



Ando Hiroshige : 100 famous views of Edo.

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 1982

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HIROSHIGE



100 Famous Views of Edo



ANDO HIROSHIGE

100 Famous Views of Edo

An Exhibition and Catalogue Organized by the Museum
Training and Connoisseurship Class of the University of
Wisconsin-Madison, from the Edward Burr Van Vleck Collection
of Japanese Prints, Bequest of John Hasbrouck Van Vleck

Elvehjem Museum of Art

University of Wisconsin-Madison
April 18 - May 23, 1982

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Foreword

Just over a year ago, in January of 1981, the Elvehjem Museum of Art received from the bequest of John Hasbrouck Van Vleck the Edward Burr Van Vleck Collection of Japanese prints. In the spring of that same year the museum displayed some hundred prints out of the 2,800 comprising the collection. The current selection of prints by Hiroshige represents the second exhibition drawn from the Van Vleck Collection and the first time students in the Museum Training and Connoisseurship Class have mounted an exhibition from this rich and vast corpus of work.

It will be the first of many such exhibitions, as the Van Vleck Collection will continue to offer over the years an ever-plentiful source for students in this university to learn and exercise connoisseurship in one of art history's most demanding and rewarding fields. Japanese prints for many

students provide not only an introduction into the study of a great civilization and of some of its finest artists but also rigorous training in "looking at art." The eight students who organized this exhibition and worked on its catalogue, in addition to acquiring a specific knowledge of Hiroshige and Ukiyo-e printmaking, through their concentrated and daily study of prints in the collection, have gained a heightened acuity of vision and a subtler understanding of art.

The Elvehjem congratulates this year's Museum Training and Connoisseurship Class on its choice of prints and on the informative catalogue it has produced. The Elvehjem also joins in their hope that this exhibition of Hiroshige prints will bring pleasure to viewers and contribute to the appreciation and knowledge of one of Ukiyo-e's great masters.

Katherine Harper Mead
Director

Preface

Andō Hiroshige was one of the most prolific designers of Japanese color wood-block prints in the nineteenth century and is often perceived, especially in the West, as the last great master of the art of Ukiyo-e (Pictures of the Floating World). More directly, he stands as one of the two great designers of Japanese landscape prints, the other having been his slightly older contemporary, Hokusai.

Hiroshige's place in the history of Japanese art might be subjected to reinterpretation, but his place in the history of Western collecting is secure. Without any doubt, his prints were among the most avidly collected by Europeans and Americans in the decades following the opening of Japan to the West, a process which began in 1854 and gained impetus during the 1860s. That Japanese prints were an early "commodity" in the trade exchange is evidenced by the attention they attracted when exhibited in the London International Exhibition of 1862 and at the Paris Exhibition in 1867. The bold compositional devices of Japanese prints, including the use of flat areas of a single color bounded by sharp outline, high vantage points, oblique angles, and varying climatic effects influenced painters and printmakers in England and France.

Hiroshige's *100 Famous Views of Edo (Meisho Edo Hyakkei)*, published between 1856 and 1859, were immediately popular among European and American collectors and artists. James Abbott MacNeill Whistler, Vincent Van Gogh, and Paul Gauguin collected and drew inspiration from particular prints in the series. The composition and subject of Whistler's *Nocturne in Blue and Gold: Old Battersea Bridge*, painted around 1872-75, is based on *Bamboo Bank, Kyō Bridge* (cat. no. 76). Van Gogh's personal collection included twelve of the views, two of which (cat. nos. 30 and 52) he copied as oil paintings in 1888. Similarly, Gauguin singled out the arresting compositional device of the semicircular window in *View of Suijin Grove and Sekiya Village seen from Masaki* (cat. no. 36) for his painting, *La Belle Angele*, of 1889.

When the Museum Training and Connoisseurship class (Art History 600-601) was given the assignment to organize an exhibition and produce

a catalogue from the E. B. Van Vleck Collection, the selection of Hiroshige's *100 Famous Views of Edo* as the subject for this project was easily made. Prints by Hiroshige comprise approximately half of the collection, suggesting that he was the favorite of E. B. Van Vleck. Within the body of almost 1500 Hiroshige prints from which to choose, this series came to the fore as representing Hiroshige's most ambitious landscape series as well as his last, having been completed shortly before his death in 1858. The fact that all 118 views are represented, some in duplicate impressions, made a strong impact, since this catalogue is the first published documentation of the collection. Furthermore, Hiroshige is reported to have felt this to be his finest achievement.

Not all of the most recent research coming out of Japan was accessible to the organizers of this catalogue, which is not intended to present a definitive statement about Hiroshige, but rather to document a particular series from the E. B. Van Vleck Collection of Japanese Prints.

Aside from providing basic documentation on one aspect of the Van Vleck Collection, a very important purpose of this catalogue and exhibition has been to instruct a group of students in the workings of art museums. That they undertook this project with such enthusiasm is to be credited initially to Roger Keyes, an eminent scholar in the field of Japanese wood-block prints, who, in two brief days, infused his love of the subject and his personal dynamism into the group. Assistant Professor Sandy Kita of the Department of Art History served as consultant to the students in their researching and writing of the essay. The students and instructors are most appreciative to both for their contributions.

Students

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Introduction

Ukiyo-e was an art form which evolved within, indeed was a product of, a society which was culturally isolated and strictly regulated by a highly centralized power, the Tokugawa Shogunate, which for 262 years (1603-1865) ruled Japan from the city of Edo (modern-day Tokyo). Until the Tokugawa dynasty assumed control of a united country, Kyoto had been the Imperial, commercial, and cultural capital of Japan. The city, while dominated by the life of the court, was effectively ruled by a class of wealthy merchants (*machishū*), who were the main patrons of the arts. At the end of the sixteenth century, prolonged civil war among the provincial warlords (*daimyōs*) resulted in the triumph of Ieyasu Tokugawa, who established himself as Shogun. Kyoto, with a ceremonial Emperor sitting in state, remained the commercial and cultural capital until the mid-seventeenth century. Under the Tokugawa Shogunate the *machishū* of Kyoto were deprived of their previous power, and their influence declined. They did, however, continue to patronize and foster the traditional Japanese courtly arts, particularly classical landscape painting in the *Yamato-e* style.

Edo, meanwhile, as the new capital of the Shoguns, grew from a quiet fishing hamlet at the beginning of the seventeenth century to a thriving city of 1,367,000 people by 1787.¹ The principal reason for this growth was the Shogun's policy that all of the *daimyōs* establish permanent residences in Edo and attend the court for half of each year. The presence of legions of retainers, servants, and artisans in the *daimyōs'* households swelled the population and created the need for a merchant class to provide their goods.

Merchants from Kyoto were lured to the new capital by the promise of economic success, but members of the proud *machishū* class declined the opportunity. Those merchants who made the move to Edo were from the lower class (*chōnin*). As Edo became the commercial capital of Japan, the *chōnin* became a growing economic power, but had no social prestige. They remained the lowest stratum of the rigid Tokugawa caste system. In defiance of this social ostracism, the *chōnin* turned to the "pleasure districts," areas outside the city limits where the edicts enforcing the caste system were not in effect. In the Yoshiwara, the government-licensed pleasure district, *chōnin* mingled freely with members of the other classes, including intellectuals, actors, artisans, and even samurai (who were technically forbidden to go there) to experience the stimulations of "the floating world."

Ukiyo-e wood-block prints became the popular artistic expression of the *chōnin*, as distinguished from the courtly *Yamato-e* art of the Kyoto *machishū*, and documented the activities of the

pleasure districts and their inhabitants. Courtesans, trained in the arts of love, dance, music, story-telling, and tea preparation, were held in high regard. Thousands of prints celebrated their behavior, costume, and above all, their beauty. During the eighteenth century, the development of color printing increased the demand for prints and the ability to mass produce them. During the Kansei Era of reform (1789-1801), government regulations required official approval of any color printing and strict censorship as to the subject and design of prints. No print could be published until it had obtained a seal of approval, which was displayed in the print's margin. In spite of this, prints using ostentatious colors, mica, and metallic dust flourished, as did erotic subjects (*shunga*).

It was into this Kansei era that Hiroshige was born, in Edo, in 1797, as Andō Tokitarō. He was the son of an official of the fire department assigned to Edo Castle. As a child he expressed interest in art and exhibited a precocious talent in drawing, which led him to study under the painter Okajima Rinsai. At age fourteen he became a pupil of Utagawa Toyohiro. During his student period, the young artist took the name Hiroshige. A common practice for artists in Japan was to adopt their master's name upon the master's death. Hiroshige, however, declined the privilege of adopting Toyohiro II, perhaps due to his increasing interest in landscape and nature studies, subjects ignored by his master. Hiroshige's adult years are best traced through a study of his works. His artistic career can be divided into three stages: his student period (about 1811 to 1830), his first landscape period (1830 to about 1844), and his later landscape and figure-with-landscape period (1844 to 1858).

During his student period, Hiroshige followed the work of his master. Designs of warriors, beautiful women, actors and other genre subjects typical to Ukiyo-e were made in these early years, many for book illustrations. His first published work, bearing the signature Ichiryusai Hiroshige, appeared in 1818. The production of this work and others received little notice during this period.

In 1830, Hiroshige was sent to Kyoto to paint a ceremony for the Shogun. While traveling the main highway between Edo and Kyoto, called the Tōkaidō, he made the sketches for his first landscape series, *Tōkaidō gojūsan tsugi* (Fifty-three Stations of the Tōkaidō). This series was the first of many for which Hiroshige was to gain praise and fame. Other noteworthy series of this period included *Honchō meisho* (Famous Views of Japan), *Kyōto meisho* (Famous Views of Kyoto), *Ōmi hakkei* (Eight Views of Lake Biwa), and *Kiso-kaidō rokujūkyū-tsugi* (Sixty-Nine Stations of the Kiso Highway).

Landscape was a traditional subject of painting in Japan, but it was not until the second quarter of the nineteenth century that landscape became a subject of Ukiyo-e prints. Katsushika Hokusai (1760-1849) is the supposed inventor of the pure landscape print. His most famous prints, *Mt. Fuji at Dawn*, *Storm under Mt. Fuji*, and *The Wave at Kanagawa* were part of the series *Fugaku sanjū-rokkei* (*Thirty-six Views of Mt. Fuji*), completed in the early 1830's. These prints, incorporating elements of Chinese painting and book illustrations as well as Western one-point perspective, viewed the sacred mountain from every conceivable distance and angle, in all seasons and moods.

Hiroshige's first important landscape series, the *Fifty-three Stations of the Tōkaidō*, appeared soon after Hokusai's famous series. Hiroshige was undoubtedly influenced by the older artist's bold designs and his realistic views of everyday life. While Hiroshige similarly observed reality, his landscape prints tend to be more idealized in their presentation of contemporary life along the Tōkaidō or in Edo, in the spirit of the great poet Bashō. A seventeenth-century wanderer, Bashō composed *haiku* (poems of seventeen syllables) on nature and the experiences of his journeys (see cat. no. 40).

Hiroshige's interest in designing prints of the "famous places" (*meisho*) of Edo was not without precedent. A popular literary genre called *meisho-zue*, or "illustrations of famous places," had arisen in the eighteenth century. These were simply illustrated guidebooks which described the famous spots of the city, with an eye for such details as festivals, scenery, important buildings and bridges, and special products for which places were known. Hiroshige designed illustrations for *meisho-zue*-type books: *Tōkaidō meisho-zue*, in four volumes, appeared in 1848; and *Ehon Edo meisho* (*Picture Book of Famous Places in Edo*), with 432 pages of illustrations, appeared serially from 1850 to 1864.

One of the best known of these guidebooks was *Edo Meisho-zue*, (*Illustrations of Famous Places in Edo*) compiled by Yukio, Yukitaka, and Yukinari Saito (father, son, and grandson) and published in seven volumes between 1833 and 1835. The illustrations were done by Hasegawa Settan, a minor *ukiyo-e* artist of his day, with the assistance of his son, Settei. Settan accompanied the elder Saito around Edo, making brush sketches of the numerous places that Saito felt should be included in the guidebook. These provided the basis for the monochrome wood-block prints that

appeared in the published book. A comparison of some of the prints in Hiroshige's *100 Famous Views of Edo* with the corresponding scenes by Settan often reveals stylistic and compositional similarities which underscore Hiroshige's indebtedness to the *meisho-zue* tradition. Hiroshige's *Suruga District* (cat. no. 8) is particularly close in design to Settan's version for the scene in *Edo Meisho-zue*, vol. I, pp. 62-63. There are, however, important fundamental differences between Hiroshige's prints and Settan's *meisho-zue* illustrations. Whereas Settan's prints are conceived as map-like illustrations of the places, Hiroshige uses the location merely as a pretext for developing more intimate and personal scenes in the foreground. Atmospheric effects of rain, snow, fog, moonlight, and dawn distinguish the best of Hiroshige's work. This is not to say that the location of the view was unimportant. Scenes of religious festivals and processions, sites of important social rituals, such as the viewing of cherry blossoms or the departure of male patrons from the Yoshiwara district in the growing light of dawn (cat. no. 38), give insights into the society of nineteenth-century Japan. Daily activities along roads, bridges, rivers, and canals were also popular subjects. Yet, Hiroshige's avoidance of any reference in the *100 Famous Views of Edo* to the presence of European merchants and seamen in the capital city, a phenomenon which had begun in 1854, suggests that the society he was depicting was less that of the rapidly changing 1850s than that of a more peaceful and stable earlier age. This in turn suggests that Hiroshige, and also Hokusai, by introducing landscape as a subject in wood-block prints were consciously reviving the classical landscape tradition of Yamato-e.

Shortly after completing the *100 Famous Views of Edo*, Hiroshige died in the midst of a cholera epidemic in the autumn of 1858. His farewell verse, written shortly before his death, reads:

Leaving my brush behind
in Edo
I set forth on a new journey:
Let me sightsee all the famous views
in Paradise!^{1,2}

Notes

¹Bradley Smith, *Japan, A History in Art* (Garden City: Doubleday, 1965), p. 218.

²Richard Lane, *Images from the Floating World: The Japanese Print* (New York: G. P. Putnam's Sons, 1978), p. 184.

Notes on Technique

Japanese wood-block printing was a cooperative effort between an artist who provided the design, a block cutter, a printer, and a publisher, who was responsible for the distribution and sale of the prints.

The design which the artist made was called the *hanshita-e*. It was painted with a black opaque ink on a sheet of relatively thin, transparent paper. This initial design was used to make the key block. If the print was to be in color, some instructions would accompany the *hanshita-e* concerning the number and placement of the colors. The design was then sent to the block cutter.

Special care was taken by the block cutter to ensure that there would be no difficulties in printing. Generally cherry, but occasionally box wood or other woods were used for the block. The block was covered with rice paste and placed on the design, with the result that the design was pasted upside-down on the block. The block cutter then removed with his knife a sliver of wood on either side of each line of the design. Once this was completed, chisels were used to remove the wood between the outlines. To ensure perfect registration, a *kentō*, or "aiming mark," was cut into the block in the margin around the design. The *kentō* consists of a ninety-degree angle cut along the lower right corner of the paper and a straight cut along the left edge of the paper. The printer made a key print from the key block as a guide for each color block to be carved. The paper for the key prints was cut large enough to print the *kentō* as well as the design. Therefore, the block cutter was able to carve the *kentō* in exactly the same place on each block.

In printing, the ink was brushed roughly on the areas of the block to be printed and then evened out with a brush dipped in rice paste. Graded color tones were produced in different ways. The

simplest way was to apply an even coat of ink and then wipe some of it off. Another method was to use a broad brush, first dipping one corner into the ink and the other corner into water, then the whole brush into the rice paste, and finally smoothing out the color on the block. These methods produced soft gradations over large areas. In a third method the printer produced a sudden blend from full color to white by applying water to the block where the blending was to start and then applying the ink. The color bled into the water, causing the graded affect on the print.

Printers were capable of a wide range of additional techniques: An embossed area could be added by the use of a block to which no color was applied. In a process known as *urushi-e*, glue would be added to the ink, giving it a lustrous appearance. "Gold" dust (generally bronze or brass), powdered mica, or mother of pearl were sometimes sprinkled on wet ink. The sprinkling of mica can be seen in the rain of catalogue number 55, and in the snow of catalogue numbers 111 and 112.

Hiroshige produced over eight thousand images. First editions of his prints are generally more appealing than those from later editions, which were often printed years after the artist's death. The abundance of mediocre work attributed to Hiroshige can to a great extent be credited to careless work of the printers, continued use of worn key blocks, indelicate application of inks to the blocks, and general ignorance of the artist's specific instructions. Vegetable-based inks, used before the introduction of aniline dyes in the 1860s, are highly susceptible to fading when exposed to light. A frequent practice in the treatment of faded prints was to reprint the colors using new color blocks, a process known as revamping.

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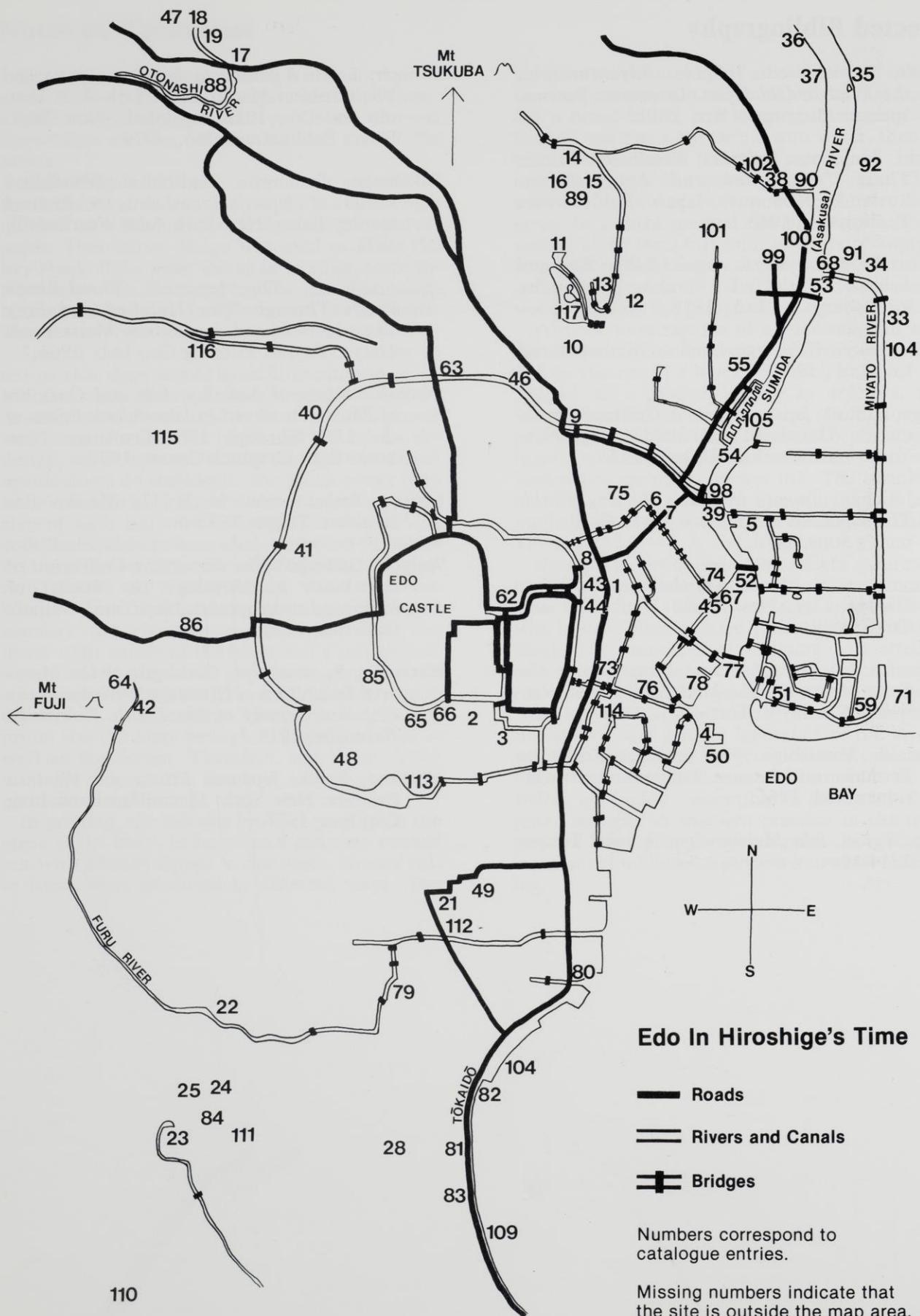
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Edo In Hiroshige's Time

- Roads
- Rivers and Canals
- Bridges

Numbers correspond to catalogue entries.

