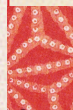
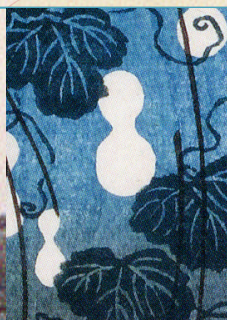


THE  
TOKAIDO  
JOURNEY



WITH



TWO  
BRUSHES

EXHIBITION  
CATALOG

the tokaido journey  
with two brushes

HIROSHIGE & KUNISADA

'The Tokaido Journey with Two Brushes' represents the final project of the students in ELENA VARSHAVSKAYA's Japanese Prints course, during the Spring 2013 term at the Rhode Island School of Design. This catalog documents the work on display as well as the research behind this exhibition.

The exhibition includes ukiyo-e prints from the 'Fifty-three stations of the Tokaido Road by Two Brushes (Sōhitsu gojūsan tsugi)', a collaborative series by Utagawa Hiroshige and Utagawa Kunisada. Presented in comparison to these prints are some other prints by Utagawa Hiroshige and Katsuhika Hokusai.

Designed by TINA KIM & STEPHANIE LOW  
Book Cover by SAM SONG & JOONKEE HONG

## contents

### Introduction

- Foreword: about this catalog ELENA VARSHAVSKAYA 4  
Ukiyo-e and the Fifty-three Stations of the Tokaido Road by Two Brushes KAT JIA, JULIA CHOI, MARY KANG & WILLA ANDERSON 5  
The Two Brushes: Hiroshige and Kunisada WILLA ANDERSON 7  
Collaboration & Anonymity in Ukiyo-e Woodblock Production WILLA ANDERSON 9  
The Meisho genre, Landscapes, and Utagawa Hiroshige TAIS MAUK & JOSEPH ESCOBAR 13  
History of the Tokaido Road ALA LEE 17

### Works

- Nihonbashi CONNIE ZHAO & MING ZHEN 21  
Shinagawa: Station 1 KATIE HAN, TINA KIM & STEPHANIE LOW 27  
Kawasaki: Station 2 JULIA CHOI & MARY KANG 33  
Kanagawa: Station 3 ANNIE SWIHART & BOM CHINBURI 37  
Hodogaya: Station 4 KATHY WU & CHELSEA WANG 41  
Totsuka: Station 5 YU TING CHENG & MICHELLE PEREZ VILLARREAL 45  
Fujisawa: Station 6 ANNABETH RODGERS FAUCHER & NICOLE ROSS 49  
Hiratsuka: Station 7 KAT MENG 55  
Oiso: Station 8 ALA LEE & HOWARD R, KYONG 59  
Odawara: Station 9 MICHELLE LEE 63

### Work Cited 66

## foreword

WRITTEN BY ELENA VARSHAVSKAYA, PH.D - COURSE INSTRUCTOR, SEMINAR LECTURER, HAVC, RISD

This book is a student version of a scholarly catalog – it was written by RISD students to accompany the Japanese prints’ exhibition they have curated at the RISD Museum as the final project for 2013 spring semester course in art history. The idea of the course was to put emphasis on active learning from objects – not only through looking at the originals and analyzing them during visits to the museum but by trying a hand at various responsibilities of a museum curator. The Department of Prints, Drawings and Photographs of the RISD Museum welcomed this experimental course and accommodated the large class with cordial hospitality on several occasions.

The work on this ambitious project started at the onset of the semester. Students scrutinized the digitized collection of the RISD Museum to decide upon the theme of the exhibition, formulated its title, finalized the choice of prints to be used, but first and foremost, comprehensively researched the prints on the basis of meticulous observation of the originals, examining their formal features and exploring multifarious historical specifics and allusions. General issues related to ukiyo-e prints, various aspects of its production, thematic evolution and preferences were likewise closely considered to provide the necessary cultural context for the prints to be displayed. Students also wrote labels for every object and, being professional designers, did various design jobs – created multiple versions of exhibition posters, catalog covers, and invitations.

Putting together a catalog for the exhibition was an essential part of the project in concordance with the common art museum practices. The structure of the catalog follows the accepted format. Several introductory essays on relevant matters are followed by detailed discussions of the individual pieces.

