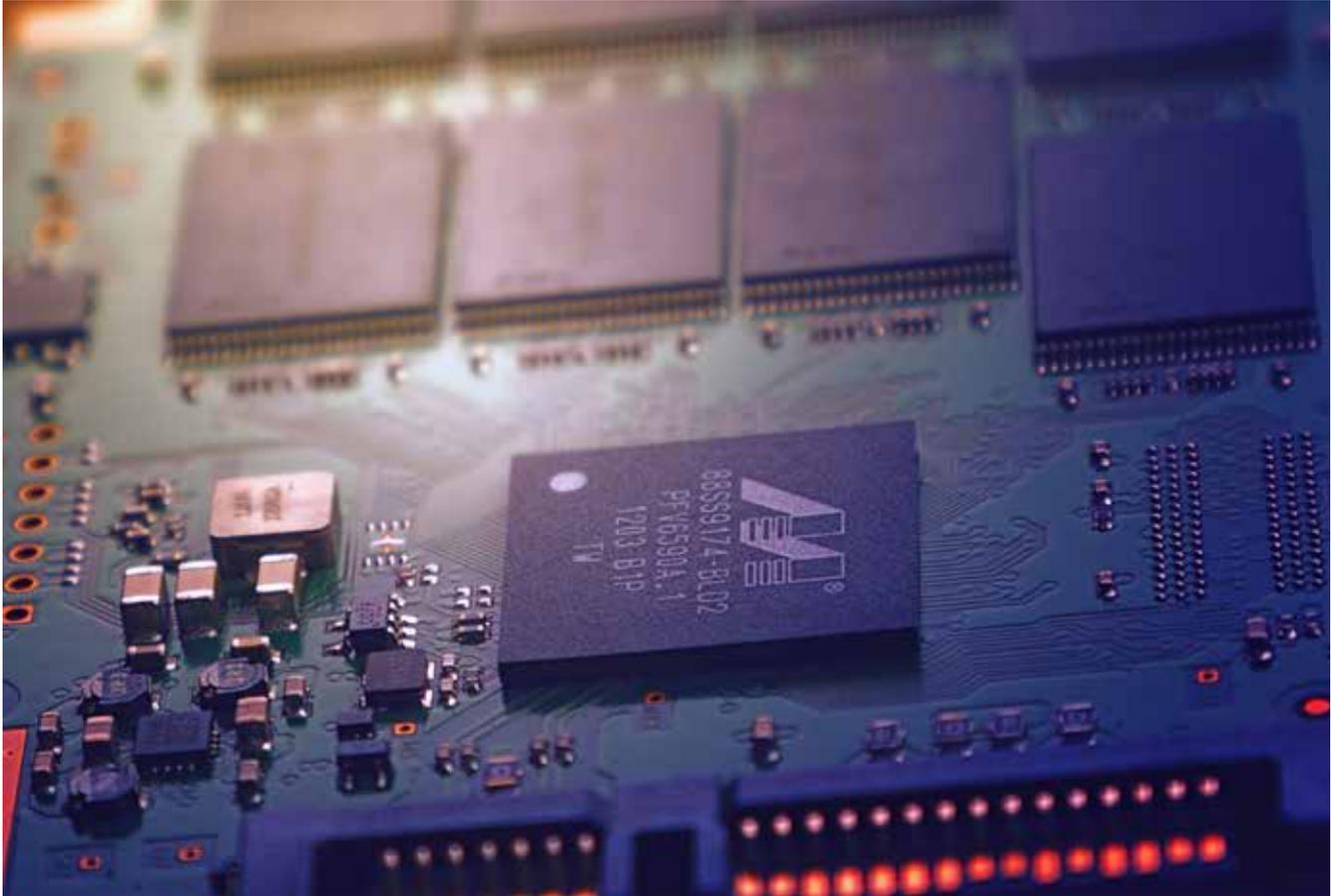
www.enforcementtracker.com



Data Availability

Dave Russell,
VP of Enterprise Strategy, Veeam

Laying the Digital Foundation for a More Intelligent Business



The need to implement strategies to manage and protect data, especially when the data growth rate is not slowing down. (Source: Pixabay/Johannes Plenio)

In today's rapidly changing digital landscape, organizations are increasingly facing the need to implement strategies to manage and protect their data, especially when the data growth rate is not slowing down. IDC reported that companies will have 175 ZB of data by 2025, which combined with a highly competitive environment can be the recipe for a business disaster.

Building strong digital foundations that focus on data availability will be vital to the future of every organization. They must implement effective intelligent data management strategies that help them being able to access the right data at the right time and recover it when it's lost or damaged.