Missing numbers indicate that the site is outside the map area.

Catalogue Notes

There are actually 118 views in Hiroshige's *Meisho Edo Hyakkei* (*100 Famous Views of Edo*). Although the exhibition includes only some 50 prints, all 118 views are illustrated in this catalogue, and any duplicate images are noted in the entries. Prints in the exhibition are indicated by Hiroshige's artist's seal  in the margin next to the catalogue entry. The margins of the prints have been included in the photographs. Thus, any trimming, as well as the absence of the seals, is apparent. The publisher of the series was Uo-ya Eikichi, and his seal is always at the bottom of the left-hand margin. The censor seals are usually on the right side of the upper margin, although they are occasionally found just above the publisher's seal. The print size is *ōban*, which is a full-size vertical print measuring approximately 19" by 15".

The catalogue arrangement follows the order established by Edward F. Strange, and is the order followed by Edward Burr Van Vleck. The prints are grouped by season, rather than by publication date: Views number 1 through 42 depict Spring; views 43 through 72 are Summer; views 73 through 98 show Autumn; and views 99 through 118 represent Winter.

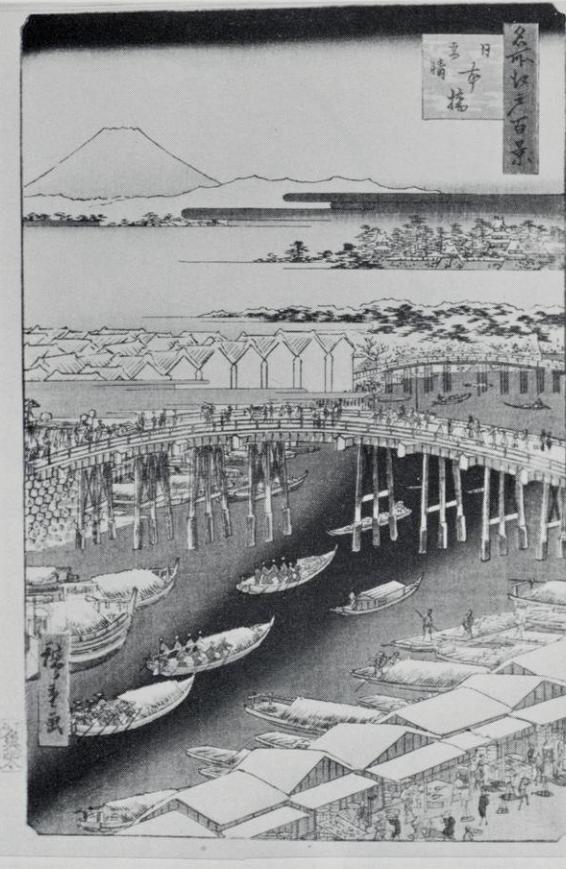
1 *Nihon-bashi, yuki-bare*

Nihon Bridge, Clearing Weather after Snow, 1856

Distances to all parts of the country were measured from Nihon Bridge. The Tokaido Road started here and ran south along the coast. The buildings in the bottom right-hand corner are fish markets, and those with plain walls, in the middle, were used for rice storage. Edo castle is in the background, with Mt. Fuji to the left.

Some impressions have pink and red mists, but here the mist is blue.

1

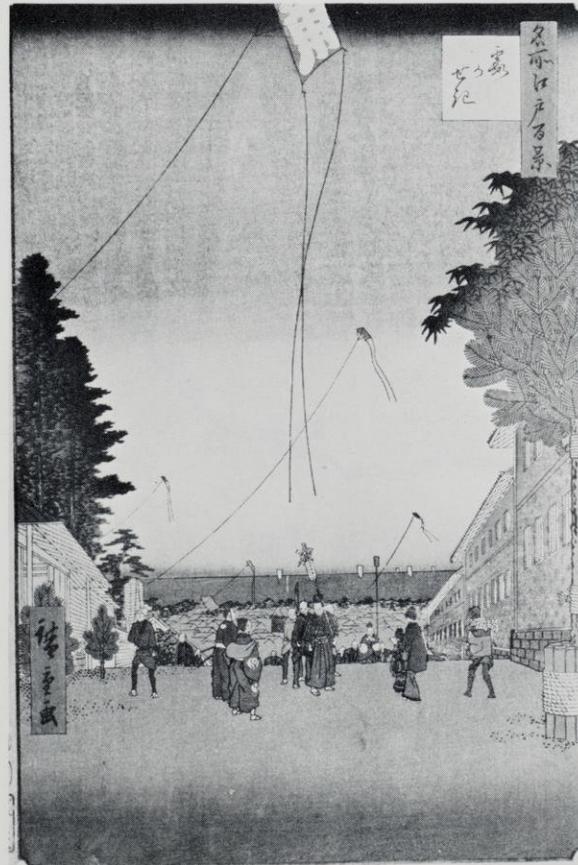


2 *Kasumi-ga-seki*

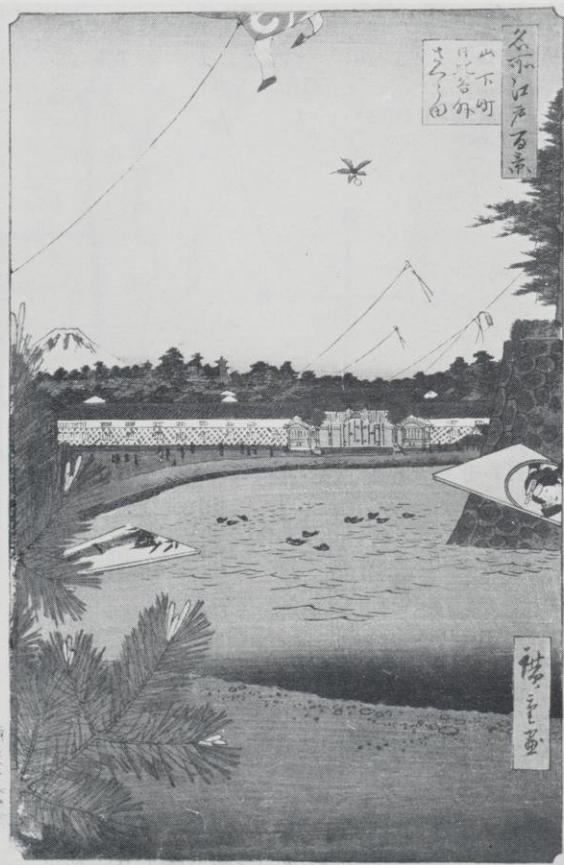
The Guard House of Kasumi, 1857

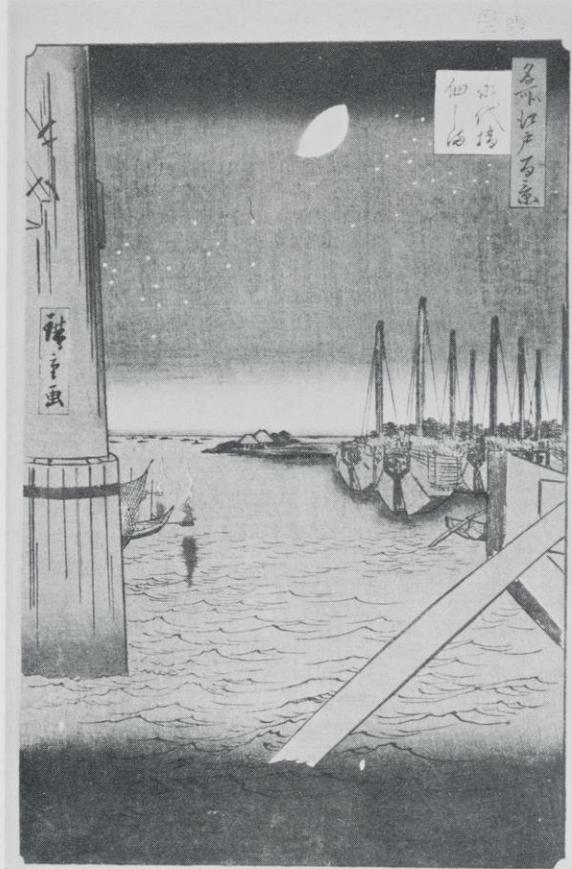
This print shows a view of Edo Bay, with scenes of kite-flying. Kite battles were a popular game with adults.

2



3

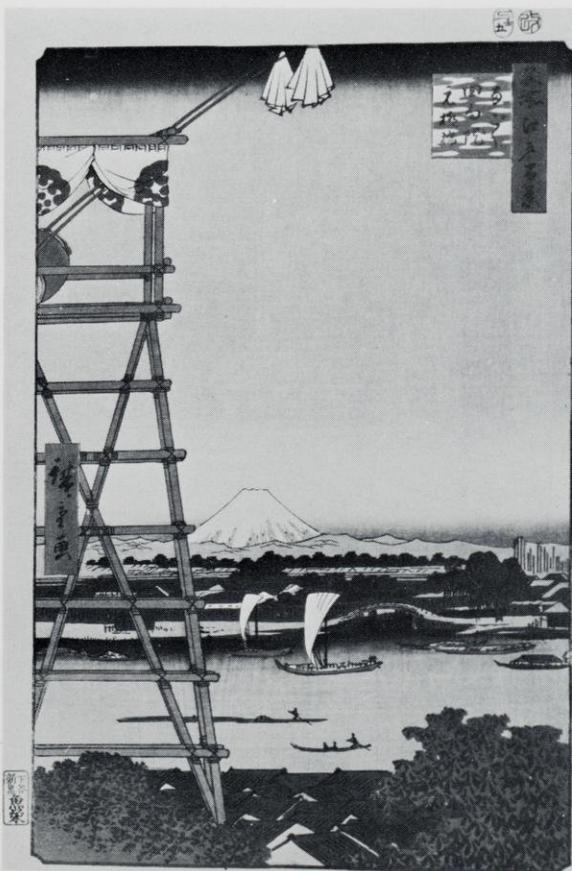




4 *Eitai-bashi, Tsukuda-jima*
Eitai Bridge, Tsukuda Island, 1857

Edo Bay is seen at night from beneath the Eitai Bridge. Sailing ships are moored on the right side and fishing boats, using flares to attract fish, are on the left, with Tsukuda Island in the distance.

According to Stewart, this print can be found in two states. The Van Vleck impression shows a white band at the horizon and stars in the sky. The other state has neither stars nor a white horizon.



5 *Ryōgoku Eko-in, Moto-yanagi-bashi*
Eko (Temple) and Moto-Yanagi Bridge, Ryōgoku

The white paper banners on the wooden tower indicate that there is a Sumo (wrestling) match in progress. A drum on the tower was beaten to signal the beginning of a match. The wrestlers were commoners sponsored by the Shōgun and *daimyōs*, and had the chance to attain Samurai privileges. Mt. Fuji, seen across the Sumida River, rises in the background.



6 *Bakuro-chō, Hatsune-no-baba*
◆ Hatsune Riding Ground, Bakuro District, 1857

At one time, the horse corrals for the Tokugawa were in this area, but by the time of Hiroshige it had become a dyer's district. Cotton and linen were used for the clothes of the ordinary people, and silk was used for the upper classes. The tall wooden platform is a fire lookout tower.

In the impression illustrated, there is one white banner with embossing, one yellow banner, two purple banners, and pronounced woodgrain in the sky. In a second impression, there are two purple banners, two blue banners, and no woodgrain in the sky.

7 *Ōdemma-chō, Momen-dana*
Cotton-goods Street, Ōdemma District, 1858

8 *Suruga-chō*
◆ Suruga District, 1856

The street is lined on both sides with drapers' establishments. This was the area given as a residence to Will Adams, the English pilot of a Dutch ship which arrived in Japan in 1600. It was thus known as Anjin-chō (Pilot district).



9



10



11



9 *Suji-chigai-uchi, Yatsukōji*
Yatsukōji Junction, 1857

A *daimyō*'s procession is seen outside the Shogun's palace.

10 *Kanda Myōjin, akebono no kei*
Dawn at Kanda Myōjin (Shrine), 1857

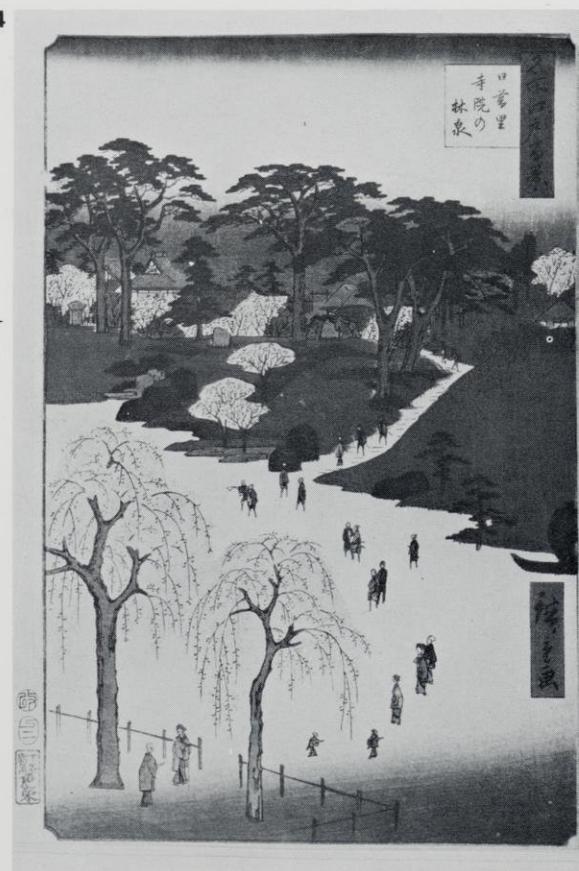
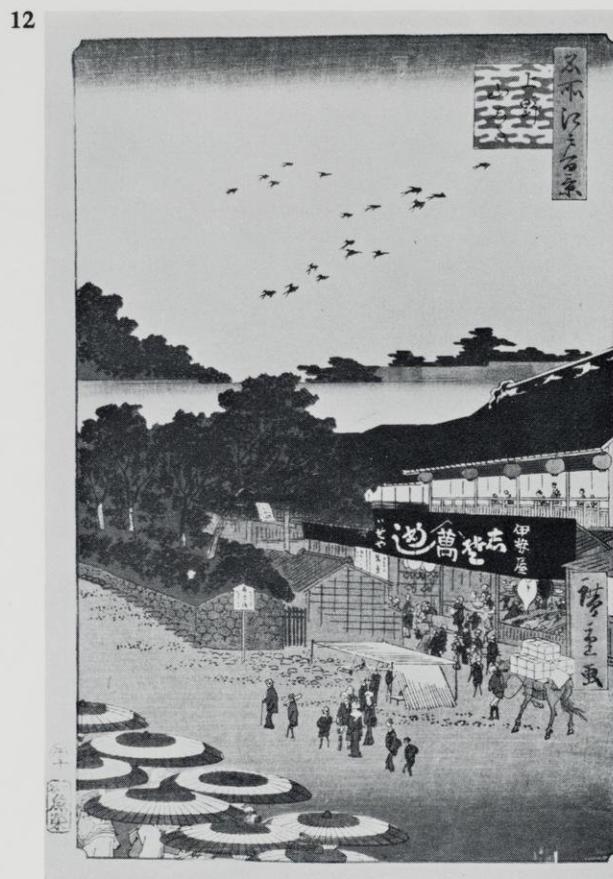
11 *Ueno Kiyomizu-dō, Shinobazu-no-ike*
◆ Kiyomizu Temple and Shinobazu Pond, Ueno, 1856

The Tokugawa Shogunate established the residence of the heir to the Imperial throne within the temple precincts. The Emperor resided in Kyoto.

12 *Ueno Yamashita*
Yamashita Quarter, Ueno, 1858
Lane attributes this print to Hiroshige II.

13 *Shitaya Hirokōji*
Hirokōji Avenue, Shitaya, 1856
A procession of geisha passes a silk merchant.