It is the hope of the students – authors of this catalog (and of their instructor) that the readers of the book will find its content interesting and useful, furthering understanding of the widely appreciated ukiyo-e prints.

## ukiyo-e and the fifty-three stations of the tokaido road by two brushes

WRITTEN BY KAT JIA, JULIA CHOI, MARY KANG, WILLA ANDERSON

During the Edo period in Japan (1603-1868), ukiyo-e (浮世絵), which translates to “the pictures of the floating world,” became the contemporary art style that developed primarily in the form of woodblock printing. The term ukiyo-e originates from the Buddhist term for “sad world.” During the Edo period, the character for “sad” was replaced by a homophonous character meaning “floating,” and the world of ukiyo-e was born. Contrary to the original Buddhist term, the world of ukiyo-e was not at all a place for suffering, but instead a world of pleasures. Ukiyo-e prints included motifs of city life, erotica, much admired beauties, Kabuki theatre, landscapes and historical tales. It was a way for people to document pictorially popular entertainments, familiar sights, and widely known stories. By illustrating courtesans (bijinga) and famous actors (yakusha-e), the images allowed their audience to recall and experience the culture of Edo – the home of ukiyo-e.

During the time of ukiyo-e, the political and military power was in the hands of the shoguns and Japan was virtually isolated from the rest of the world. Before the 17th century, art was considered Japanese upper-class culture. With the emergence of ukiyo-e, pictures were mass-produced and became affordable to a wider part of the population. In many ways it was art made by the common people for the common people. That is not to say, however, that they were uneducated about the art history of their nation. Because Japanese art was so self-referential, the themes and styles incorporated in ukiyo-e prints had strong ties the art historical past. When the first ukiyo-e design was produced by Hishikawa Moronobu, he saw it as a continuation of the traditional Japanese painting style - yamato-e. It carried on the elegant forms, bright colors and graceful lines of yamato-e style dating back to the Heian period (8-12cc.).

Through the development of the woodblock printing process, moving from monochromatic prints and hand coloring to multi-colored prints – nishiki-e, the distinctive art form of ukiyo-e flourished between the 17th and 19th centuries. The entire process required intense effort and collaboration, but it also allowed for mass reproduction and circulation of the images, turning it into a popular art form. Each genre – from portraits to landscape – matured and developed over time, continually being enhanced by new and innovative generations of artists. The Tokaido series we see today is a manifestation of all those developments in the field of ukiyo-e. The key feature of the series is the collaboration of two master ukiyo-e artists. The prints combine view of famous places – meisho,

designed by Hiroshige with the foreground images of beautiful women – bijinga, sometimes with a hidden actor portrait - yakusha-e, designed by Kunisada. The figures in the prints have their own stories that relate to the theme of each location along the Tokaido road, all of them boasting quiet but powerful landscapes. The images not only allow us to peek into the common life along this road, but also present us with multiple facets of ukiyo-e genres and styles.

## the two brushes: hiroshige & kunisada

WRITTEN BY WILLA ANDERSON

In their time, Utagawa Hiroshige and Utagawa Kunisada (otherwise known as Toyokuni III) were the reigning masters in their respective genres of ukiyo-e woodblock design. Both had a unique style, and were recognized by their contemporaries and their consumers. Their collaborative efforts on “The Tokaido by Two Brushes” was a tour de force, continuing Hiroshige’s success in using the Tokaido tract as inspiration, and bringing together their individual talents to create a fascinating and innovative body of work.

The designers themselves came from very different backgrounds. Hiroshige was born in 1797, and raised in Edo, where his father was a fire warden. His mother and father died within a year of each other when he was just twelve years old, leaving him to take his father’s place. Eventually, in the following years, he became an apprentice to the master ukiyo-e master Utagawa Toyohiro. This was after his rejection from the school of Utagawa Toyokuni, who was Kunisada’s teacher.

Hiroshige’s style and artist expression flourished under Toyohiro. His earlier work, as a student, revolved around the genres his predecessors were known for – bijinga, yakusha-e, and occasionally musha-e – images of warriors. His designs were first published in 1818, still in the early years of his work. It was not until the 1830s that he began to shift his work towards landscape, the genre that he would essentially come to define. Hiroshige took much influence from Hokusai, who, while being an incredibly versatile designer within multiple genres, began to shape the genre of landscape that Hiroshige would later solidify. Though their styles differed greatly, Hokusai was the first to successfully utilize landscape imagery as its own genre, not needing other elements to bring it beauty or interest. Hiroshige’s pursuit of this kind of landscape printing launched him into his artistic success.