Building A More Intelligent Business

Veeam's 2019 Cloud Data Management report, found that most organizations (73 percent) are unable to meet users' demands for uninterrupted access to applications and data, but almost half of reported individuals

(44 percent) see data management as critical to their businesses' success in the next two years. For data management strategies to be successful, enterprises need to follow four core components that not only encompass the technology but the people and the data-culture of the organization.

Component 1: The rise of the cloud

Cloud Data Management, an intrinsic part of Intelligent Data Management, enables data availability across the business. Whether it is a hybrid, a cloud or a multicloud approach, leaders recognize the advantages, from reliability and flexibility to competitive costs and data security, the cloud allows them to manage and locate data where it will deliver the most value. An organization can aggregate large amounts of data but if it doesn't have an efficient way to store it and make it accessible to business users, it will turn against them. Having data that is stored through a reliable and manageable process directly correlates to corporate stability



Data Center. (Source: Pixabay/Akela 999)

and improves the ability to forecast and make better informed decisions.

Component 2: Your capabilities matter

Business leaders reported that they will spend an average of \$41 million on deploying technologies to help transform their operations within the next 12 months. However, for technologies such as backup, disaster recovery and data protection to have the expected business impact, organizations need to invest in their talent, giving them the tools and training to nurture their skills to successfully manage new programs. The digital journey's outcome is intrinsically related to the level of technological capabilities of its userbase. Upskilling employee's digital skills will be vital to the success of the company and should not be overlooked when allocating company resources. After all, it is the people who make a company successful.

Component 3: Make it a data-driven culture

A corporate culture should be welcoming to innovation, support the introduction of new technologies and speed the process of digital transformation. As companies move through this transformation, their culture needs to become more data-driven. Businesses already produce huge amounts of data, but it is not about just gathering data anymore, it has to be managed, analyzed and used to inform faster and make more effective decisions. And it is in the hands of the C-level to convey this way of thinking, from top to bottom leadership

should demonstrate the business relation and how technology supports the organization to uncover insights for better services and products.

Component 4: Confidence is key

The level of confidence in an organization's capability to meet digital challenges naturally increases as the businesses progress on their digital transformation. However, the potential risks increase as well. Addressing the first three components not only gives piece of mind internally but to customers and partners. Investing in robust, scalable and flexible solutions to address mission-critical issues, while allocating resources to improve internal skills will lay that much needed strong digital foundation. Maximizing the value of data, has never been as important as today, and as organizations take a leap onto their digital journey and work to become more intelligent businesses, they need to rely and trust their data will be available whenever is needed. Technology, people, new capabilities and a data-driven mentality will help take the steps towards enabling the next-generation of industry disruptors and innovators.

For more information, please visit:

www.veeam.com



Governments and Vendor Community Need to Collaborate to Bring Smart Cities to Life

Gamal Emara,
Country Manager - UAE at Aruba, a
Hewlett Packard Enterprise company



Sometimes you need a new perspective: Aerial shot of a group of coworkers discussing notes at a meeting.

There is a lot of discussions and demos of smart city technologies today that are enhancing the connectivity of everyday services. At the same time there are so many barriers to creating a truly smart city.

What we are currently witnessing is disparate connected services; a patch of Wi-Fi coverage here, some contactless pay pads there. Until we can provide some more consistency in the connectivity we are providing across the city, two things will continue to happen:

- The 'connected experience' for people living in cities will fall short,
- There will be a huge and ongoing security risk surrounding connected city equipment.

To build the smart city that people really want, with

the ability to access services anytime, anywhere, it requires a huge connectivity effort with in-built security. And this job is beyond the capability of a single vendor.

Balancing experience with risk

Just consider what it means to provide wireless access to a city of a million residents, for example. It's thousands of wireless access points, across indoor and outdoor environments. If you then want to offer a bike hire service, then you have thousands more IoT sensors, different types of hardware, that need to be connected too.

All of this has to be managed carefully, because the more connected devices there are, the more entry points there are for an attacker. In fact, after surveying local governments in the US last year, Aruba found 86

per cent of those who have adopted IoT in their city have already experienced an associated security breach.

Increasingly, cities require a network environment that can segment each individual person and device that is trying to connect. In doing so, the IT team can prioritise connectivity to specific services as they are needed, and isolate incoming threats as soon as they are detected.

The need for open architectures

To overcome existing barriers to the 'smart city,' we need to be able to take a broader view of what's being connected across a huge city network. This act of integration can only be achieved with a multi-vendor approach.