14 *Nippori, jiin no rinsen*
Nippori, Temple Gardens, 1857



15 *Nippori, Suwa-no-dai*
Suwa Bluff, Nippori, 1856

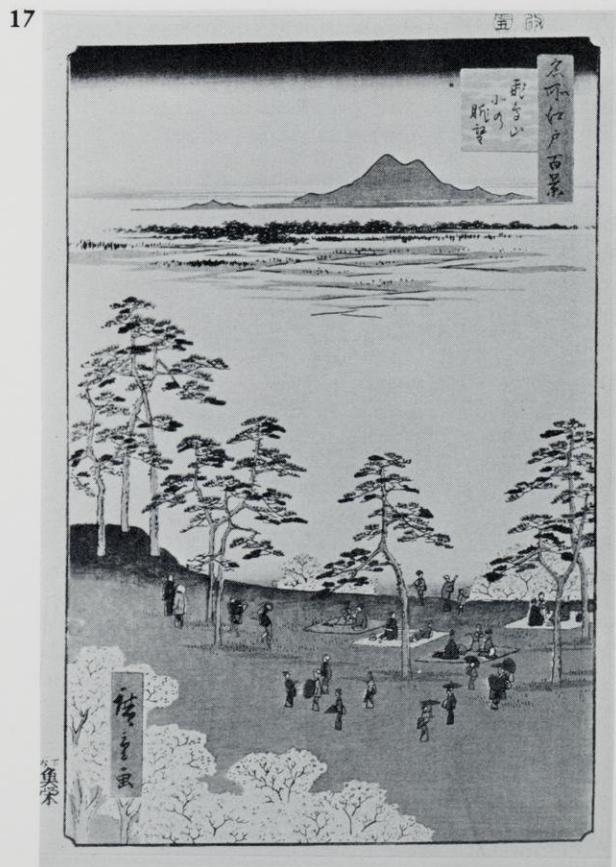
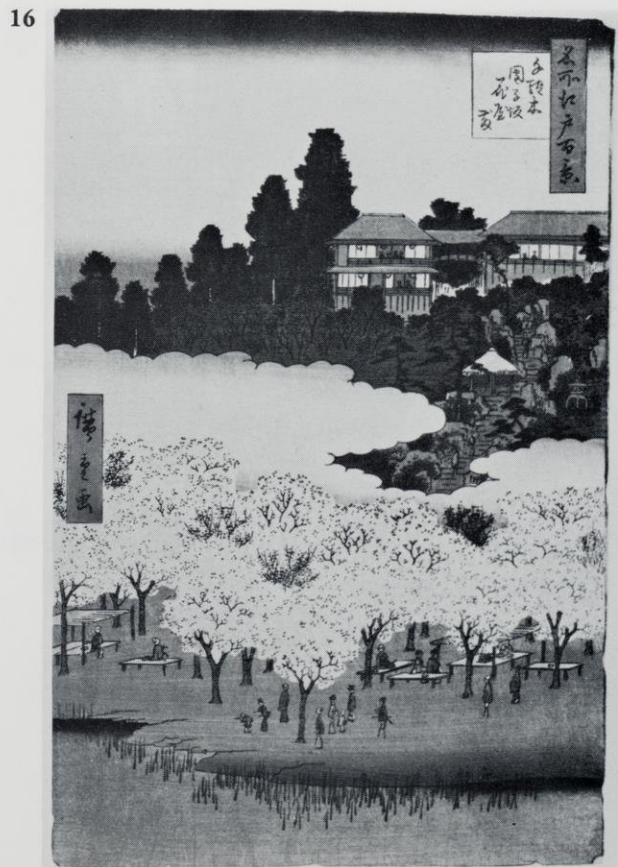
16 *Sendagi, Dango-zaka Hana-yashiki*
Flower Pavilion, Dango Hill, Sendagi, 1856

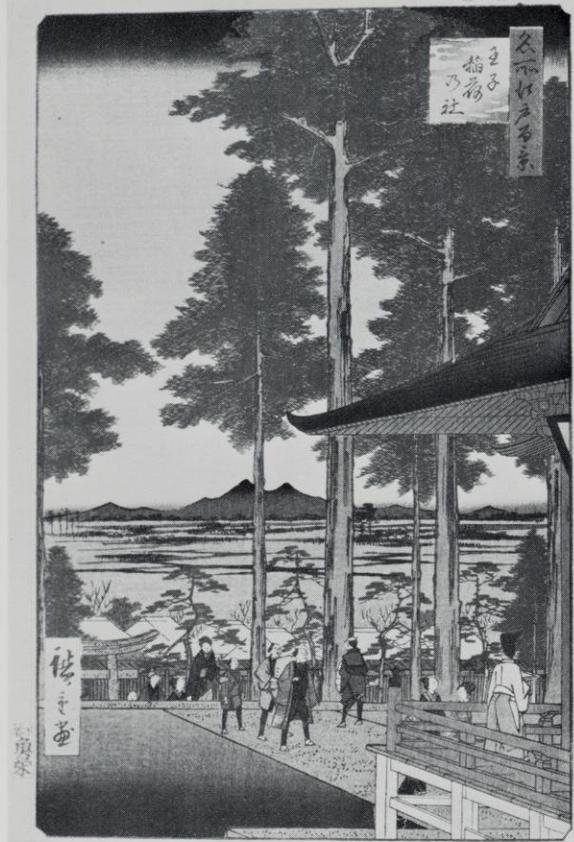
The flowering cherry tree is the national flower of Japan and is the favorite object of *hanami* (flower viewing). Great debates have been waged as to whether the plum blossom or the cherry blossom is more beautiful.

17 *Asuka-yama kita no chōbō*
◇ *Northward View from Asuka Hill*, 1856

Mount Tsukuba rises in the distance and can be distinguished from Mt. Fuji by its forked peaks. According to a legend preserved in the *Fudoki*, a god named Mioyano-Mikoto was once refused lodging by Mt. Fuji, and so he cursed the mountain to be perpetually covered with snow. Repairing to Mt. Tsukuba, he was given lodging. He was so grateful that he blessed the mountain, saying that people would always visit it and bring offerings.

This print was the first to come into E. B. Van Vleck's collection — it was a gift from his sister Jane in 1897.





18 Ōji Inari-no-yashiro
Inari Shrine, Ōji, 1857

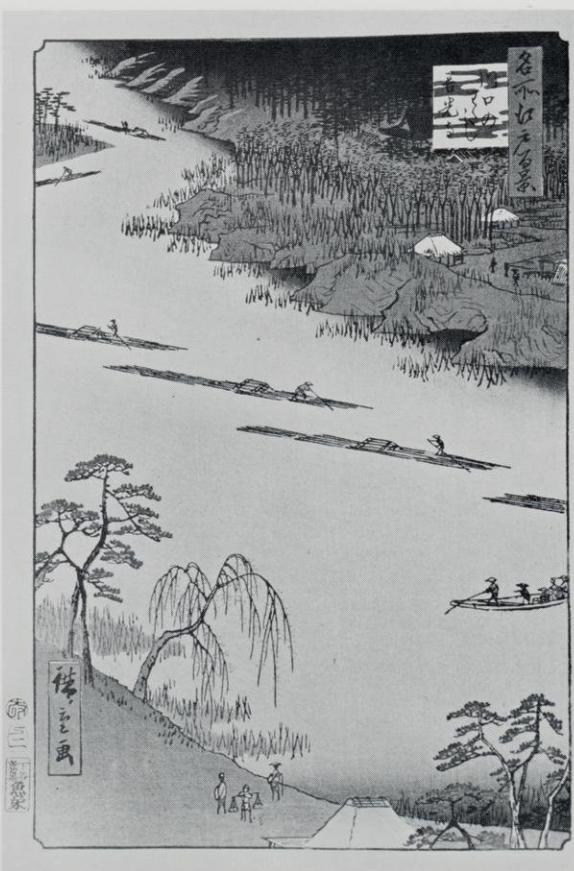
Mt. Tsukuba rises in the distance, beyond the cypotomeria trees. The mountain was the shrine of Uga no Mitama, goddess of the rice crop.

19 Ōji Otonashi-gawa entai, sezoku Ōtaki to tonau
Otonashi River Dam, Ōji, popularly "Great
Waterfall," 1857

This scene depicts the suburb of Ōji, famous for its cherry trees.

20 Kawaguchi-no-watashi, Zenkōji
Ferry at Kawaguchi and Zenkōji (Temple), 1857

This appears to be a later impression, because it lacks a dark blue band in the middle of the river.





21 *Shiba, Atago-yama*
◆ Mount Atago, Shiba, 1857

A messenger to the god Bishamon mounts the temple stairs, carrying a huge rice server in one hand and a pestle in the other. Shinagawa Bay is seen in the distance. Shiba was a burial ground of the Tokugawa Shoguns.

The inscription in the upper left corner, which reads "Ansei 4" (= 1857), is important because it provides a cross check for exact dating of the censor seals.

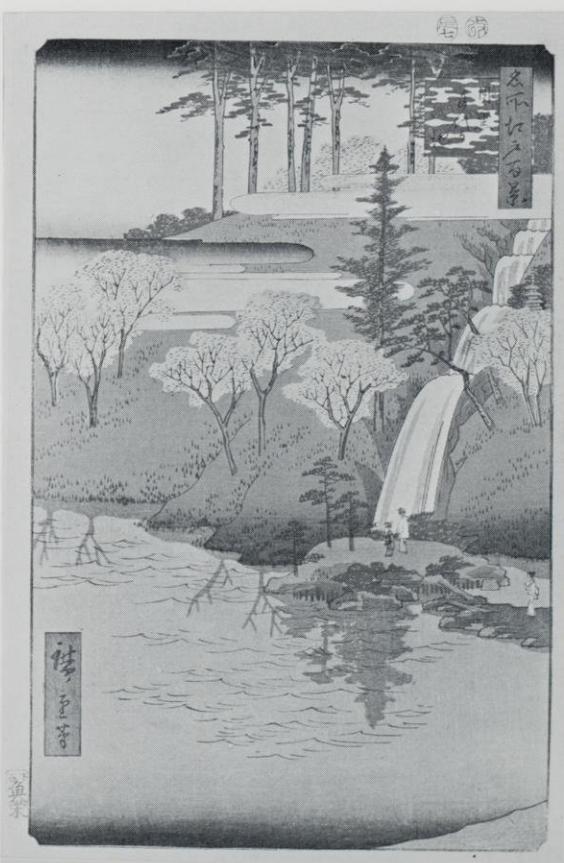
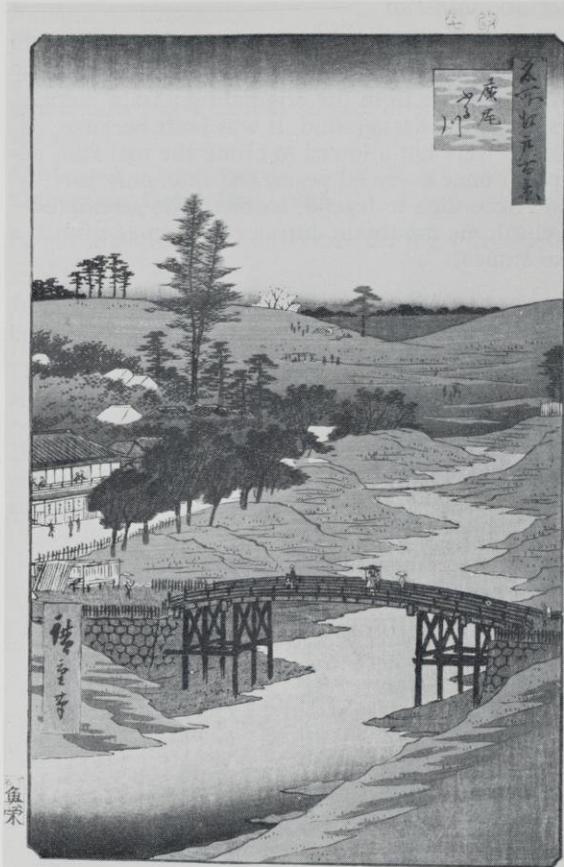
22 *Hiroo, Furu-kawa*
Furu River, Hiroo, 1857

This depicts a tea house outside the monastery at Korin-ji.

23 *Meguro, Chiyo-ga-ike*
◆ Chiyo Pond, Meguro, 1856

The representation of reflections in the water is the result of European influence.

The upper-most cloud has been retouched with crayon in this impression.



24 Meguro, Shin-Fuji
◆ New Fuji, Meguro, 1857

Shin-Fuji was a man-made mountain created out of stones and dirt from the original mountain, which is seen in the background. It was built because women were not allowed to climb the real Fuji, except for once every 60 years, and then only part way. According to legend, women who attempted to climb the mountain during other times turned into stones.

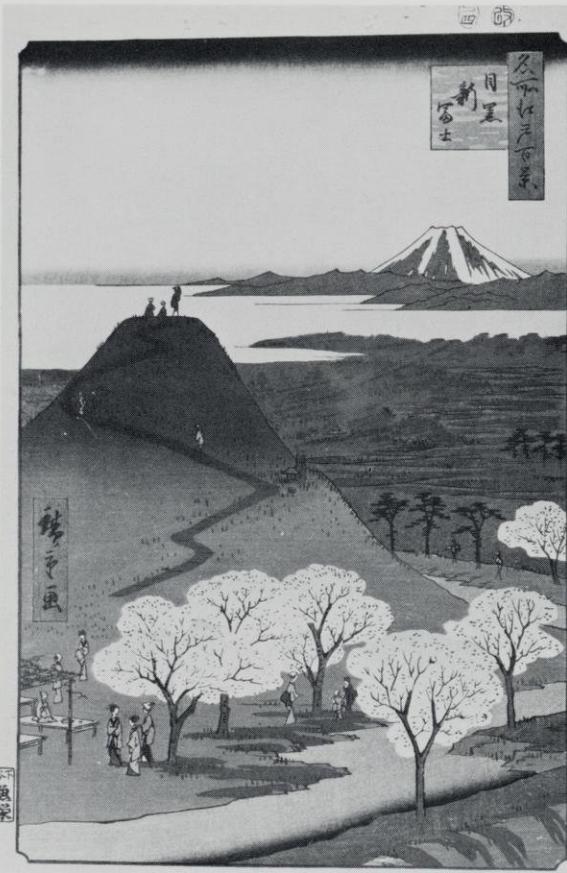
25 Meguro, Moto-Fuji
Original Fuji, Meguro, 1856

This is a view of the actual Mt. Fuji from the left side of Shin-Fuji.

A duplicate impression, lacking some of the colors in this one, is mounted on the back of cat. no. 11.

26 Hakkei-zaka, Yoroikake-no-matsu
Armor-hanging Pine, Hakkei Slope, 1856

24



25



26



27



27 *Kamata no Umezono*
Plum Garden, Kamata, 1857

The image of the plum blossoms against the old tree trunks was a famous subject of poetry.

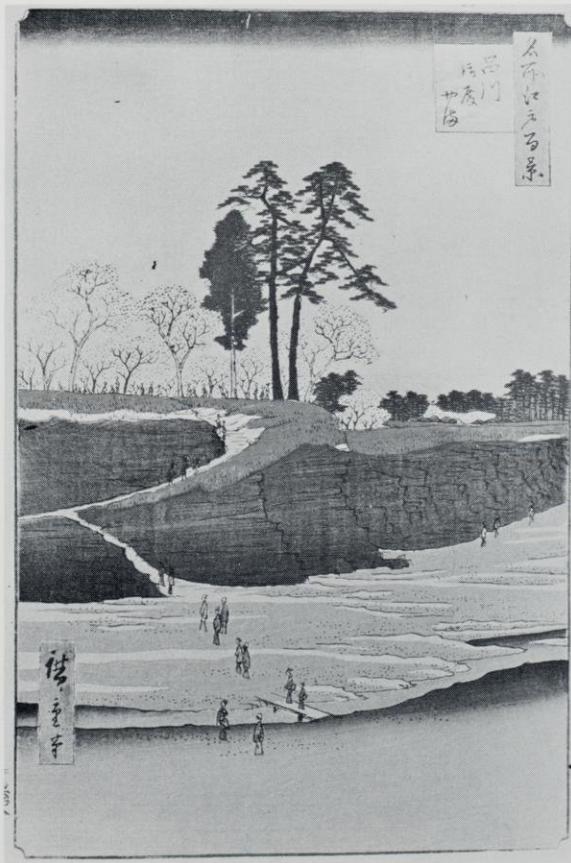
28 *Shinagawa, Goten-yama*
Shinagawa, Goten Hill, 1856

People are crossing the riverbed during a dry spell.

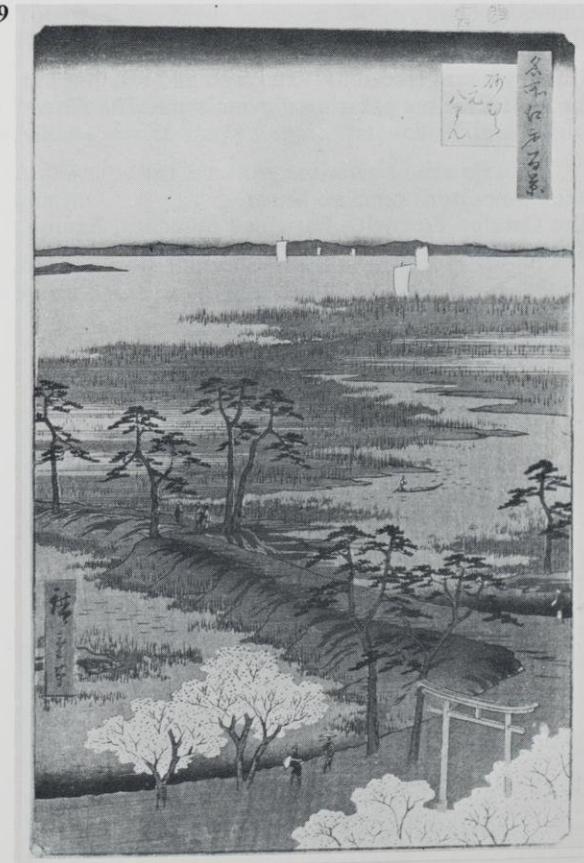
29 *Sunamura, Moto-Hachiman*
Former Hachiman Shrine, Sunamura, 1856

The *torii* marks the entrance to the old temple of Hachiman, the Shinto war god. "Hachiman" is the posthumous title given to the Emperor Ōjin, who died in 310 A.D. He was deified as a war god and is usually depicted holding a double-edged sword with a fierce face and scowling expression.

28



29



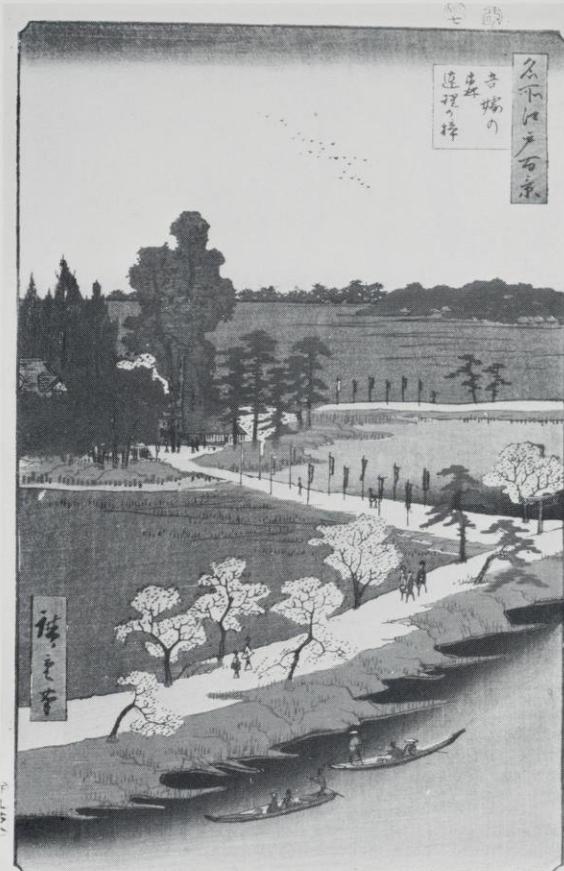


30 Kameido, Ume yashiki
Plum Garden, Kameido, 1857

This print was traced by Van Gogh and was used as the model for his painting, *Japonaiserie: The Flowering Plum Tree*.

31 Azuma-no-mori, renri no azusa
The Catalpa Tree with Entwined Branches, Azuma Grove, 1856

32 Yanagi-shima
Willow Island, 1857



33



34



35



33 *Yotsugi-dōri, Yōsui hikifune*
Hauling Canal Boats, Yotsugi Road, 1857

34 *Matsuchi-yama, San-ya-bori yakei*
◆ Night View of Sanya Canal, Matsuchi Hill, 1857
 A geisha walks near the entrance to the pleasure quarter.