It was in the 1830s that his most well known series was created, the predecessor to many other sets done both alone and within collaborations: “Fifty-Three Stations of the Tokaido” (1832). These prints were inspired by his travel along the tract, based on drawings he had done throughout his journey on the route from Edo to Kyoto. The success of this series brought Hiroshige immediate fame, and demand for his prints rose. His work possessed a certain sensitivity, which also “revealed a beauty that seemed somehow tangible and intimate” (Lane). Following the death of Hokusai in 1849, his success clearly labeled him the dominant force in the landscape genre.

Less is known about Utagawa Kunisada, Hiroshige's contemporary and collaborator. Born in Edo in 1786, Kunisada studied under Toyokuni, the very master who had previously rejected Hiroshige, alongside Kuniyoshi, another ukiyo-e master in their time. Kunisada predominantly worked in the genres of yakusha-e and bijinga. Kunisada also continued the style of okubi-e portraits that had been originally started by Katsukawa Shunsho towards the end of the 18th century, creating a level of intrigue and personalization with his subjects.

Kunisada also produced many prints depicting whole productions of Kabuki theater performances, carrying on one of the founding traditions of ukiyo-e printing. Though he tried his hand at landscape prints, he did not feel nearly as comfortable working in that genre as he did with yakusha-e. Through his use of Kabuki, and the actors as subject matter, Kunisada created a world that "was there to be enjoyed. He gave his audience an escape from their ordinary lives, and his images, with their optimism and verve, still have the capacity today to attract and entertain" (Izzard). This ability to create personalization and entertaining situations is what made him an ideal choice for the collaboration on the Tokaido tract prints.

During their heyday as the masters of ukiyo-e, Hiroshige and Kunisada (and also Kuniyoshi) collaborated on multiple series of prints. The artists were very familiar with each other, even to the point of Kunisada being the one to design what is considered a very poignant memorial portrait of Hiroshige after his death. In the year preceding their work on the Tokaido series considered here, they worked together on a series of triptychs depicting scenes from "The Tale of Prince Genji," a classic piece of Japanese literature.

Then, in the years of 1854-57, the two collaborated on their series "The Tokaido by Two Brushes." The series was completed just a year before Hiroshige's death, making it one of the last set of designs he worked on. Within their designs, the two worked together to highlight the unique beauty and significance of each location. They combined Hiroshige's famous talent for simple, but monumental landscapes, and Kunisada's engaging portraiture.

## collaboration & anonymity in ukiyo-e woodblock production

WRITTEN BY WILLA ANDERSON

Collaboration between artists, and various disciplines has played an invaluable role in the history of Japanese art, from the gassaku paintings executed by teacher and apprentice, to the complex process of ukiyo-e woodblock printing. The ability to set aside ego, and acknowledge the necessity and talent of other designers and artisans was not only immensely important, but also unique to eastern culture. Through the combined efforts of publishers, designers, carvers and printers, the process of ukiyo-e was able to flourish and become known world-wide as one of Japan's great cultural achievements.

The entirety of the ukiyo-e woodblock printing process was an intensely collaborative effort, brought together by master publishers in order to create the work that is held in such high esteem to this day. It was due, not only to publishers and designers, but the efforts of the carver and printer that the prints in *The Tokaido by Two Brushes* were so masterfully executed and produced.

The level of collaboration throughout the process was absolutely essential to the success of not only the individual prints, but to the field of ukiyo-e in general. The designers of the prints were not the ones executing the finished works, nor were they simply creating these images by themselves. The production of an ukiyo-e print involved four different people, each with their own very specific skill-set. There was the publisher, the designer (or in this case, designers), the carver or engraver, and the printer.

The process typically began with the publisher who organized and spurred the production of these prints, and facilitated their success with an audience. Publishers would hire the designers, carvers, and printers to create a series of prints. It was the duty of a publisher to be aware of the demands of their audience, and what was fashionable. By determining this, they were able to hire well-known and popular designers working in those genres. The designers would then create original drawings for the prints, completely labeled with intended colors and other nuances to be achieved during the printing process.