Imagine wanting to add traffic information services in your city, but your existing hardware isn't compatible with the software that you need. Does the IT team have to rip and replace their equipment, or scrap the new service? In the same survey we carried out last year, we found that 49 per cent of cities are struggling with just that - integrating older technology with new.

To create lasting smart city experiences we need an open infrastructure that is built on open industry standards, open APIs, open source coding and is available to an open network of partners. Moreover, it should interoperate with other applications now and in the future.

An example of how this collaborative approach works in action can be seen at Cambridge University. Its use of Aruba infrastructure helped it to create a public access network, used by local councils, service providers, students, researchers and members of the public for everything from library reservations to travel updates.

Thousands of citizens use the network across the entire city, and many different IT systems are in use. But users of the network are not affected, because wherever they are in the city, indoors and outdoors, their ability to connect is uninterrupted, and their login credentials do not change. The people of Cambridge are able to get from A to B more quickly, and ultimately that's what the smart city is all about.

We can't create the smart city with the flick of a switch. To truly improve the welfare of your citizens, the smart city needs to be built on open foundations, with security and the user experience front of mind. And there is no company in the world that can accomplish that alone.

About Aruba, a Hewlett Packard Enterprise company

Aruba, a Hewlett Packard Enterprise company, is a leading provider of secure, intelligent networks that enable customers to thrive and deliver amazing digital experiences in the mobile, IoT and cloud era. They are changing the rules of networking to make it simple for IT and organizations to bridge the physical and digital worlds at the Edge.

For more information, please visit:

www.aruba-networks.com



For the latest technical discussions on mobility and Aruba products, visit the Airheads Community:

<http://community.arubanetworks.com>.



Vehicular Anti-Drone Protection and Neutralization System

New system meets the growing demand for an affordable vehicular protection against hostile drones



ReDrone Family of Anti-Drone systems

Addressing the increasing demand for protection of vehicles and convoys against hostile drones, Elbit Systems is introducing ReDrone Vehicular Tactical System, a vehicular configuration of the Company's operational anti-drone protection and neutralization system.

Based on the field proven and operational ReDrone system, ReDrone Vehicular Tactical System detects, identifies and neutralizes all types of drones (at any radio frequency) within a radius of several kilometers, providing any vehicle with a 360 degrees protection shield against hostile drones. Suitable for on-the-move or stationary operations, in day and night and in all weather conditions, ReDrone Vehicular Tactical System is offered for all types of military and para-military vehicles.

Rapidly deployable, ReDrone Vehicular Tactical System works automatically or manually, with no setup or operator control required for the entire process. Its

open architecture enables a full data flow to the vehicular control system and an effective interface with command and control centers. With the detection of a hostile drone, the ReDrone Vehicular Tactical System neutralizes all communications between the drone and its operator, including radio, video and GPS signals. The system is also capable of separating a drone's signals from its operator's remote control signals in order to locate and track each of them separately.

Operational with several armed forces, ReDrone performed dozens of interceptions when deployed as part of the last visit of the Pope to Latin America.

For more information, please visit:

www.elbitsystems.com



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1 in 3 People Globally do Not Have Access to Safe Drinking Water

UNICEF, WHO

New report on inequalities in access to water, sanitation and hygiene also reveals more than half of the world does not have access to safe sanitation services.



Aya, 12 years old, drinks water from a tap in her house in a slum in Ezbet Khairalla neighbourhood. Cairo. (Source: UNICEF/Shehzad Noorani)

Billions of people around the world are continuing to suffer from poor access to water, sanitation and hygiene, according to a new report by UNICEF and the World Health Organization. Some 2.2 billion people around the world do not have safely managed¹ drinking water services, 4.2 billion people do not have safely managed sanitation services, and 3 billion lack basic² handwashing facilities.

¹ Safely managed drinking water and sanitation services: Drinking water from sources located on premises, free from contamination and available when needed, and using hygienic toilets from which wastes are treated and disposed of safely.

² Basic services: Having a protected drinking water source that takes less than thirty minutes to collect water from, using an improved toilet or latrine that does not have to be shared with other households, and having handwashing facilities with soap and water in the home.

The Joint Monitoring Programme report, Progress on drinking water, sanitation and hygiene: 2000-2017: Special focus on inequalities finds that, while significant progress has been made toward achieving universal access to basic water, sanitation and hygiene, there are huge gaps in the quality of services provided.

“Mere access is not enough. If the water isn’t clean, isn’t safe to drink or is far away, and if toilet access is unsafe or limited, then we’re not delivering for the world’s children,” said Kelly Ann Naylor, Associate Director of Water, Sanitation and Hygiene, UNICEF. “Children and their families in poor and rural communities are most

Disaster Response

at risk of being left behind. Governments must invest in their communities if we are going to bridge these economic and geographic divides and deliver this essential human right.”