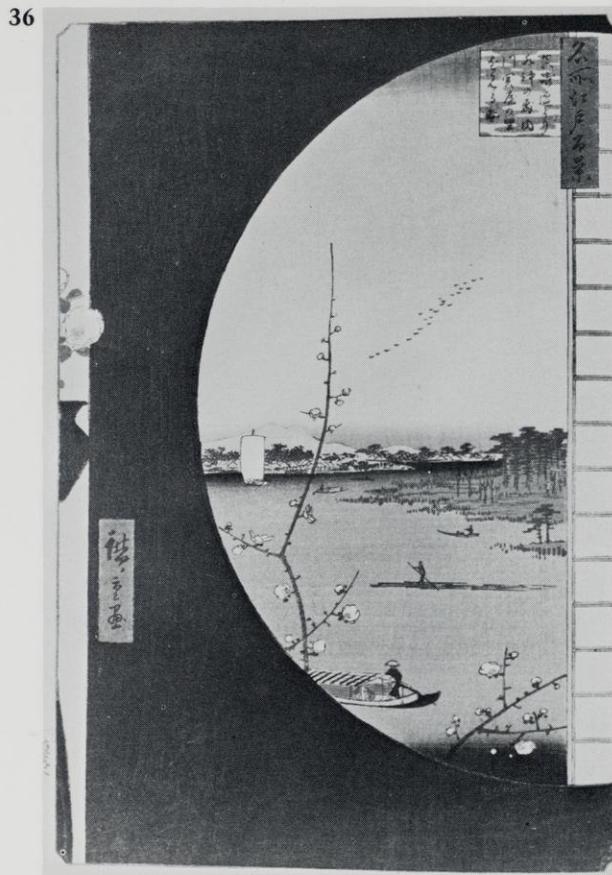
35 *Sumida-gawa, Suijin-no-mori, Masaki*
◆ Suijin Grove at Masaki on the Sumida River, 1856

36 *Masaki atari yori Suijin-no-mori uchikawa,
Sekiya-no-sato-wo-miru-zu*
View of Suijin Grove and Sekiya Village, seen from
near Masaki, 1857

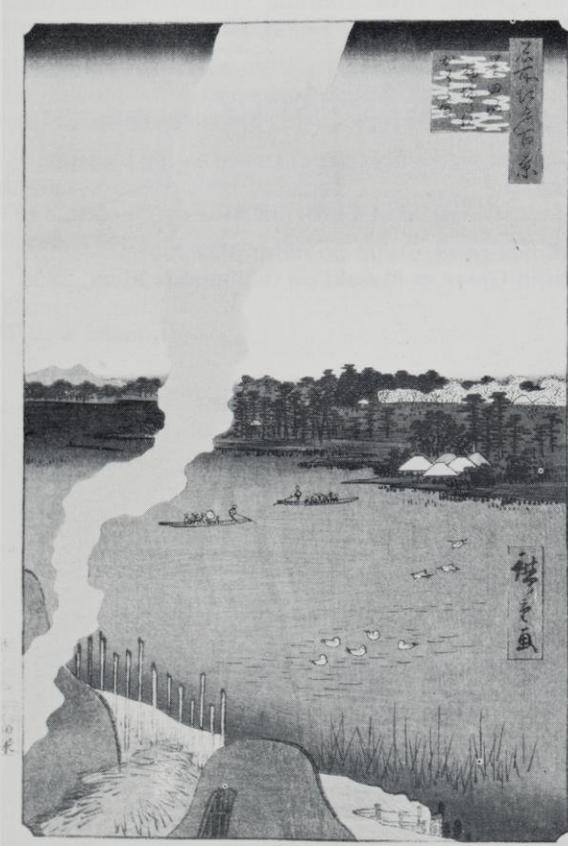
37 *Sumidagawa Hashiba-no-watashi, ka-waragama*
Hashiba Ferry and Tile Kilns, Sumida River, 1857
Earlier impressions have an additional black or dark
gray color block accenting the smoke.

38 *Kakuchū shinonome*
Dawn in the Yoshiwara, 1857

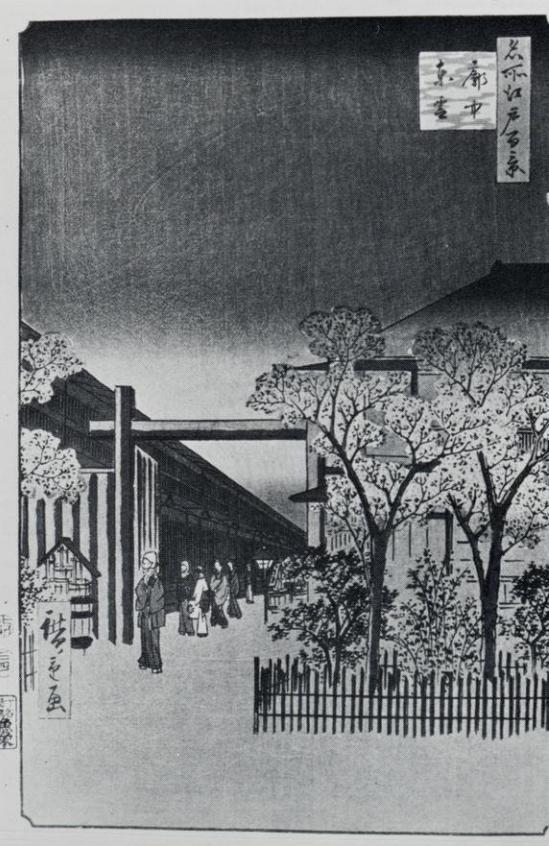
Yoshiwara was the pleasure district of Edo, famous
for its brothels and drinking establishments. The
cherry trees at the gate have been celebrated in
countless poems.



37



38



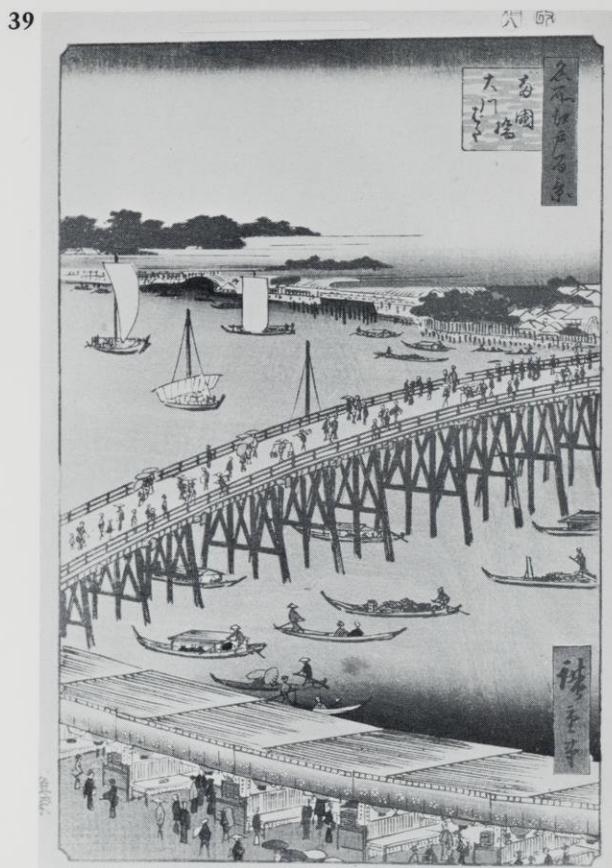
39 *Ryōgoku-bashi, Okawa-bata*
Ryōgoku Bridge, [Sumida] Riverbank, 1857

40 *Sekiguchi jōsui-bata, Bashō-an Tsubaki-yama*
Bashō's Hut, Camellia Hill at Sekiguchi
Aqueduct, 1857

Bashō, the great 17th-century poet and traveller, praised the scenery here in one of his poems. The hut seen on the right was built in 1743 to commemorate the 50th anniversary of the poet's death.

41 *Ichigaya Hachiman*
Hachiman Shrine, Ichigaya, 1858

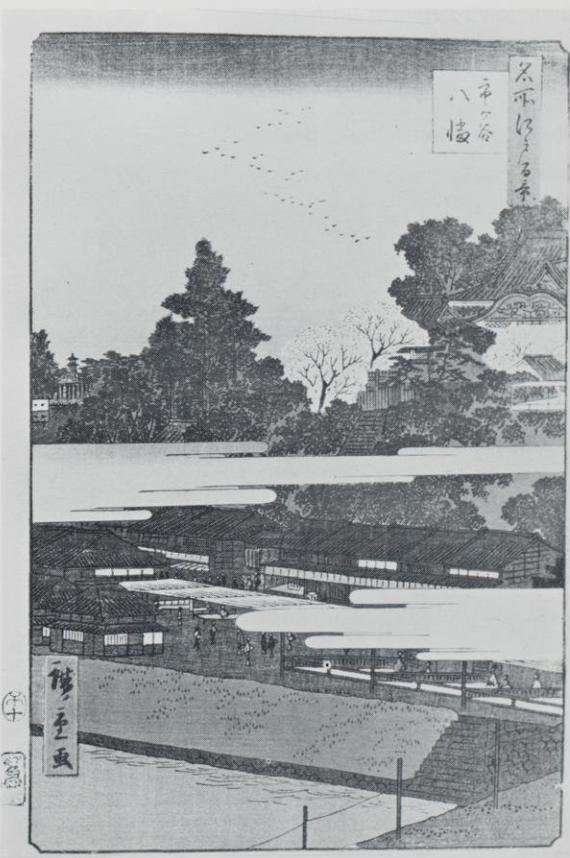
Lane attributes this print to Hiroshige II. See cat. no. 29 for description.



40



41





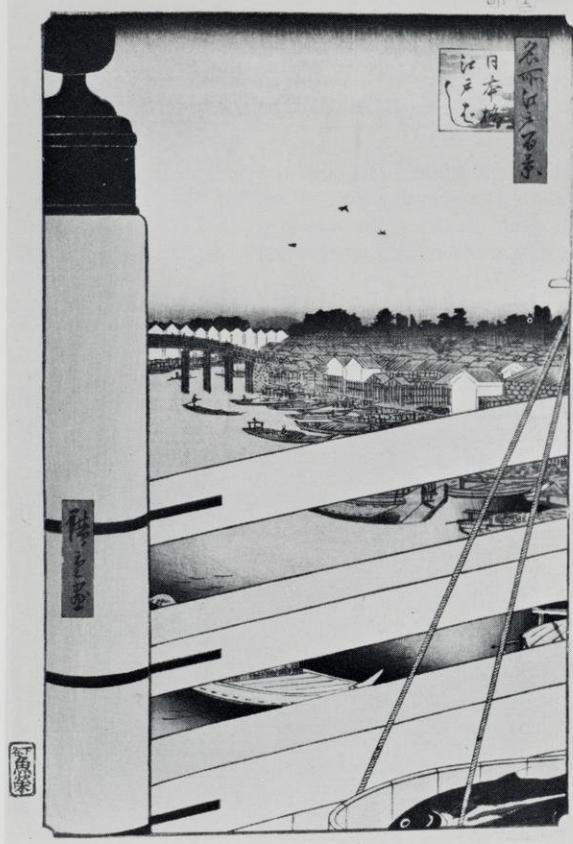
42 *Tamagawa-zutsumi no hana*
Cherry Blossoms, Tama River Embankment, 1856

43 *Nihon-bashi, Edo-bashi*
Edo Bridge from Nihon Bridge, 1857

A duplicate impression is mounted on the back of cat. no. 19.

44 *Nihon-bashi, Tōri-itchōme ryaku-zu*
View of First Street, Nihon Bridge, 1858

See cat. no. 1 for description.





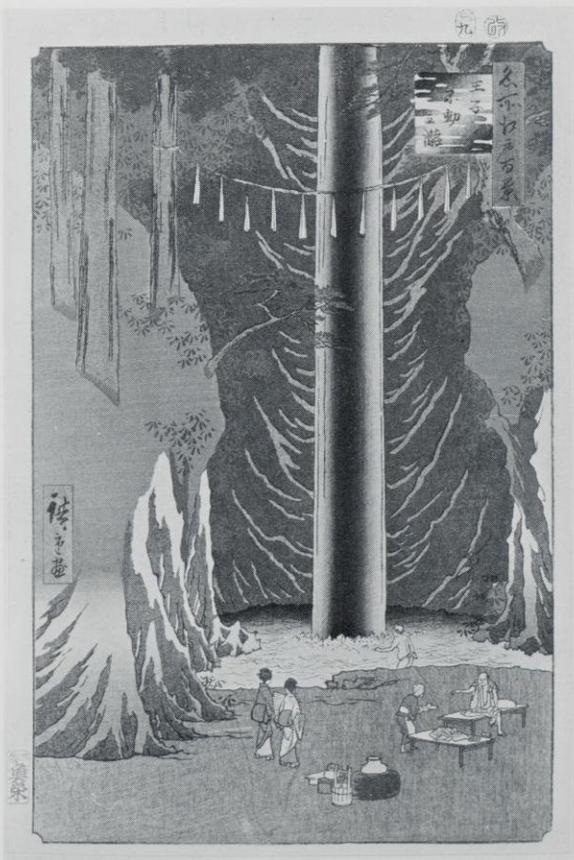
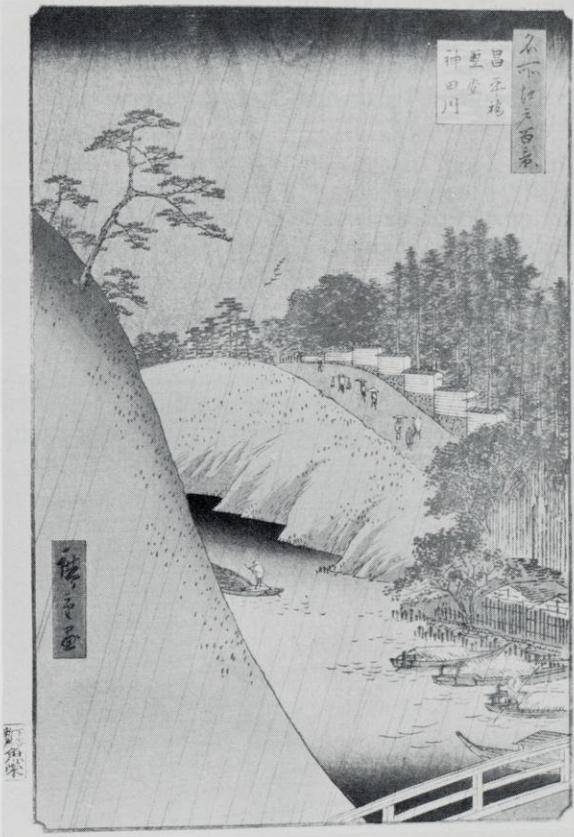
45 *Yoroi-no-watashi, Koami-chō*
Yoroi Ferry, Koami District, 1857

Other, probably earlier, impressions have a dark-blue band running the length of the river.

46 *Shōhei-bashi, Seidō, Kanda-gawa*
◆ Seidō Shrine and Kanda River from Shōhei Bridge, 1857

47 *Ōji, Fudō-no-taki*
◆ Fudō Waterfall, Ōji, 1857

A duplicate impression is mounted on the back of cat. no. 13.



48 *Akasaka, Kiri-bata*
Paulownia Grove, Akasaka, 1856

48

48a *Akasaka Kiri-bata, uchū yūkei*
Evening View, Paulownia Grove at Akasaka in
Downpour, 1859

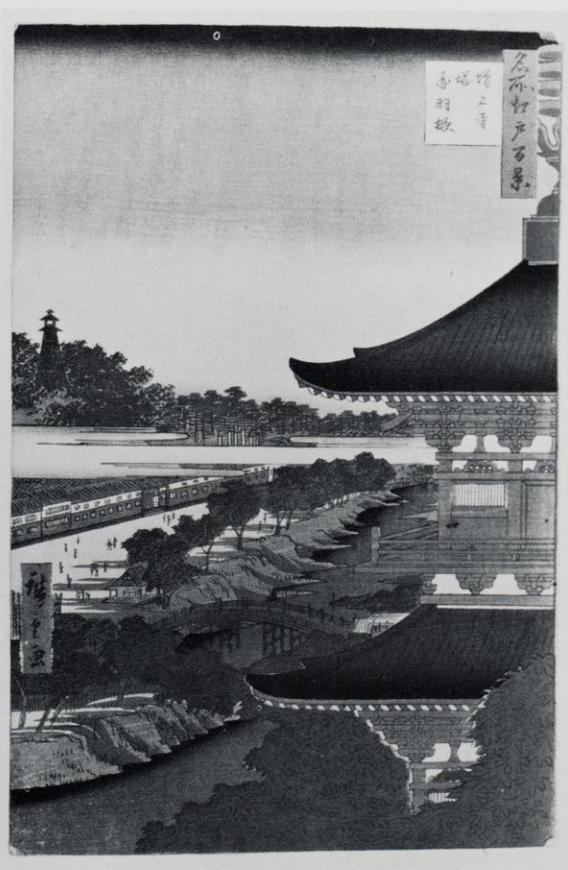
This version, designed by Hiroshige II, was substituted for the previous view (cat. no. 48) in later editions of this series, presumably because the blocks for the original had been lost or destroyed.

49 *Zōjōji-tō, Akabane*
Pagoda of Zōjōji, Akabane, 1857

Tokugawa Ieyasu, the first Tokugawa Shogun, established a system of 73 temples throughout the provinces of Japan, and prohibited the construction of more. Zōjōji was the main temple and had the largest grounds in Edo, on which stood a mausoleum for the Tokugawa dynasty.



49



50



50 *Tsukuda-jima, Sumiyoshi no Matsuri*
 ◇ **Sumiyoshi Festival, Tsukuda Island, 1857**

Tsukuda Island in Edo Bay was a checkpoint for boat traffic in and out of the harbor. Seamen prayed at the Sumiyoshi temple before and after long voyages.

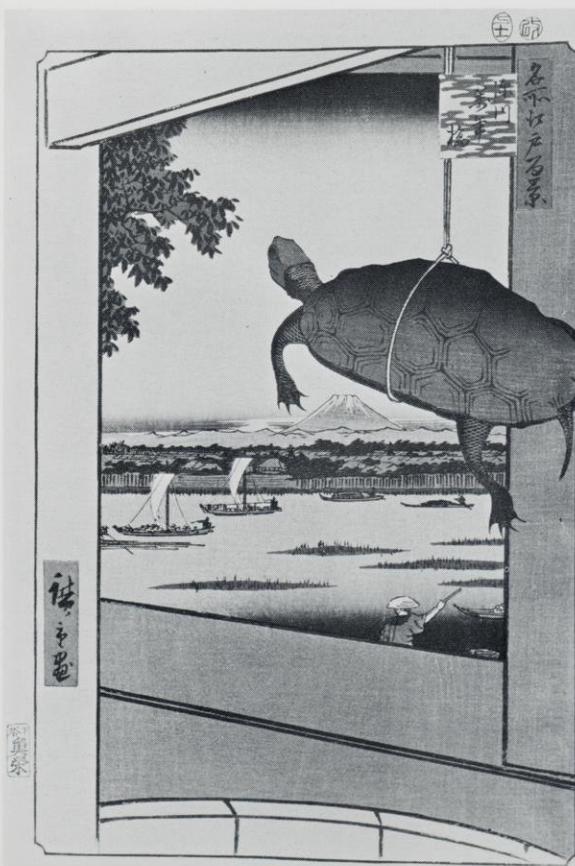
51 *Fukagawa, Mannen-bashi*
 ◇ **Mannen Bridge, Fuka River, 1857**

The turtle is hung over a fish tub, and carried over the Mannen Bridge by a fish merchant. Mt. Fuji is seen across the river.