From here, the drawings would be given to, and promptly destroyed by the carvers. The drawings were pasted face down on a block, and carved through to create a key block images, which was then used as reference in the carving of color blocks. The total number of blocks would sometimes go upwards of 10-15, depending on the level of detail in the print.

The blocks would then be passed on to the printer. Armed with the knowledge of the designer's intentions, they printed full runs of the prints which were then sold by the publishers at their shops. Depending on the popularity of the print, it could be reproduced thousands of times by the printers, each completely identical to each other. The identities of the printers and carvers are rarely known, as the credit is given to the designer and publisher. The anonymity of these craftsmen is truly a shame in our modern study of ukiyo-e woodblock prints, as time has taken away most record of where proper credit is due.

As is clearly shown in the structure of this process, much communication and cooperation would have been necessary to achieve the technical mastery that is not inherently associated with ukiyo-e woodblock prints. While the designers are given all the credit, along with the publisher's seal, they were entirely dependent on the skills of the artisans they were working with to have their designs produced correctly. It was also in the responsibilities of the designers to know the limits and capabilities of the medium without actually practicing it, and to make their designs plausible in the realm of what could be carved and printed correctly.

For the series *The Tokaido by Two Brushes*, Maruya Kyushiro, the publisher, arranged the collaboration between Hiroshige and Kunisada. Having already worked together on a previous series, the two artists were familiar with each other on a professional level, and had a mutual understanding how they could benefit each other's designs.

Kyushiro would also have been in charge of hiring the carver and printer for the series. In this particular case, the name of the carver is given on the prints – Yokogawa Takejiro. It is known, through what little record that exists that Takejiro, otherwise known as Hori Take, had previously carved designs for both Hiroshige and Kunisada. His past experience with their work would have made him an ideal candidate for this collaboration.

The complex exchange, and the level of mastery in each step of the process, maybe especially in the case of *The Tokaido by Two Brushes*, is what made the prints so successful and enabling them to withstand the test of time. In the case of Hiroshige and Kunisada's collaboration, the carving and especially

printing would have been that much more important, given that the incredibly unique styles of both artists were contained in one set of blocks. With techniques like bokashi – the subtle gradients frequently utilized in Hiroshige's designs – and the careful repetition of color within the landscape and figures, the printer was able to truly unify the designs where anyone less skilled could have sent the entire collaboration to shambles. The necessity of careful craftsmanship and attention to printing, both key elements in how these styles were executed, was paramount to the success of the series.

The final step in the process brought things full circle. The series had been masterfully designed, carved, and printed, but now it needed to be sold. Once again, the process returned to the publisher and the audience. The positive reception of the prints by the public was absolutely essential in the whole scheme of production. The trends that the publishers followed came directly from the audience's reactions. The designers and subject matter that the publishers invested in directly correlated to the demands of the public.

These prints were not, however, considered high art as they are today. Then, they acted as souvenirs – a way to remember a journey or event, or even a way to experience what was depicted after not being able to attend. The prints themselves sold for little more than the cost of a bowl of noodles, and were frequently pasted to sliding doors or folding screens. They were images made for the common people as a part of popular culture, not for the upper classes. At the time, Hiroshige and Kunisada were two of the most well known designers in ukiyo-e, bringing their work into the public spotlight and heightening the demand for their work.

While Hiroshige and Kunisada will be remembered as the masters of their time in the field of ukiyo-e, it is important to remember that they were only a piece in a far more complex jigsaw within their artistic world. Without the attention of the publishers, or the perfected skills of the craftsmen producing the prints, their fame might well be non-existent. The series *The Tokaido by Two Brushes* is a perfect representation not only of these two designers, but also of the complexity of the process, performed seamlessly by those involved. The level of mastery shown through each step in the creation of this series is what helped lift it from travel souvenirs to its place in high art as we know it now.

## the meisho genre, landscapes, and hiroshige

WRITTEN BY TAÍS MAUK

The meisho theme in ukiyo-e woodblock prints is rooted deeply in Japanese classical literature and painting. The term meisho translates to ‘a famous place,’ ‘a place with a name’; originally the term referred to a rhetorical device used in poetry from Heian period (8-12cc) one that linked particular places with their poetic descriptions. Much of the classic “place” imagery associated with the term meisho was formed in Heian times. Symbolism of forms of nature, of seasonal changes embedded in the descriptions was meant to inform the reader’s connection with the natural world.