The report reveals that 1.8 billion people have gained access to basic drinking water services since 2000, but there are vast inequalities in the accessibility, availability and quality of these services. It is estimated that one in ten people (785 million) still lack basic services, including the 144 million who drink untreated surface water. The data shows that eight in ten people living in rural areas lacked access to these services and in one in four countries with estimates for different wealth groups, coverage of basic services among the richest was at least twice as high as among the poorest.

“Countries must double their efforts on sanitation or we will not reach universal access by 2030,” said Dr Maria Neira, WHO Director, Department of Public Health, Environmental and Social Determinants of Health. “If

countries fail to step up efforts on sanitation, safe water and hygiene, we will continue to live with diseases that should have been long ago consigned to the history books: diseases like diarrhoea, cholera, typhoid, hepatitis A and neglected tropical diseases including trachoma, intestinal worms and schistosomiasis. Investing in water, sanitation and hygiene is cost-effective and good for society in so many ways. It is an essential foundation for good health.”

The report also says that 2.1 billion people have gained access to basic sanitation services since 2000 but in many parts of the world the wastes produced are not safely managed. It also reveals that two billion people still lack basic sanitation, among whom seven out of ten live in rural areas and one third live in the Least Developed Countries.

Since 2000, the proportion of the population practicing open defecation has been halved, from 21 per cent to nine per cent, and 23 countries have achieved near elimination, meaning less than one per cent of the

HELD UNDER THE PATRONAGE OF HIS EXCELLENCY, PRESIDENT ABDEL FATTAH EL-SISI
THE PRESIDENT OF THE ARAB REPUBLIC OF EGYPT, THE SUPREME COMMANDER OF THE EGYPTIAN ARMED FORCES



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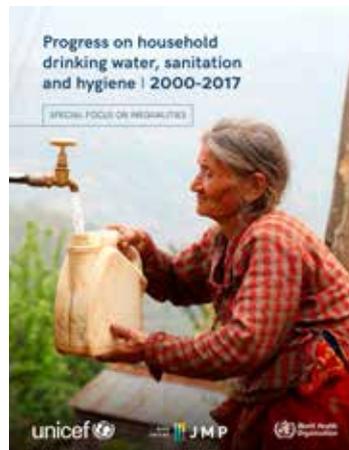
A girl child uses soap to wash her hands using tap water outside a UNICEF supported school in the village of Dafo, situated 5 km from the city of Tadjourah, in the southern Djibouti. (Source: UNICEF/Shehzad Noorani)

population is practicing open defecation. Yet, 673 million people still practice open defecation, and they are increasingly concentrated in ‘high burden’ countries³. Worse, in 39 countries, the number of people practicing open defecation actually increased, the majority of which are in sub-Saharan Africa where many countries have experienced strong population growth over this period.

Finally, the report highlights new data showing three billion people lack basic handwashing facilities with soap and water at home in 2017. It also shows that nearly three quarters of the population of the Least Developed Countries did not have basic handwashing facilities. Every year, 297 000 children under five years die due to diarrhea linked to inadequate WASH. Poor sanitation and contaminated water are also linked to transmission of diseases such as cholera, dysentery, hepatitis A, and typhoid.

“Closing inequality gaps in the accessibility, quality and availability of water, sanitation and hygiene should be at the heart of government funding and planning strategies. To relent on investment plans for universal coverage is to undermine decades worth of progress at the expense of coming generations,” said Kelly Ann Naylor.

³ High burden countries: More than 5 per cent of the population practiced open defecation in 2017 include: Angola, Benin, Burkina Faso, Cambodia, Chad, China, Côte d’Ivoire, Democratic Republic of the Congo, Eritrea, Ethiopia, Ghana, India, Indonesia, Kenya, Madagascar, Mozambique, Nepal, Niger, Nigeria, Pakistan Philippines, Sudan, South Sudan, Togo, United Republic of Tanzania, Yemen.



Report on „Progress on household drinking water, sanitation and hygiene (2000-2017)“, available on the Internet at:

<https://www.unicef.de/blob/194412/e36fe434a57b596033f1d4fe5390273b/jmp-2019-complete-layout-clean-data.pdf>

About the JMP

The WHO/UNICEF Joint Monitoring Programme (JMP) for Water Supply, Sanitation and Hygiene is the official United Nations mechanism tasked with monitoring country, regional and global progress, and especially toward the Sustainable Development Goal (SDG) targets relating to universal and equitable access to safe drinking water, sanitation and hygiene. The JMP is an authoritative source of internationally comparable estimates which reference to make policy decisions and resource allocations, especially at the international level.