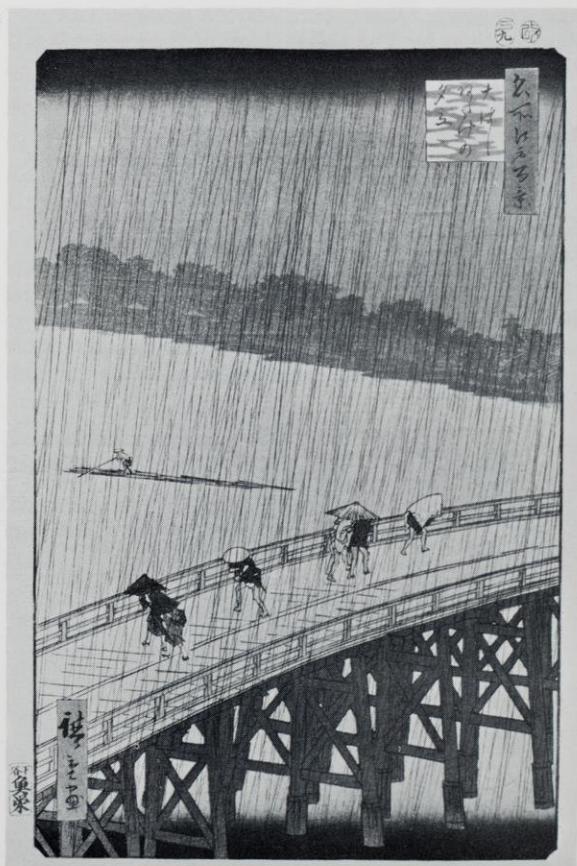
52 *Ōhashi, Atake no yudachi*
 ◇ **Great Bridge, Sudden Shower at Atake, 1857**

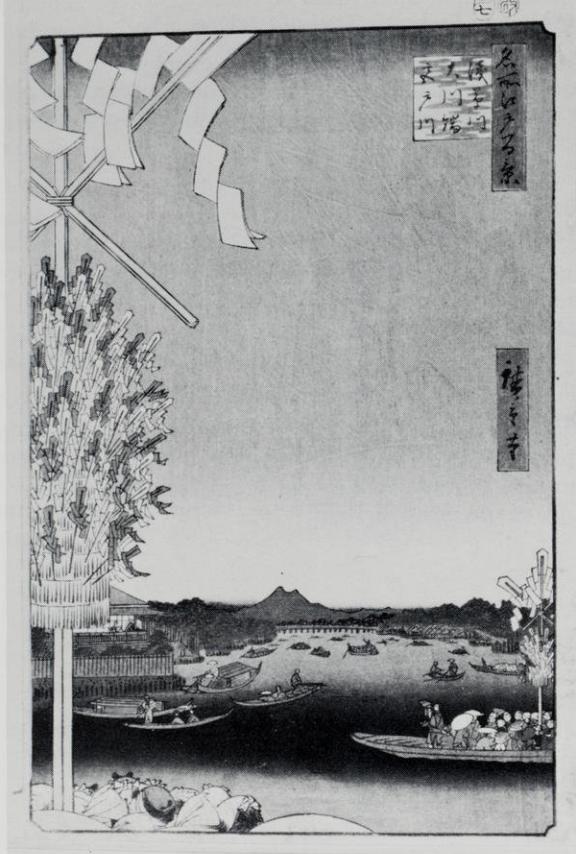
This view became one of Hiroshige's best known images in the West. Vincent Van Gogh painted a copy of the print in 1888.

51



52





53 Asakusa-gawa, Ōkawa-bata Miyato-gawa
Miyato River by The Great Bank of Asakusa
River, 1857



54 Asakusa-gawa, Shubi-no-matsu, Ommaya-gashi
◆ Shubi pine at Ommaya Bank, Asakusa River, 1856



55 Komagata-dō, Azuma-bashi
◆ Komagata Temple, Azuma Bridge, 1857

The Azuma Bridge linked the Asakusa Temple and the Yoshiwara pleasure district. The nightingale was (and is) a symbol of the whispering of love.

Fine lines of delicate mica depict rain.



56 *Horikiri no hana-shōbu*
Iris Garden at Horikiri, 1857

The Iris Festival, *Shōbu*, was assimilated into the Boy's Festival (see cat. no. 63).

57 *Kameido Tenjin Keidai*
Grounds of Kameido Tenjin Shrine, 1857

Tenjin was the posthumous name given to Sugawara Michizane, a nobleman of the ninth century, when he was deified as the god of calligraphy. To cross the bridge shown in the background was considered an act of devotion. The blossoming wisteria indicate that the month is May.

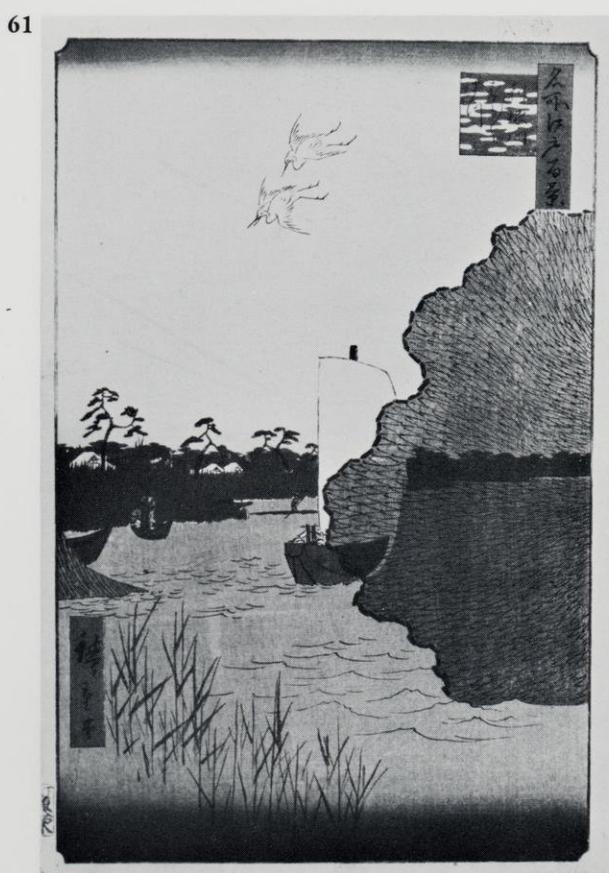
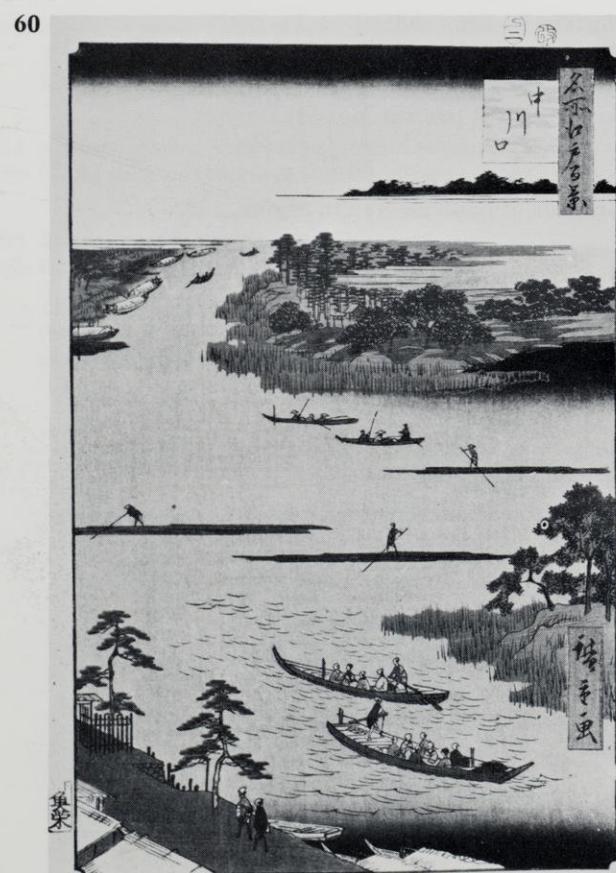
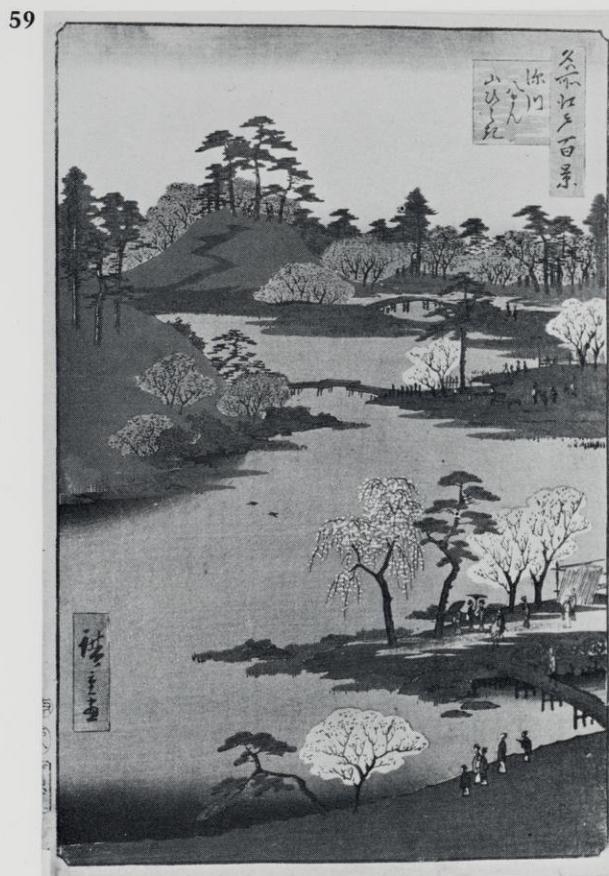
58 *Sakasai-no-watashi*
Sakasai Ferry, 1857

The cartouche and rooftops have been retouched in crayon.

59 *Fukagawa Hachiman, yama-hiraki*
Open Garden, Hachiman Shrine, Fuka River, 1857
 See cat. no. 29

60 *Nakagawa-guchi*
Mouth of the Naka River, 1857

61 *Tone-gawa, Barabara-matsu*
Scattered Pines along the Tone River, 1856
 A fishnet is being cast out at the right side of the composition.



62 *Yatsumi-no-hashi*
Yatsumi Bridge, 1856

Mt. Fuji is seen in the background.

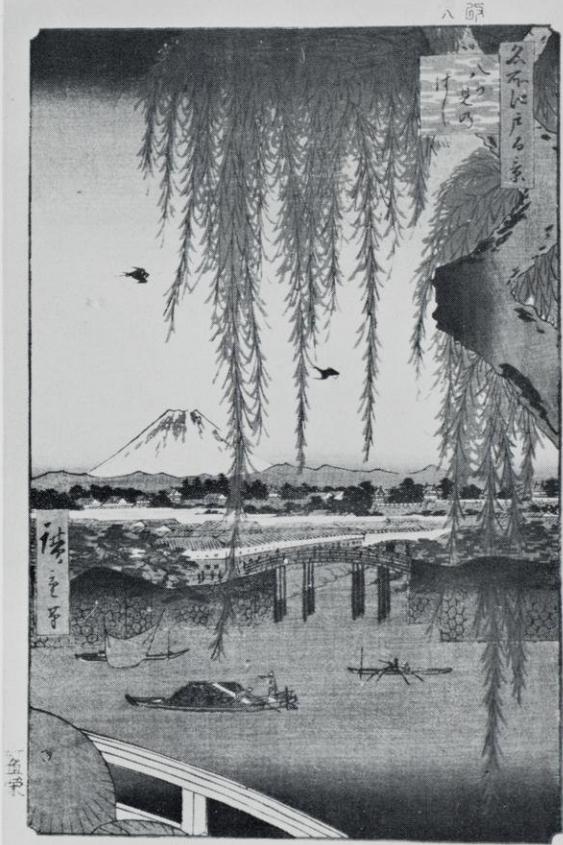
63 *Suidō-bashi, Surugadai*
Suidō Bridge, Surugadai, 1857

This print portrays the celebration of the Boy's Festival, May 5th, 1857, in the suburb of Surugadai. This festival was celebrated by flying paper carp from bamboo poles. The carp swimming upstream symbolizes youth overcoming the difficulties of life. Parents displayed one fish for each son.

64 *Tsunobazu Kumano Jūni-sha, zokushō Jūni-sō*
Kumano Jūnisha (Shrine) at Tsunobazu, popularly called Jūnisō, 1856

This shows the twelve shrines of Kumano at Tsunobazu.

62



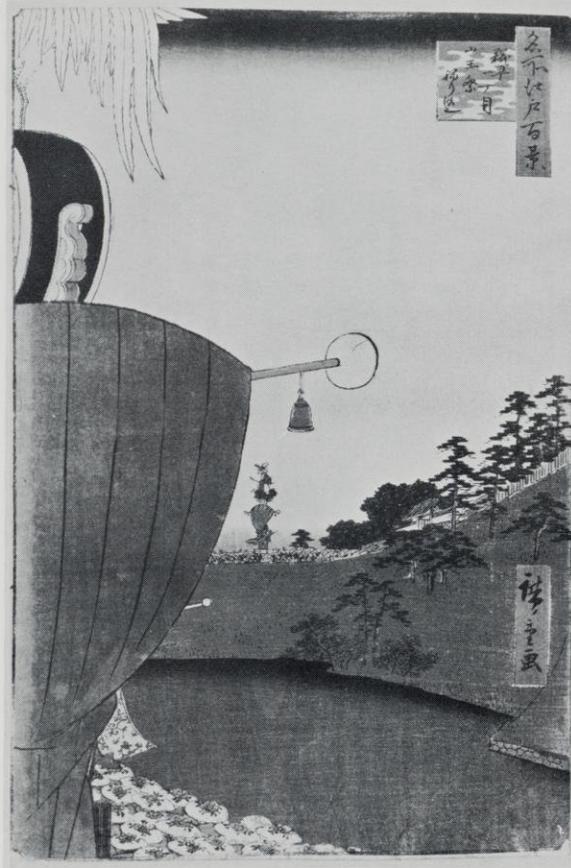
63



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65



65 *Kōji-machi itchōme, Sannō-matsuri neri-komi*
Sannō-Festival Procession at First Street,
Kōji-machi, 1856

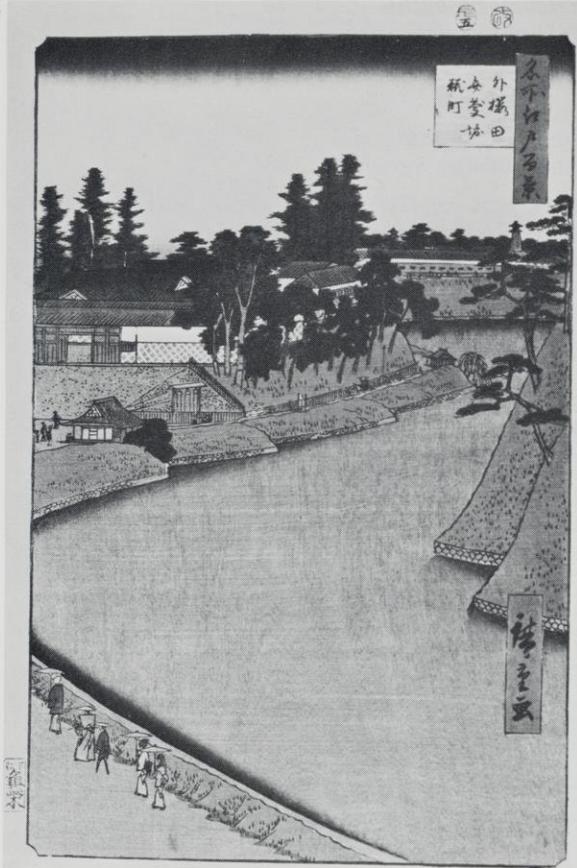
People wearing *hanagasa* (flower hats) walk in procession around the lake with Shinto emblems honoring Sannō, the mountain god. This was one of the two most popular festivals in Edo.

66 *Soto-Sakurada, Benkei-bori, Kōji-machi*
Kōji-machi at Benkei Moat, from Sakurada
Gate, 1856

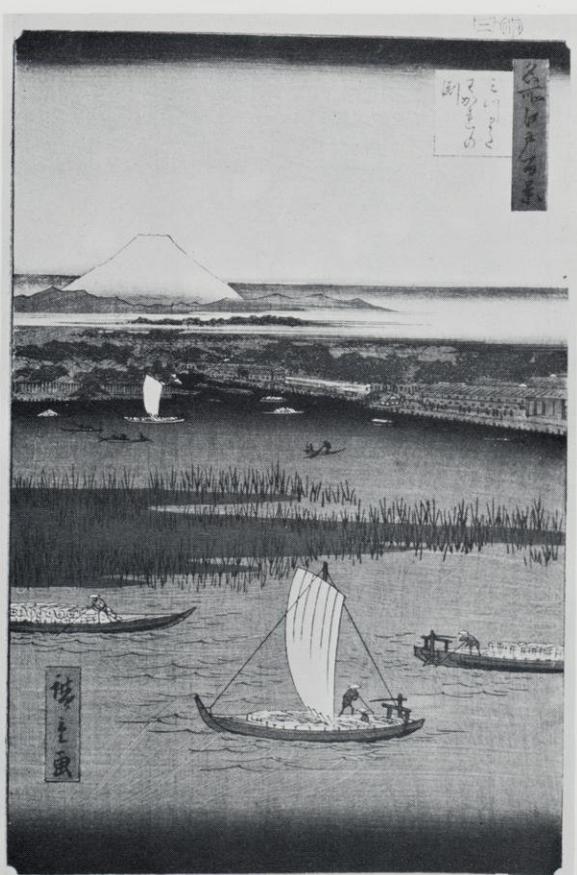
67 *Mitsumata, Wakare-no-fuchi*
"Fairwell Deep" at Mitsumata, 1857

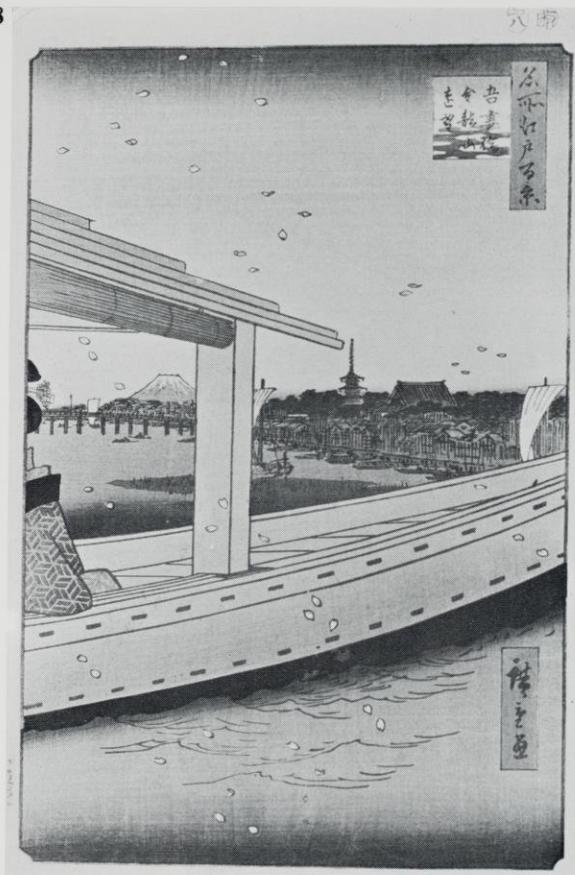
This depicts the three branches of a river. Mt. Fuji rises beyond the city.