Later, meisho began to be represented visually as part of yamato-e paintings that dealt with locations of historic or poetic importance. These pictorial renderings gave a visual form to the poetic narratives and became known as meisho-e – pictures of famous places. Similar to meisho, these meisho-e were not based in reality, but rather provided imaginary scenic views firmly associated with a specific locality. There evolved a back and forth dialog between literary references to famous places and their views: meisho-e were inspired by literature and topographical allusions in literature in turn were inspired by meisho-e. The overall goal of the paintings was to unite on an emotional level with the viewers and remind them of their relationship to nature. Such views of nature were easily relatable to by a wide range of social classes.

Most of the “famous places” – the meisho that figure in classic literature and in yamato-e painting were linked to the imperial capital of Kyoto and the region around it as the traditional cultural center. During Edo period (1603-1868) with the new popular culture of townsmen rapidly developing in the city of Edo, shoguns’ young capital, the term meisho began to be applied to places more directly connected with the life of commoners and reflecting a wide range of their activities.

This expansion of the meisho-e genre to include real world views was inextricably linked to explosion of travel during the Tokugawa period. The Tokugawa Shogunate rose to power through an era of violent conflict culminating with the relocation of the capital to Edo, not much more than a village at that time. The Tokugawa rule brought along 250 years of internal peace that was maintained by numerous shrewdly developed and strictly enforced governmental regulations. Those regulations included, among other measures, establishing of a strict control over daimyo – samurai with large domains in their possession. Though



samurai held the highest position in social hierarchy (samurai – peasants – artisans – traders), they were regarded as a potential threat to the absolute political power of the Tokugawa rulers. To keep them in check the shogunate introduced practice known as “alternate attendance” – sankin kotai. This system required the daimyo to spend alternating years in Edo, and in their own domain. The system required enormous spending for both, maintaining Edo residences appropriate to their status and subsidizing travel of hundreds if not thousands of their retainers across the country to their domains. Additionally, the shogunate would demand members of the daimyo’s family to stay in Edo when the daimyo were away, as collateral to prevent an uprising.

With this practice in place, there was an explosion of travel. Not only were the daimyo traveling, but they were also spreading ideas, and the wealth of culture, developing in Edo. The amounts of travel were growing high also because of the rising popularity of pilgrimages to famous temples and shrines throughout the country. This directly led to a rise in the production of travel guidebooks. These included meisho-ki - guidebooks, and meisho zue - ‘illustrated famous places’. These commodities were affordable woodblock prints that gave the viewer either the ability to fondly remember their travels, or give those less financially able the chance to simulate the travel experience. These travel books highlighted the landscapes and natural monuments critical to Japanese culture distinguished for its innate unity with nature, influenced a national deep understanding for the natural world.

During the Tokugawa period, landscape depictions, including numerous print pieces, reached a new level of desirability. They were propelled by the production of Katsushika Hokusai’s “Thirty Six Views of Mount Fuji,” (1830-33). With those prints landscapes gained a secure place in the thematic repertory of ukiyo-e, the art of commoners, quickly winning public favor. Prior to these works, the predominant subject matter of woodblock prints was limited to the images of beautiful women – bijinga, or actor prints – yakusha-e. Although Hokusai was the original artist who introduced landscapes to the public attention, the genre was cemented and given new merit by Utagawa Hiroshige, who would later be known as “The Master of The Japanese Landscape Print.” Hiroshige created his first successful landscape series “Famous Views of the Eastern Capital”, 1831, which depicted various sites around Edo. Later in 1832 Hiroshige traveled the Tokaido Road, an official highway connecting Edo and

Kyoto. Through this journey, he passed through each of the 53 overnight stations, as well as two stations indicating the beginning and end of the road. The prints feature travelers in motion, passing through each station along the path. One of the most revered qualities of the prints in the series is the wide variety of weather conditions, and seasonal indicators they display. Another famous aspect of the prints was the viewers’ unique vantage point and framing, which gave them the illusion of being present along the path.

In conclusion, it is safe to say that during Edo period meisho theme that had existed previously for centuries in the “high” arts of the upper classes experienced democratization and entered popular culture. This transformation was largely caused by the burst of traveling that was associated with the sankin kotai system and the tremendous spread of the practice of pilgrimages. Commoners were a part of traveling process at its both ends – as travelers and as service providers necessary for accommodating the needs of those on the road.