Food Delivered to Survivors of Attack

Psychological wounds being addressed



Since the beginning of the year 2019, four major attacks have taken place against villages in Central Mali.

(Source: International Committee of the Red Cross)

Food and essential household items have been delivered by the International Committee of the Red Cross (ICRC) to the survivors of an attack on the village of Sobané in Central Mali.

Since the beginning of the year, four major attacks have taken place against villages in Central Mali, a worrying trend underscoring the deteriorating security situation and growing communal tensions.

The climate is one of tension and fear. We're witnessing continuous displacements of people afraid of further attacks and retaliation, said Jean-Nicolas Marti, the ICRC's head of delegation in Mali. This fear is leading to an overwhelming amount of need for families on the run. Medical care and food are hard to find when you flee.

Marti added: "We want to see the civilian population

safeguarded, and access granted for humanitarian organizations."

Visible and invisible wounds

At the ICRC-supported hospital in Mopti, 43 people are currently receiving health care for physical wounds and psychological needs. It is the invisible wounds, due to the conflict in Mali, buried deep in peoples hearts and memories that are likely to leave more lasting scars.

"Psychosocial trauma is like a wound that requires emergency surgery. At first sight, we think that these victims need help for food, shelter, sanitation, and we forget about their psychological needs, because psychological wounds are invisible. But psychological assistance for victims of such traumatic events is as

urgent as any other type of aid”, said Insaf Mustapha Charaf, an ICRC psychologist who specializes in providing post-crisis psychosocial support.

Marc Dara, one of the victims of the attack on Sobané, is now in Koundou 12 km away, with the rest of the survivors of the attack. “I was inside my house when the village was attacked. They burnt my house, stole my cattle, and killed one of my elder brothers. The idea of going back to Sobané gives shivers to many of us. A lot of people cry at night and have nightmares.”

“People are overwhelmed by images of their dead relatives. They constantly dream about them and the terrible way in which they died. Almost all of them express fear of being attacked again, especially at dusk, which was the time of the attack. Many have lost the meaning of life and do not know what awaits them in the future. None of them want to go back,” said Siméon Sagara, an ICRC psychologist who provides mental health support to 20 survivors.

How the ICRC is helping

- Medical care and psychological assistance to 43 hospitalised victims at the ICRC-supported hospital in Mopti.
- Psychological assistance to survivors of Sobané and neighbouring villages through group sessions and individual follow-up in Koundou.
- Food and household items (jerrycans, tarpaulins, kitchen kits, mosquito nets, clothes) were delivered on 22 June to 700 people from Sobané and neighbouring villages.



For more information, please visit:

www.icrc.org



Mali: Survivors of a village attack get food, medical care and psychological support. Since the beginning of the year, four major attacks have taken place against villages in Central Mali, a worrying trend underscoring the deteriorating security situation and growing communal tensions.

(Source: International Committee of the Red Cross)

Iraq: Three Baghdad Hospitals Receive Trauma Kits Amid Unrest



ICRC teams in Iraq supplied three medical facilities in Baghdad with trauma kits to help them treat the injured from ongoing protests. Sheikh Zayed and Al-Kindi hospitals, and Medical City in central Baghdad received enough drugs and material to treat between 200 and 300 injured people, depending on the severity of their wounds. The ICRC continues to work with health authorities to respond to need. (Source: The International Committee of the Red Cross)

The International Committee of the Red Cross (ICRC) has supplied three medical facilities in Baghdad with trauma kits over the last four days to help medical staff treat those injured in ongoing protests.

Sheikh Zayed and Al-Kindi hospitals, and Medical City received enough drugs and material to treat between 200 and 300 injured people, depending on the severity of their wounds.

“We call on all to show restraint in the ongoing protests and to allow health personnel to carry out their work unobstructed and in safety; the alternative is unthinkable for a population already weary and in need”, said Katharina Ritz, ICRC’s head of delegation in Iraq.

“Countries and communities emerging from conflict have immense humanitarian needs, as we see in Iraq

and elsewhere. The suffering and hardship that people endure doesn’t stop with an end to combat operations. We are aware of that and continue to help Iraqis throughout the country every day”, said Fabrizio Carboni, ICRC’s director for the Near and Middle East.

In Iraq, the ICRC remains committed to helping fragile communities recover from years of violence and devastation. It supports 17 primary health care centres and two hospitals to improve their capacity to tend to the sick and injured, at which more than 170,000 consultations were performed in the first half of 2019. The ICRC also helps improve infrastructure damaged by conflict; more than 1.3 million Iraqis have better access to safe drinking water after the ICRC rehabilitated 14 water supply systems in the country from January to June 2019.