66



67

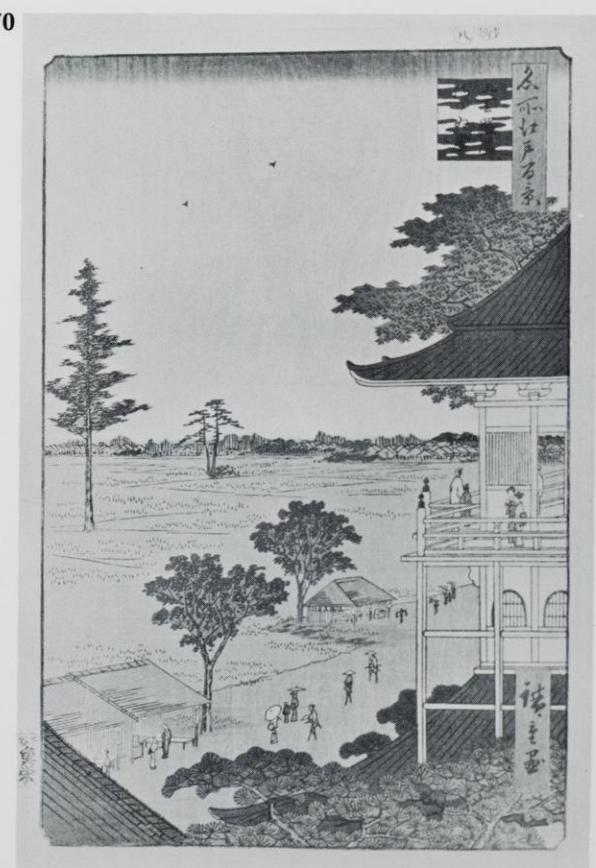




68 *Azuma-bashi, Kinryūzan embō*
◆ *View of Kinryūzan Temple from Azuma Bridge*, 1857



69 *Ayase-gawa, Kane-ga-fuchi*
'Pool of Bells,' Ayase River, 1857



70 *Gohyaku-rakan, Sazai-dō*
Sazai Hall, 'Five Hundred Rakan' (Temple), 1857

71 *Fukagawa, Sanjūsangendō*◆ **The Sanjūsangendō (Temple), Fukagawa, 1857**

The Fukagawa district was famous for its timber trade. At this time, fires were so common that they were known as the "Flowers of Edo." The constant building and rebuilding of the city meant much wealth for the timber merchants.

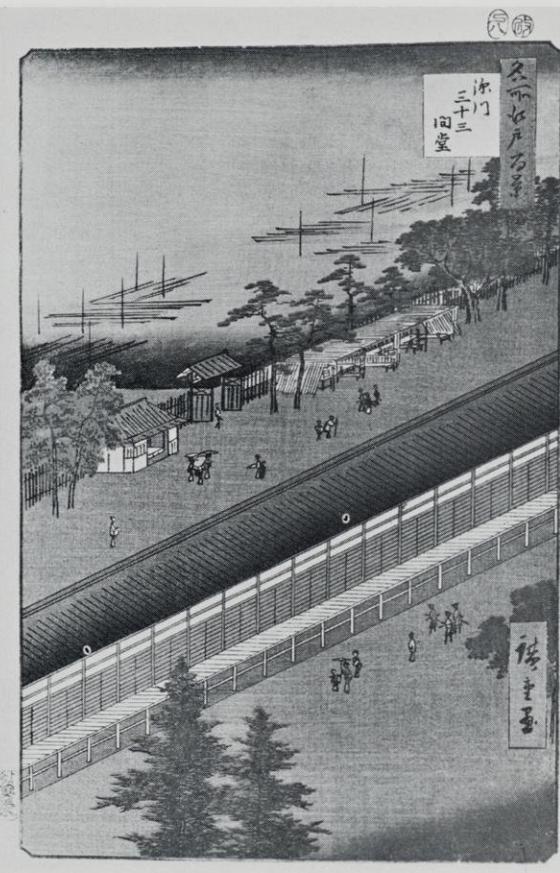
72 *Haneda-no-watashi, Benten-no-yashiro*◆ **Haneda Ferry and Benten Shrine, 1858**

The only female among the Gods of Good Fortune, Benten was Goddess of Learning, Speech, and Love.

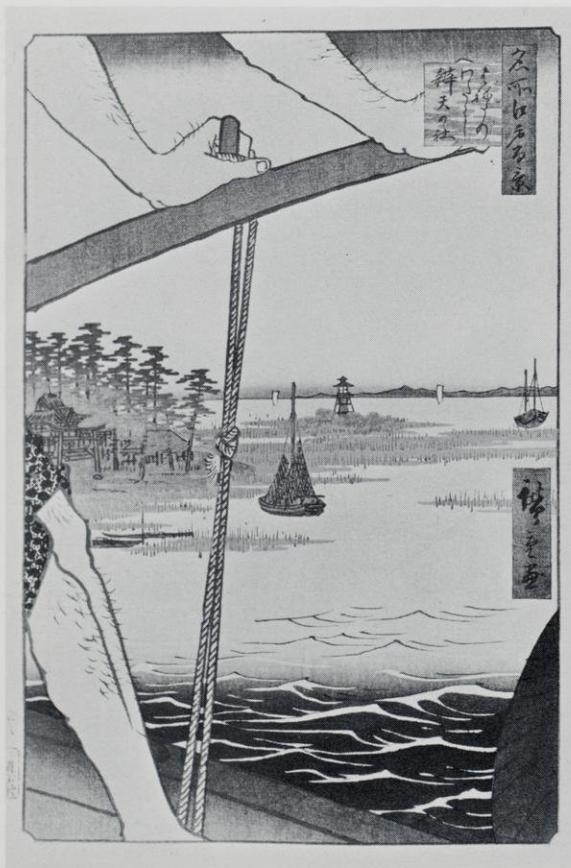
73 *Shichū Han-ei, Tanabata-matsuri*◆ **Tanabata Festival at Shichū Han-ei, 1857**

Bamboo poles with paper decorations, symbolizing the Weaving Princess, and streamers representing the Milky Way, were used to celebrate this summer festival.

71



72



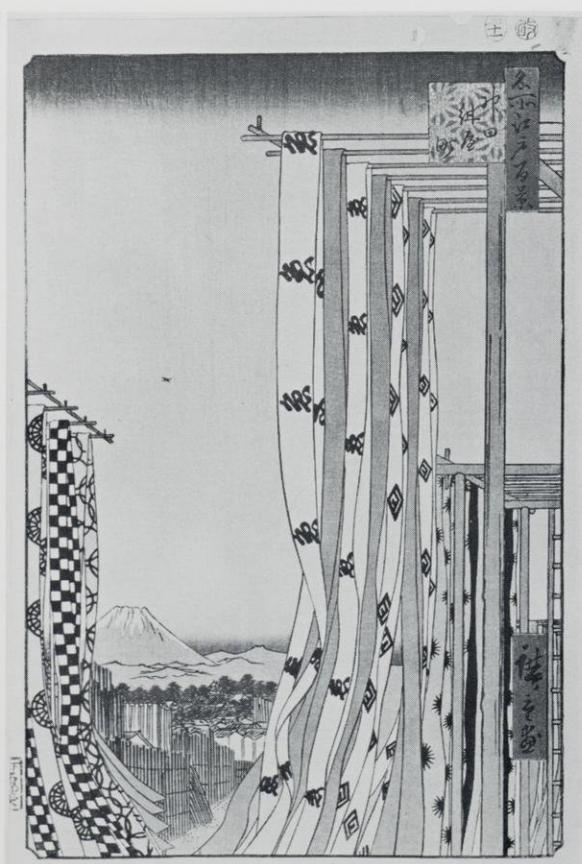
73



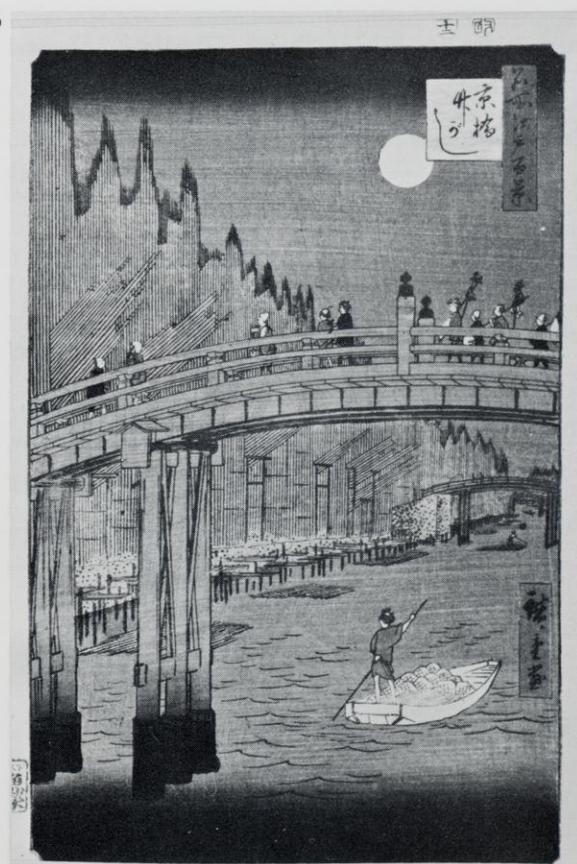


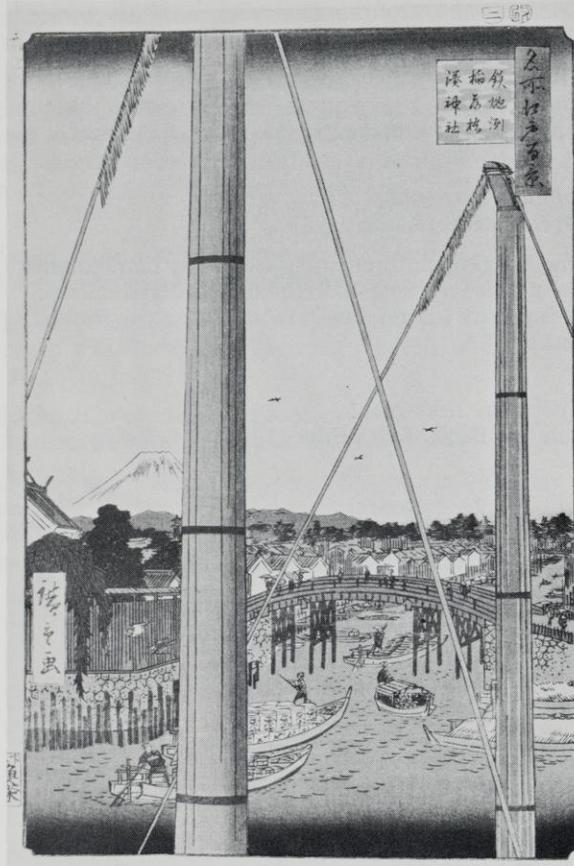
74 *Ōdemma-chō, Gofuku-dana*
Draper's Lane, Ōdemma District

This print depicts a *muneage* (roof-raising ceremony) in which carpenters carry religious emblems, which will be attached to the ridge of the roof.



76





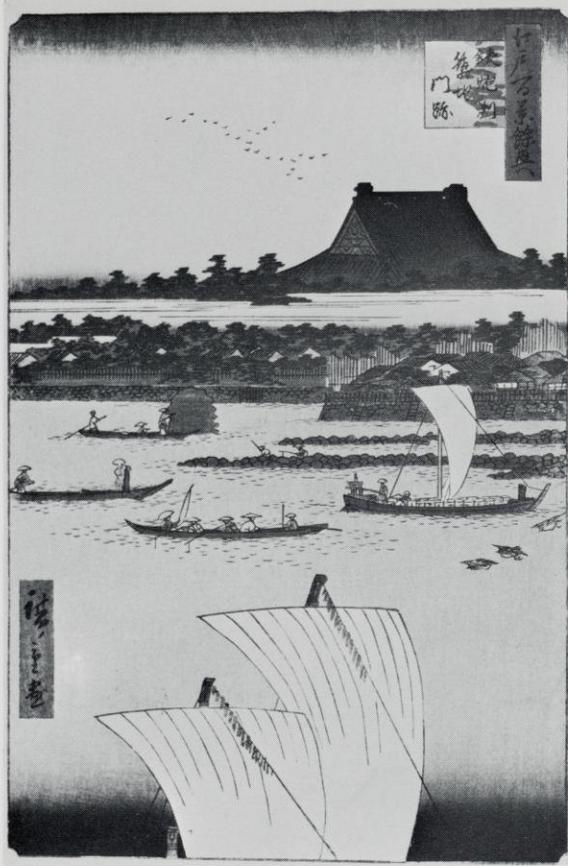
77 *Teppōzu, Inari-bashi, Minato-jinja*
Inari Bridge and Minato Shrine, Teppōzu, 1857

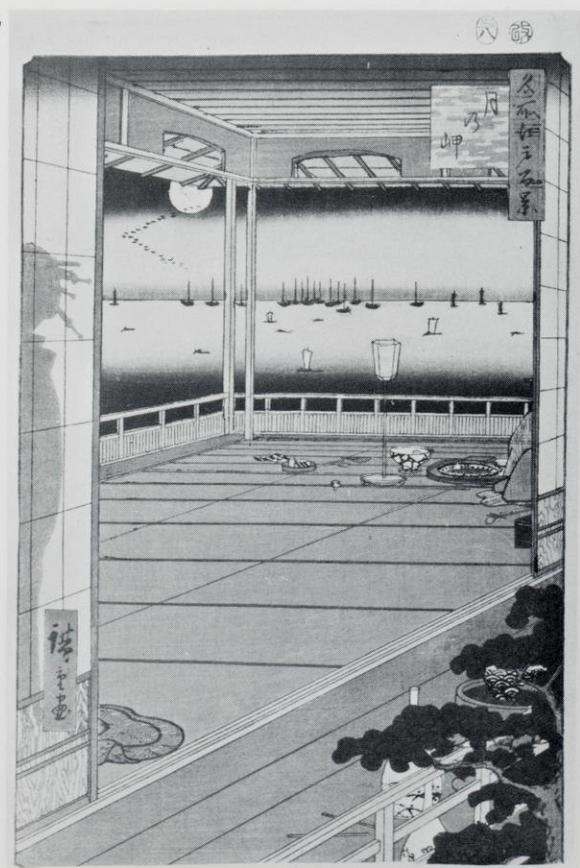
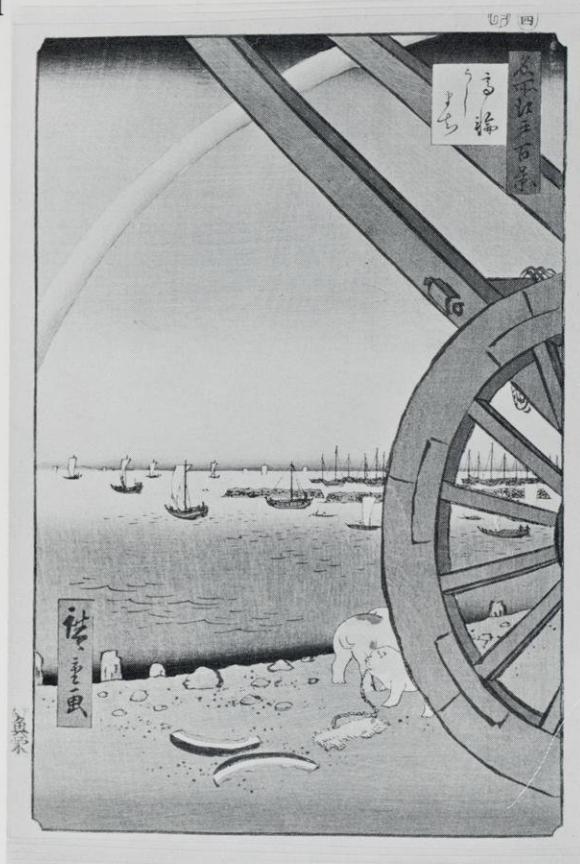
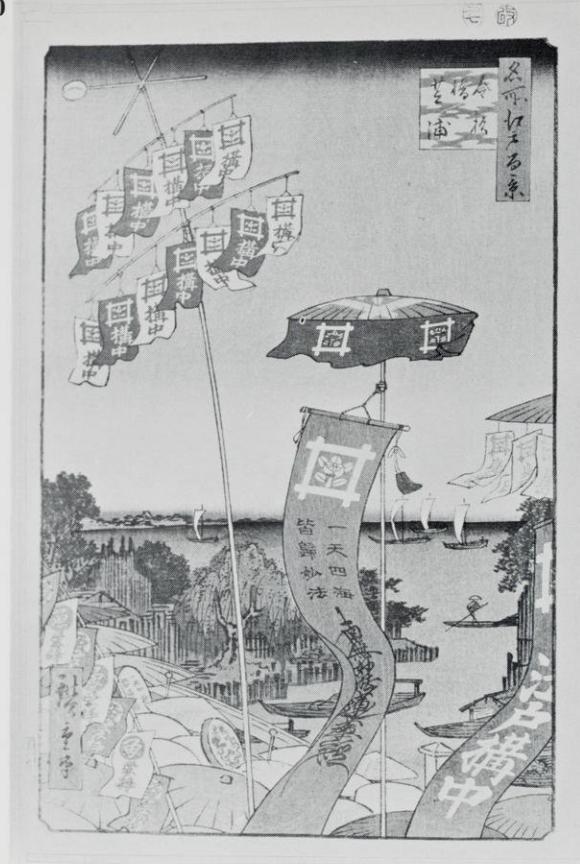
78 *Teppōzu, Tsukiji-monzeki*
Tsukiji, (Honganji) Temple, Teppōzu, 1858

A group of plovers (*chidori*) is seen on the right. As the only birds that travel from Japan to the mainland, they are associated with sailors and their rigorous lifestyle. A variant main title for nos. 78 and 79 is *Edo hyakkei yōkyō* (One Hundred Additional Pleasure Scenes). The sails in the foreground are embossed.

79 *Shiba-shimmei, Zōjōji*
Shimmei Shrine and Zōjōji (Temple), Shiba, 1858

A group of pilgrims is shown leaving the Zōjōji Temple. Priests wearing rush hats follow to collect their daily food.



80 *Kanasugi-bashi, Shibaura*◆ **Kanasugi Bridge, Shibaura, 1857**

A religious procession honoring the Buddhist saint Nichiren passes over the Kanasugi Bridge. Round drums held above the head are beaten in cadence to group chantings of *Nam myō hō ren ge kyō* (Pay homage to the Lotus of the Perfect Truth).

81 *Takanawa, Ushi-machi*◆ **Ox Fair, Takanawa, 1857**

This is a view of Edo Harbor, seen from the beach known as Handcart District.

82 *Tsuki-no-misaki*◆ **Moon Cape, 1857**

This teahouse is in the Shinagawa area along the main highway, which was famous for its brothels. The shadow of a courtesan is seen on the screen at the left.

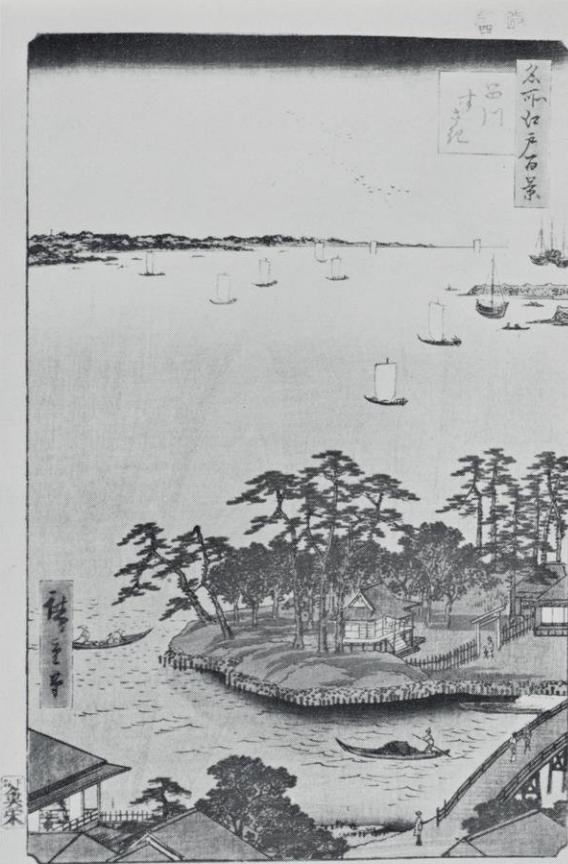
83 *Shinagawa, Susaki*
Susaki at Shinagawa, 1856

84 *Meguro, Jiji-ga-chaya*
Elder's Tea Shop, Meguro, 1857
Mt. Fuji is seen in the distance.