The International Committee of the Red Cross (ICRC) has supplied three medical facilities in Baghdad with trauma kits to help medical staff treat those injured in ongoing protests. (Source: The International Committee of the Red Cross)

PMRExpo 2019

Energy Industry Symposium: Challenges for companies in regard to security-critical communication



The internationally oriented professional trade fair is accompanied by an extensive conference programme with a professional focus.

The Energy Industry Symposium will take place on 27 November at PMRExpo 2019 at Koelnmesse. The symposium is aimed at representatives of energy suppliers and municipal utilities and will examine issues of security-critical communication from the sector's perspective. Matthias Lampe (KAITEC GmbH), moderator of the symposium, describes the challenges the sector currently faces in regard to security-critical communication: 'Especially for companies whose core business – such as securing the energy supply – absolutely relies on secure (mobile) communication, the current situation appears diffuse. The only systems for mobile, mission-critical TETRA and DMR communication currently available do not offer adequate data transmission rates for broadband applications. Whether frequencies will be available in Germany in future for private mission-critical 4G or 5G systems to replace the TETRA and DMR systems is not yet clear.' For the time being, frequencies for digital bundle radio systems in the 410 to

430 MHz range are being allocated only up to the end of 2025.

Technology mix for users with higher requirements

Matthias Lampe believes that users who have at least in some areas higher demands as regards availability and failsafe performance of their radio systems will have to rely in future on a mix of technologies: mission-critical services will be provided through their own hardened wireless system, while non-mission-critical services will be provided via public mobile wireless networks. Users with higher demand for availability and failsafe performance of radio systems include operators of critical infrastructure in particular.

Concepts, technical options, field reports and regulation

The Energy Industry Symposium aims to suggest ideas



Exhibitor and visitors at the PMRExpo.



Impressions on the PMRExpo.



Exhibitor and visitors at the PMRExpo.

and indicate potential solutions for the communication of operators of critical infrastructures in the energy industry in future. High-ranking speakers will present concepts for implementation, outline the technical possibilities of various systems, share their experiences from implemented projects and explain the regulatory framework. The focus is on the preparation of a blackout and efficient response in crisis management, the eminent importance of telecommunications for the critical infrastructure of an energy utility, use cases of secure communication in the energy industry (including the 450 MHz solution) and convergent radio solutions for more efficient communications at energy utilities.

National 5G Energy Hub, Mission Critical LTE and LPWAN Technology

Under the heading of the 'National 5G Energy Hub', participants at the Symposium can learn more about digitalisation in energy technology, central and decentralised solutions as well as specific solutions, such as a regional virtual power plant, protection concepts for the electric low-voltage network and the monitoring of energy management systems for buildings.

Speakers will also explain how energy utilities can use mission critical LTE and which frequency ranges are available for private radio networks, now and in the future. And last but not least: representatives of companies and utilities in the energy sector will discuss the

LPWAN technology.

Overview of events schedule (tickets can be booked separately or as a package)

26-28 November 2019 Show

26-28 November 2019 Summit: Secure Communications (Focus: Command and Control Centres)

27 November 2019 Symposium: Energy Industry

PMRExpo, the leading European specialist trade fair for the Secure Communications Network, is taking place for the 19th time. Since 2009, it has taken place at the Koelnmesse, the trade fair location in Cologne. A substantial number of national and international exhibitors are represented, including manufacturers, users and operators of professional mobile radio systems.

PMRExpo 2019

For more information, please visit:

www.pmrexpo.com



Milipol Paris 2019

Milipol Paris 21st edition to be held from 19 to 22 November 2019



Milipol Paris – the leading event dedicated to homeland safety and security.

Milipol Paris 2019, the 21st edition of the world-class homeland safety and security event, is opening from 19 to 22 November 2019 at the Paris-Nord Villepinte exhibition centre. In 2017, the event staged under the aegis of the French Ministry of the Interior brought together 1,005 exhibitors from 53 countries and nearly 30,000 visitors from 151 countries.

This year, over 1,000 exhibitors are once more expected from all over the world. This 21st edition will feature several new and unmissable events.

A new “Forensics” area

In order to present the latest tools and solutions for forensic experts, this year there will be a spotlight on forensic science, with the creation of a new dedicated area, specifically to highlight this field.



Milipol Paris: Exhibitors and Visitors.



Milipol Paris: Exhibitors and Visitors.



Milipol Paris: Exhibitors and Visitors.

New international pavilions

More than 20 international pavilions will be present, with new countries represented including Portugal and Scandinavia.

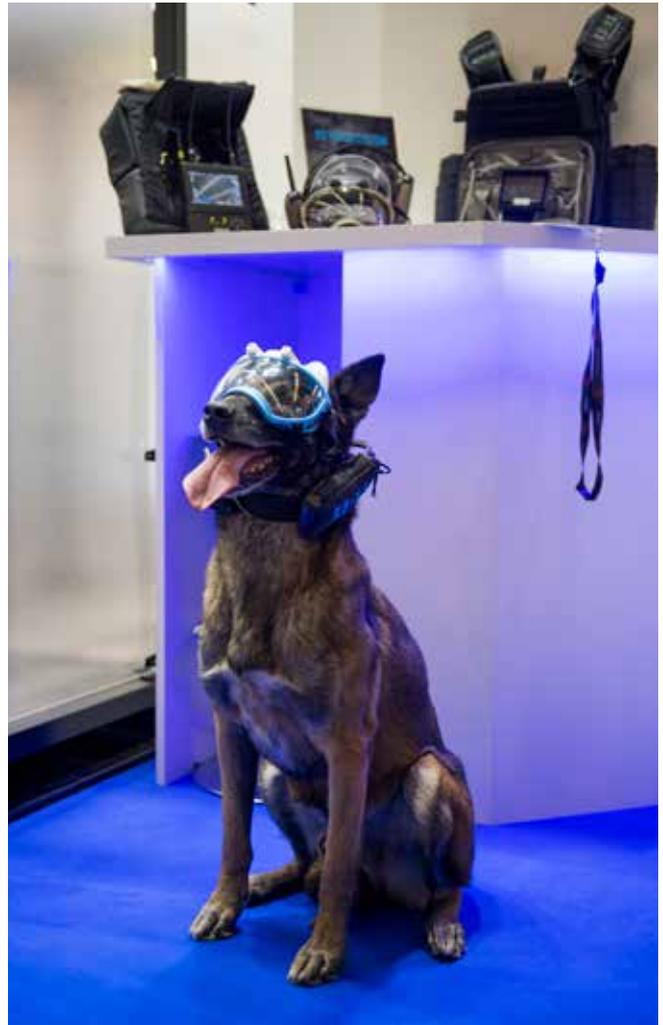
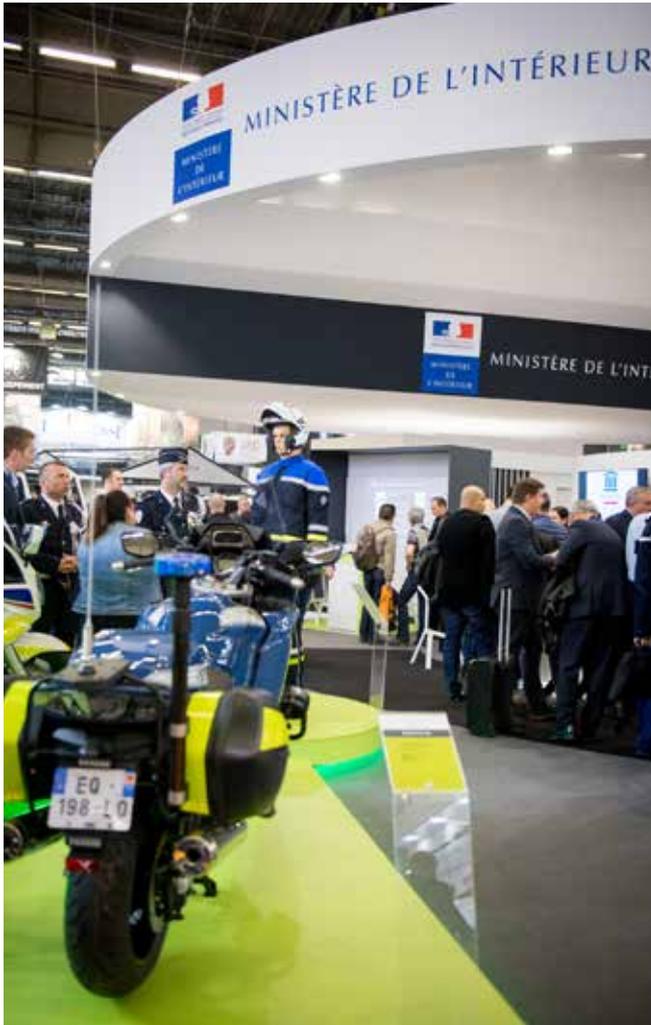
The Innovation & Research Stage

As a genuine incubator, this area dedicated to new

technologies highlights the new entrepreneurial dynamic of the Security industry, with a focus on start-ups' innovations. Some thirty of these young companies will be present, and will have seven minutes to put forward their innovations on the "Innovation & Research Stage": all in all, a pitch area dedicated to start-ups, exhibitors' workshops, innovations of the French Ministry of the Interior, the finalists of the Milipol Innovation Awards, Horizon 2020 projects and more.