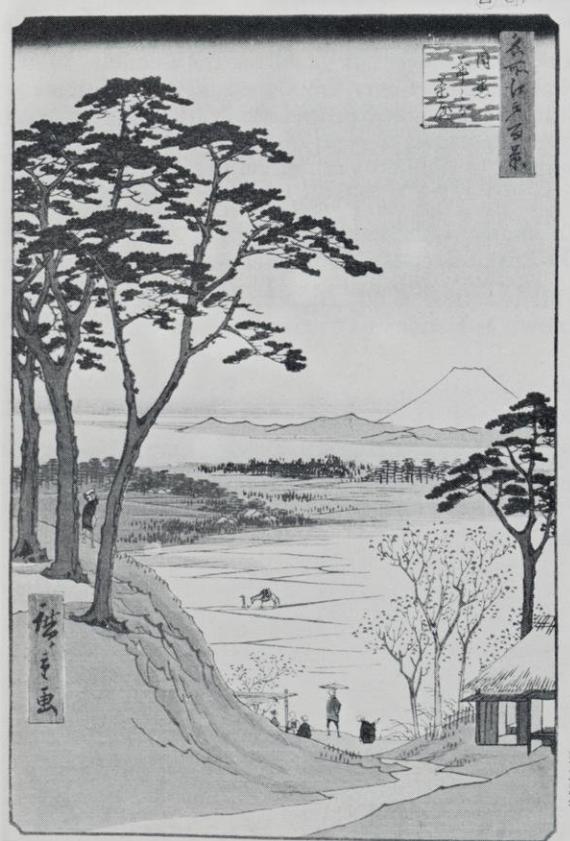
85 *Kinokuni-zaka, Akasaka Tameike enkei*
View of Akasaka Reservoir, Kinokuni Slope, 1856

A *daimyō* procession passes by the Akasaka Reservoir. The sign at the water's edge indicates that swimming and fishing were prohibited in the reservoir.

83



84



85



86 Yotsuya, Naitō-shinjuku
 ◇ Yotsuya, Naitō New Station, 1857

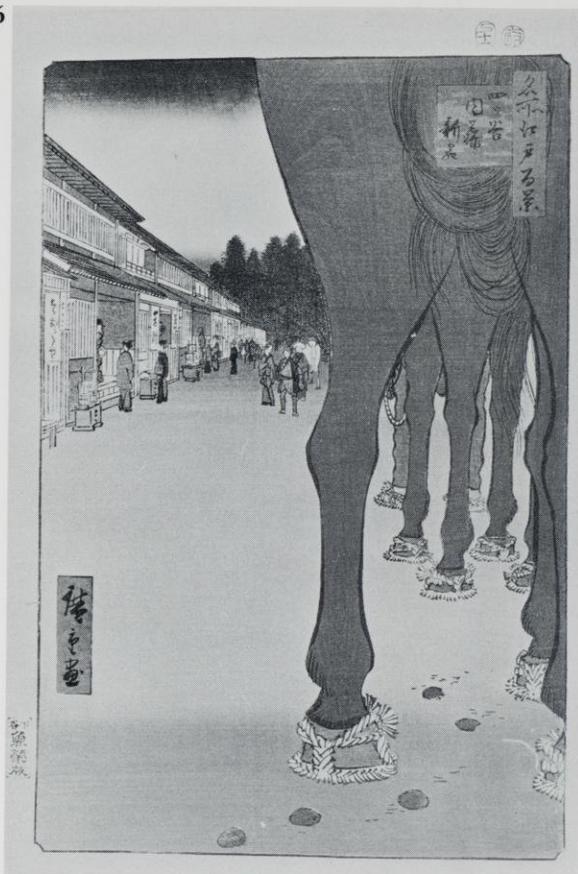
Although iron horseshoes were available, they were quite expensive compared with horseshoes made of straw, which was abundant in rice-growing areas. The man leading the horses also wears straw sandals.

87 Inokashira-no-ike, Benten-no-yashiro
 Benten Shrine, Inokashira Pond, 1856

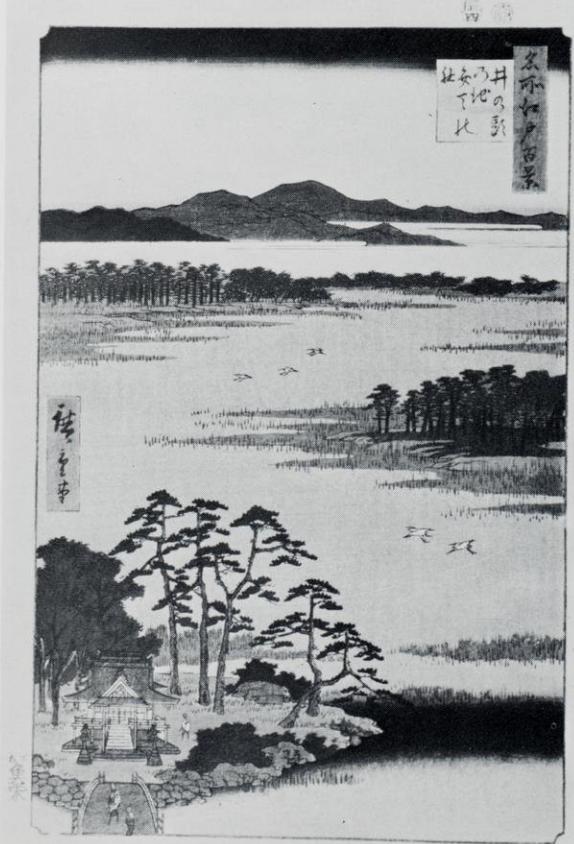
See cat. no. 72

88 Ōji, Taki-no-gawa
 River of Waterfalls, Ōji, 1856

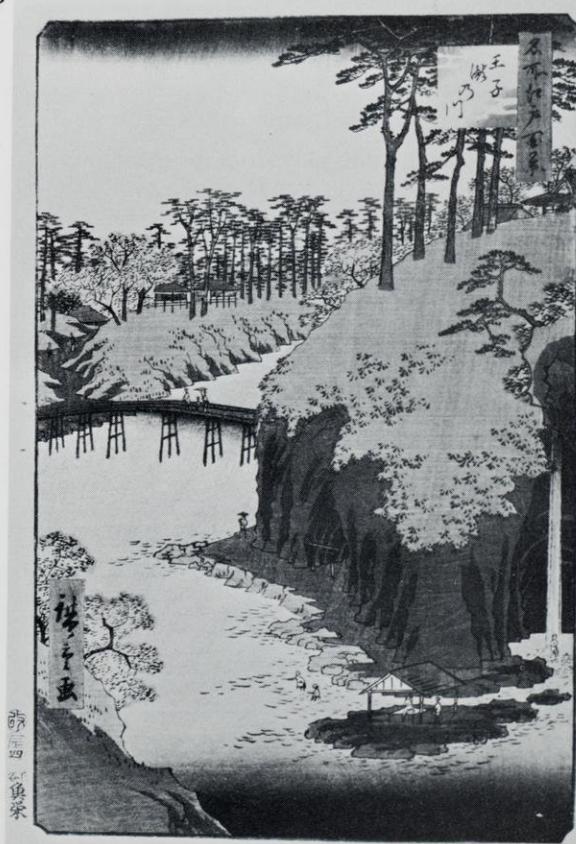
86



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88





89 *Ueno sannai, Tsuki-no-matsu*
 ◇ "Moon Pine," Ueno Temple Precincts, 1857

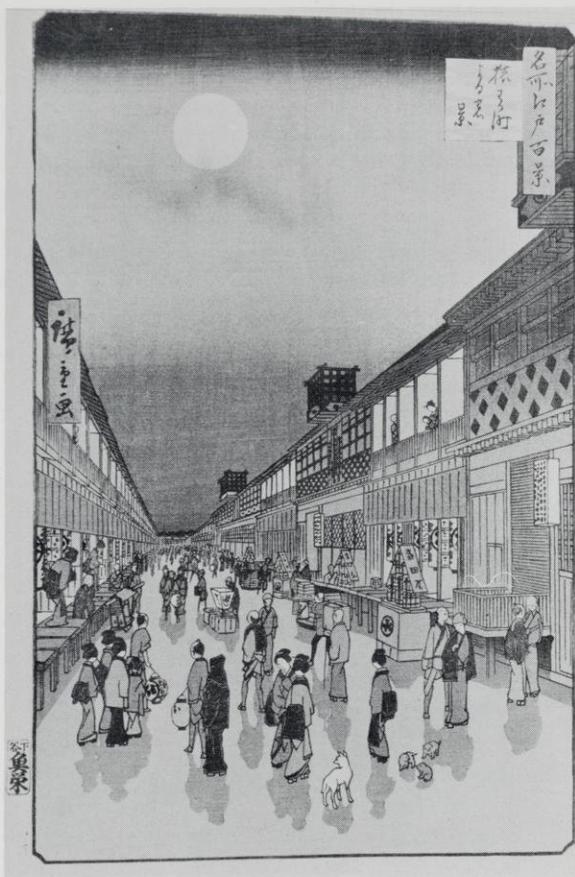
90 *Saruwaka-chō, yoru no kei*
 ◇ Night View, Saruwaka District, 1856

Saruwaka was the theater district for the common people. It was also a type of dance which developed out of the Kabuki theater. It means "monkey dance," and it mimicked postures and emotions.

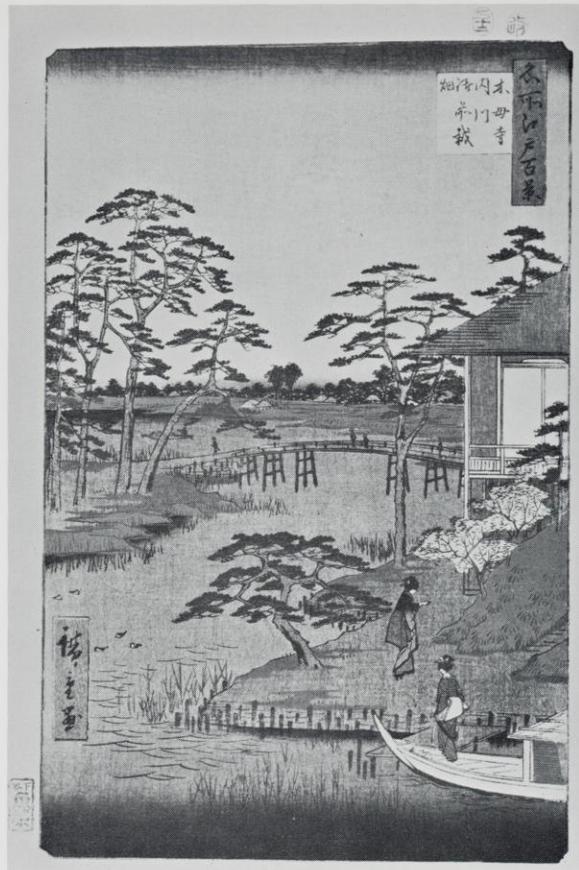
An impression of a second state, with a less modulated sky and no cloud over the moon, is also in the collection.

91 *Ukechi, Akiba no Keidai*
 Inside the Precincts of Akiba Shrine, 1857

A second, probably later, impression is also in the collection.



92



92 *Mokuboji uchikawa, Gozen saihata*
"Lord's Garden" beside Mokuboji, 1857

93 *Niijuku-no-watashi*
Niijuku Ferry, 1857

94 *Mama-no-momiji, Tekona-no-yashiro tsugihashi*
◆ Mama Maple Trees with Tekona Shrine and
Bridge, 1857

93



94



95 Kōnodai, Tone-gawa Fūkei

◇ View of Tone River at Kōnodai, 1856

Mt. Fuji rises from the mists across the river.

This is a very crisp impression, with pronounced woodgrain.

96 Horie, Nekozane

Nekozane at Horikiri (Canal), 1856

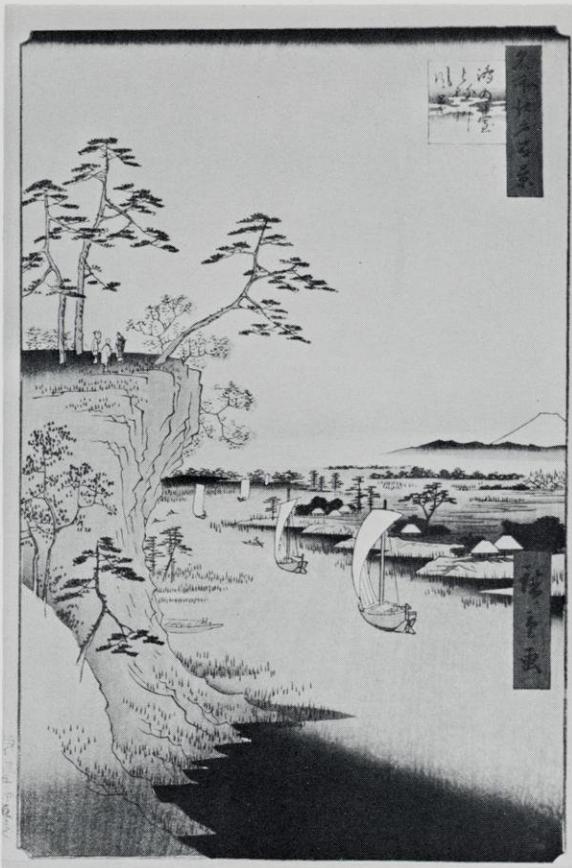
The people in the foreground are catching birds.

Mt. Fuji is seen in the distance.

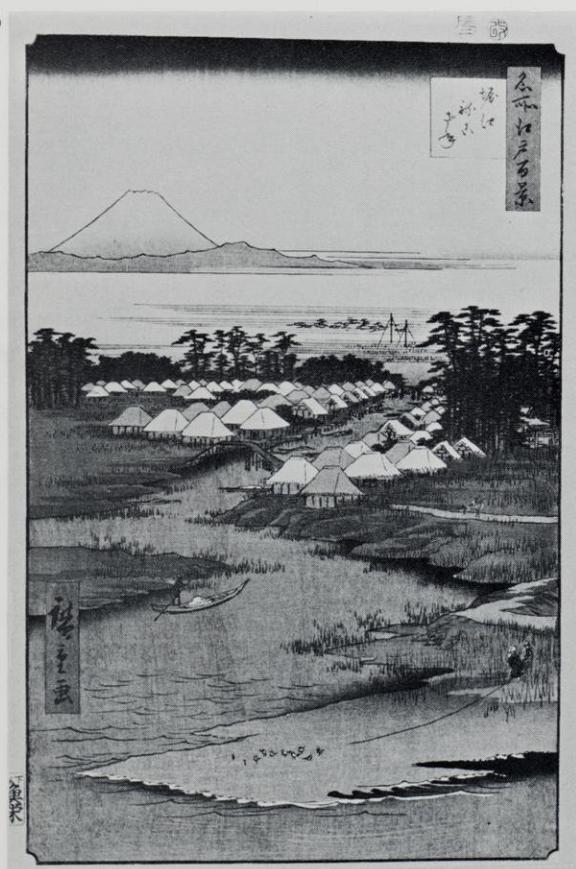
97 Onagi-gawa, Gohon-matsu

"Five Pines" on Onagi River, 1856

95



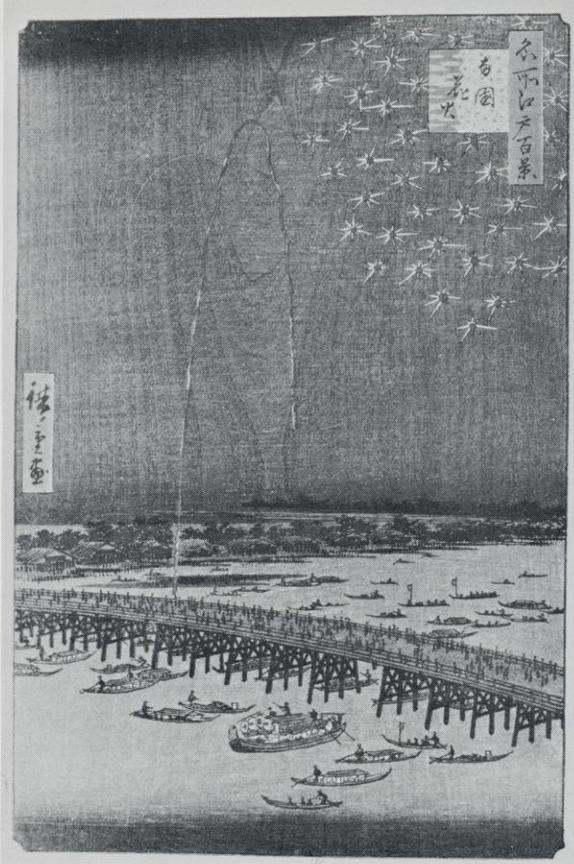
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98 *Ryōgoku, hanabi*◆ **Fireworks at Ryōgoku**, 1858

The Ryōgoku bridge was the site of the annual summer fireworks festival, which was sponsored by local restauranteurs and boat-keepers. This was also a popular place to catch a cool breeze on hot summer days.

This is apparently a rare impression, since the sky is black rather than blue. The rocket trail and starbursts have faded from orange to black.

99 *Asakusa Kinryūzan*◆ **Kinryūzan (Temple), Asakusa**, 1856

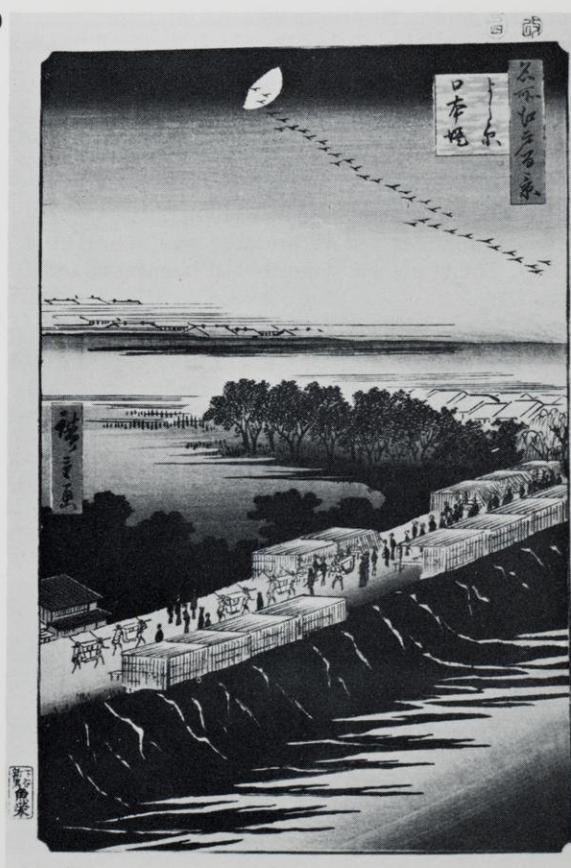
There is a duplicate impression in the collection.

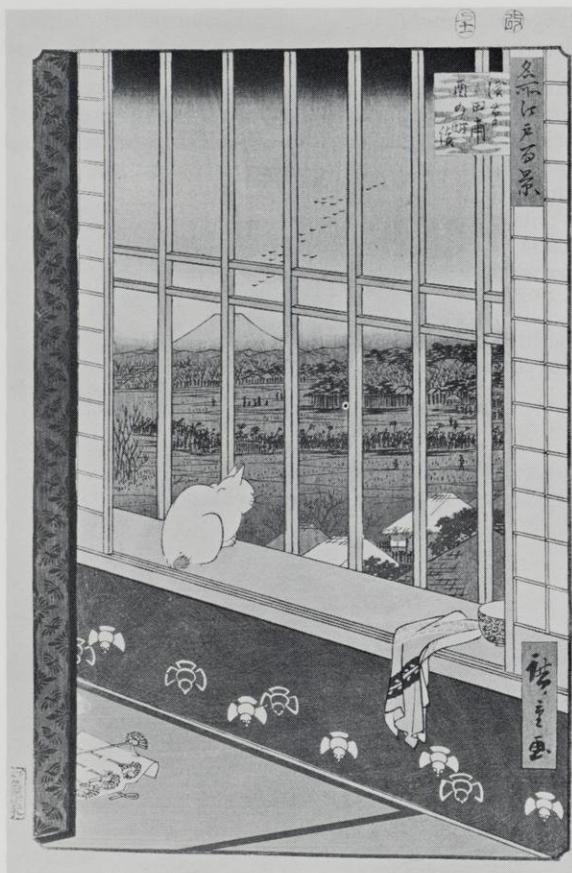
100 *Yoshiwara, Nihon-zutsumi***Nihon Embankment leading to Yoshiwara**, 1857

99



100





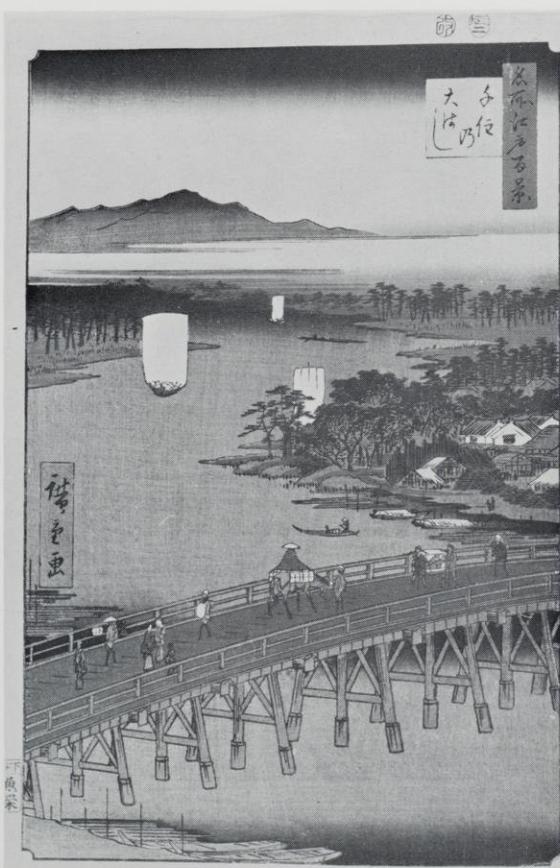
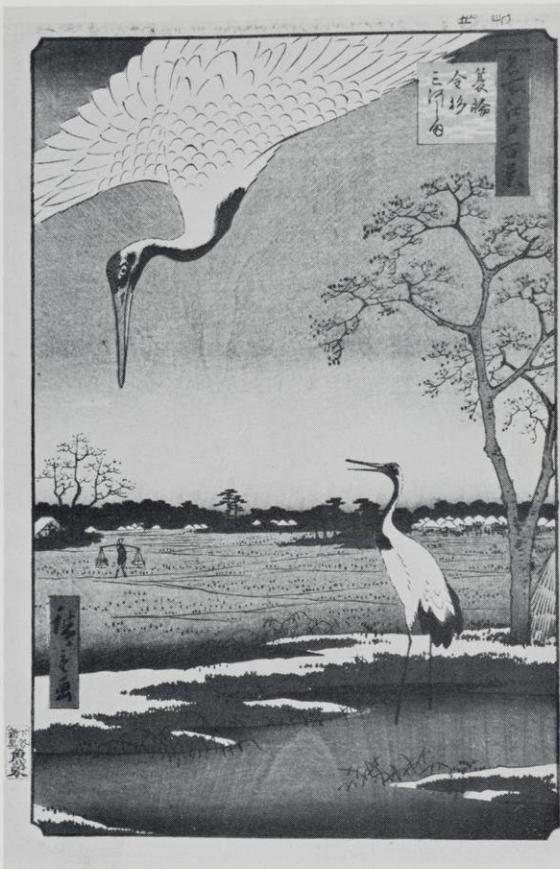
101 *Asakusa-tambo, Tori-no-machi-mōde*
◆ Asakusa Ricefields during the Cock Festival, 1857

The bluish tint of Mt. Fuji identifies this as a first-edition impression.

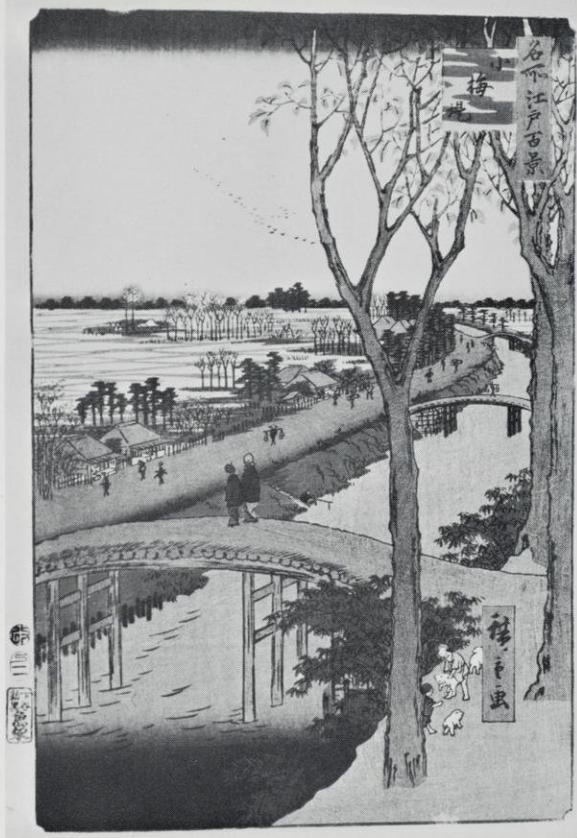
102 *Minowa, Kanasugi, Mikawa-jima*
Storks at Mikawa-jima, 1857

Mikawa-jima was a stork preserve on the outskirts of Edo. The stork was a symbol of happiness and longevity.

103 *Senju no Ōhashi*
Great Bridge at Senju, 1856



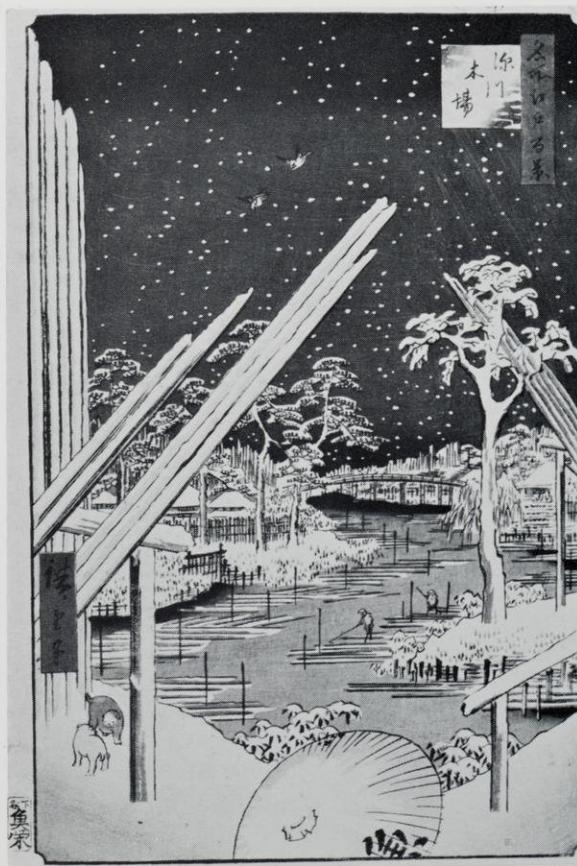
104



105



106



104 *Koume-zutsumi*
Koume Embankment, 1857

105 *Ommaya-gashi*
Ommaya Riverbank, 1857

Boats are crossing the Sumida River at the Ommaya embankment.

106 *Fukagawa, Kiba*
Timber Yard, Fukagawa, 1856

This print depicts timber being stored and cured in the river. See cat. no. 71.

On some impressions of this print, there is a dark-blue band in the center of the river.

107 Fukagawa, Susaki, Jūman-tsubo
◆ Jūman-tsubo (10,000 acre) Plain at Susaki,
Fukagawa, 1857
See cat. no. 71.

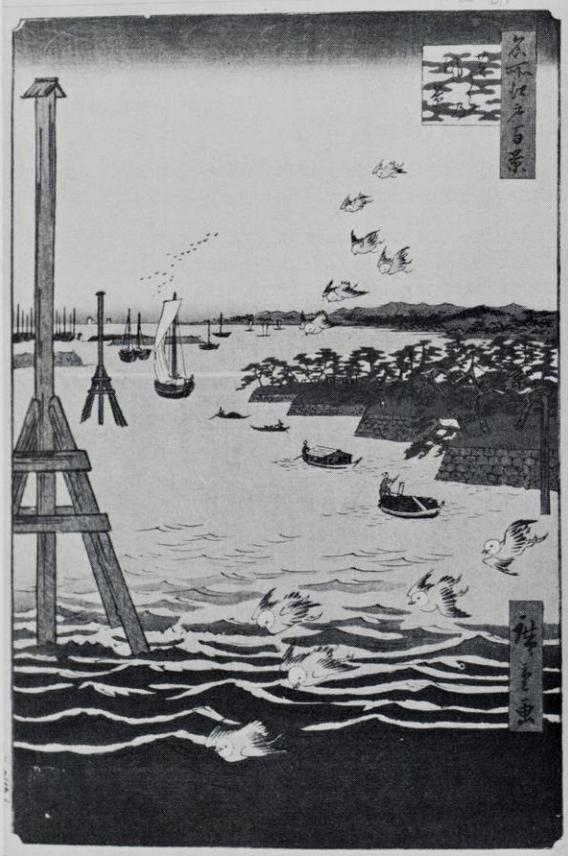
108 Shibaura no fūkei
◆ View of Shiba Coast, 1856
See cat. no. 21.
There is a duplicate impression in the collection.

109 Minami-shinagawa, Samezu-kaigan
Samezu Seashore, South Shinagawa, 1857
The setting is Edo Bay with Mt. Tsukuba in the
distance. In some impressions there is a dark blue
semicircular patch in the water at the right side.

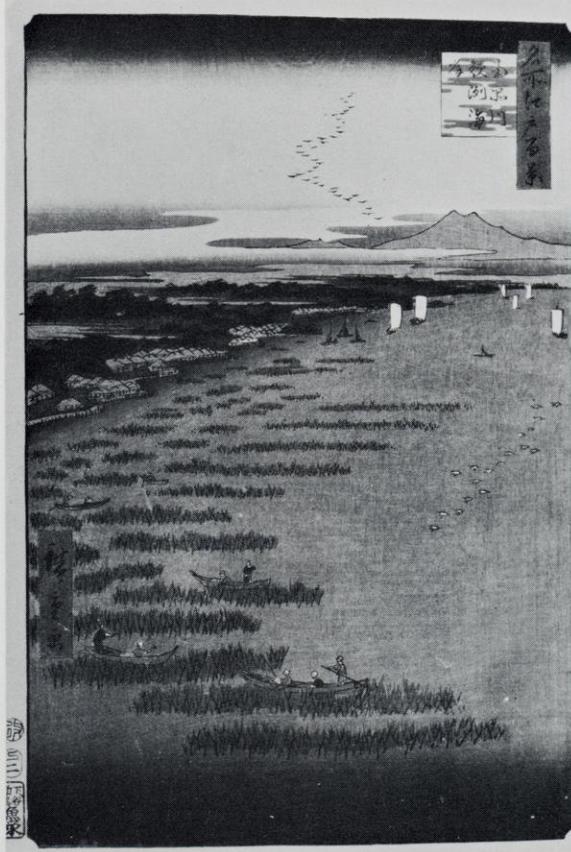
107



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109



110 *Senzoku-no-ike, kesagake-matsu*
"Robe-hanging Pine," Senzoku Pond, 1856
Nichiren, the 13th-century Buddhist saint, is said to have hung his robe on the pine tree growing on the peninsula jutting into the pond. A tea-house occupies the foreground.

111 *Meguro, Taiko-bashi, Yūhi-no-oka*
◆ Drum Bridge, "Setting-Sun Hill," Meguro, 1857

112 *Atagoshita, Yabu-kōji*
◆ Yabu Street below Atago, 1857

This is a street in the Shiba district. See cat. no. 21.

110



111



112



113 *Tora-no-mon-gai, Aoizaka***Aoi Hill, outside Tora-no-mon, 1857**

The figure in the middle ground is an insect-seller carrying his stall of goods. His apprentices carry lanterns in the foreground.

In later editions the stars are omitted, and the moon is turned to the right.

114 *Bikuni-bashi, setchū***Bikuni Bridge in Snow, 1858**

Lane attributes this print to Hiroshige II.

The sign in the foreground reads "Mountain whale (i.e. wild boar) for sale." Baked sweet potatoes are being sold from the stall on the right.

115 *Takata-no-baba***◆ Takata Riding Grounds, 1857**

In the foreground, samurai are practicing archery. The samurai's life was devoted to the study and practice of the martial arts.

Mt. Fuji, rising in the background, has been printed without an outline.

113

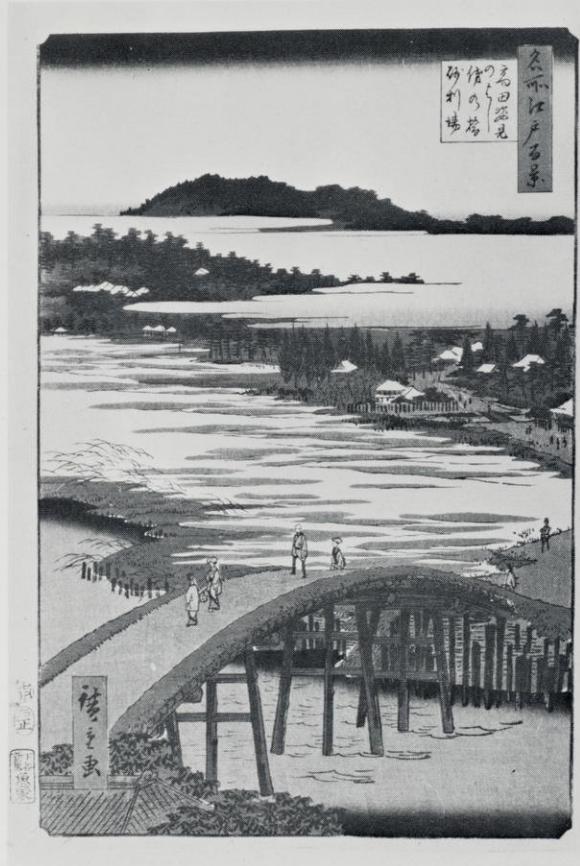


114



115





116 *Takata, Sugatami-no-hashi, Omokage-no-hashi, Jariba*
Gravel Pits, Sugatami and Omokage Bridges, Takata, 1857

This is the depository for small stones that were used for mending bridges.

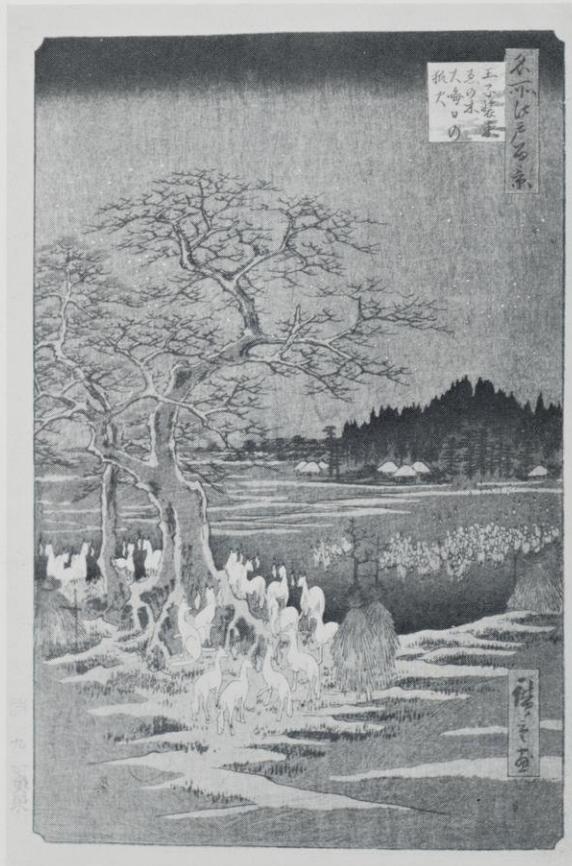
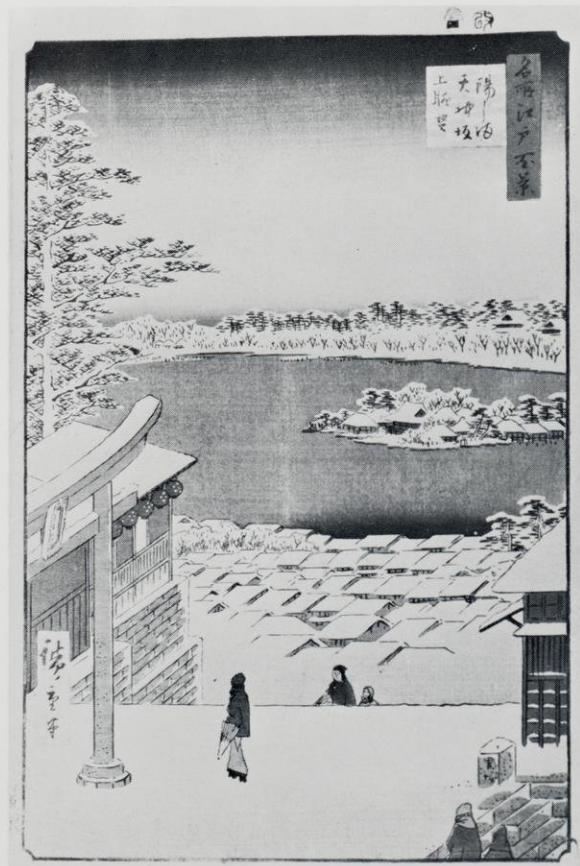
117 *Yushima Tenjin, Sakaue-chōbō*
Hilltop View, Yushima Tenjin Shrine, 1856

See cat. no. 57.

118 *Ōji, Shōzoku-enoki, omisoka no kitsune-bi*
◆ New Year's Eve Foxfires, at Nettle Tree, Ōji, 1857

Foxes were believed to breathe fire on New Year's Eve.

There are two impressions of this print in the Van Vleck Collection. In the first, the landscape is gray, black, and blue. The foxes are orange and breathe orange fire. In the second, the landscape is in the shades of blue and black, and the foxes are white, with black breath.



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