Milipol Innovation Awards.



Exhibitors at Milipol Paris.

The second edition of the Milipol Innovation Awards

Given the success of the Milipol Innovation Awards in 2017, Milipol Paris will again be staging this competition for the show's exhibitors. This is designed to pinpoint and acclaim the latest innovations in the sector on an international scale, based on five categories: crisis management, cybersecurity, smart and safe city, individual equipment, first responder protection, drone and antidrone systems, and robotics

Thematic conferences

Milipol Paris 2019 will once again be laying on a cycle of free conferences for the show's visitors and exhibitors. The 2019 programme will be based on the following main topics:

- Private security;
- Security management for major events (international perspective);
- Safe & Smart 2024 Olympic Games: management of multiple, secure flows;

- Digital identity; border controls,
- The fight against terrorism;
- Cybersecurity: one year on from the "Paris Appeal";
- AI and predictive analysis;
- Civil protection and crisis management;
- Securing public areas, cities and intelligent communities.

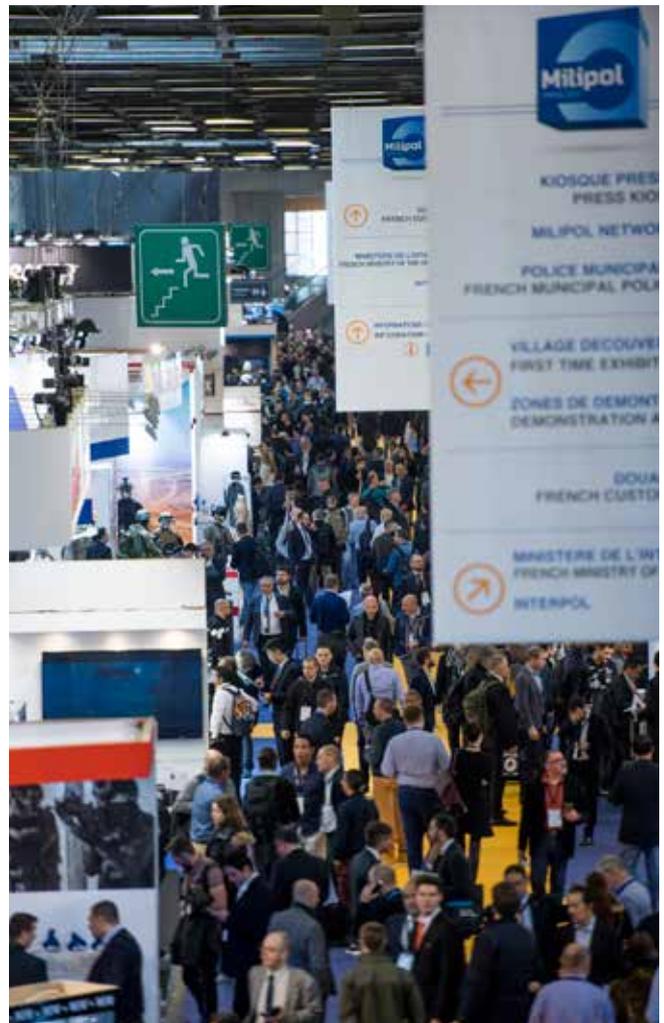




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Exhibitors at Milipol Paris.



Save the date

19-22 November 2019
Paris-Nord Villepinte
Exhibition Centre
Halls 4 & 5A

Tuesday 19 to Thursday 21 November – 9:00-17:00
Friday 22 November – 9:00-16:30

(Source of pictures: Milipol Network)

For more details on
Milipol Paris 2019,
please visit:

www.milipol.com



About Milipol Paris

Milipol Paris, the leading event for Homeland security and safety, is organized under the aegis of the French Ministry for the Interior, in partnership with the French National Police and Gendarmerie, the French Civil Security and Crisis Management Department, the Ministry of Economy and Finance with the French Customs Department. The MILIPOL brand embodies high quality, international events covering the Global Security Ecosystem. It is represented by Milipol Paris, Milipol Qatar and Milipol Asia-Pacific, so creating the world's leading international network of events dedicated to solutions, technologies and innovations for Homeland Security and Safety.

For more information on the Milipol Network,
please visit:

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PUBLIC SECURITY AND DISASTER RESPONSE

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