Two principle changes that occurred to meisho-e in the course of its popularization were (1) choice of new spots for portrayal associated with the contemporary life and (2) inclusion of the daily activities of people in the depiction of places. Hiroshige’s choice of spots for portrayal was influenced by popular culture of Edo, an inseparable part of which he was. Beginning with his first set devoted to the stations on the Tokaido Road and published in 1831-33, he continuously designed prints on this most traveled highway of Edo period Japan. Likewise, he readily illustrated stations of other cross-country highways (“Sixty-nine Stations of Kisokaido,” 1839) and on numerous occasions illustrated the city of Edo and sometimes of Kyoto. All his prints with views of nature were reprinted on many occasions and were sold as separate sheets, sometimes as folders comprising full sets of prints or as bound albums, usually in accordion format, of which RISD Museum has an example. Sensitive to the life of nature as Hiroshige was, he still found it necessary to include references to contemporary life and activities of people typical for every place.

References to the flow of life became exceedingly important in ukiyo-e, an art form rooted in realities of the commoners’ existence. Hiroshige collaboration with Kunisada, a master of figures, reflects this shift of emphasis that occurred in meisho-e.

Prints from the “Two Brushes” series designed jointly by Hiroshige and Kunisada grasp these new developments in their entirety. Scenic views of widely known localities, they typically for meisho-e include literary and historic connotations where possible (Station Oiso and the Soga Brothers; Station Fujisawa and the tale of Terutehime and Oguri Hangan). But the prints’ truly innovative focus is zooming in into the actual life at those places – something we see on the majority of prints in the set.

## history of the tokaido road

WRITTEN BY ALA LEE

The Tokaido (Eastern Sea Road) was an important road in Japanese history that was 303 miles long and ran along the southern coast of Honshu, the country’s largest island. The road became especially important during the Edo period (1603-1867) because it connected Edo, the seat of the Tokugawa shogunate, with Kyoto, the old capital where Japan’s emperor resided. Originally used by government officials to travel between provinces, the road would eventually attract travelers of all classes and backgrounds. By increasing mobility throughout the provinces, the road helped unify the nation. The Tokaido also had a great impact on the political and economic changes of Japan as it expedited government communication and the distribution of commercial goods.

When Tokugawa Ieyasu founded the Tokugawa Shogunate in 1600, he moved the capital of Japan to Edo. He understood the need to maintain close contact with far away provinces and used the highway system to his political advantage. In early 1600s he divided the Tokaido into 53 stations. The road allowed the government to send and receive messages across the stations. Official messengers traveled by foot, horseback, and palanquin. Although regular travelers were barred from traveling at night, government messengers were allowed to travel at all times. The fastest message delivery option used runners in relays and could send a message from Edo to Kyoto in about three days and ten hours (Adams 4).

The Tokaido also played a role in enabling the alternative attendance system (sankin kotai) that was implemented by the Tokugawa Shogunate in 1615. The daimyo (feudal lords) were forced to spend half the year in Edo and the rest of the year overseeing their individual provinces while their family was held back in the capital. This system ensured loyalty to the Tokugawa house. The daimyo traveled the Tokaido in their large processions; they were required to have 120-130 foot soldiers and 250-300 servants and porters (Adams, 8). The government would have to schedule different days for each daimyo to travel in order to avoid traffic congestion. Government regulation of the road controlled the flow of travelers and also prevented daimyo families from fleeing Edo.

The Edo period ushered in a time of peace and prosperity. During this time many Japanese people believed in the importance of experiencing all the worldly pleasures, one of which was travel (Adams, 21). The road was always bustling as people embarked on pilgrimages to important shrines and temples to

purify their spirit. However, some men used the pilgrimage as an excuse to escape his wife or creditors. Still others simply wanted to explore distant parts of the country and enjoy the entertainment that was provided along the way. Toll stations and natural barriers functioned as checkpoints where all travelers except for sumo wrestlers and entertainers were required to present their travel permits (Adams, 11). Such governmental regulations made travelling on the road relatively safe. Still, many travelers were vulnerable targets for robbers because they had to carry all their money throughout their journey.

Most travelers walked on the road, including the wealthy. While straw shoes often wore out, leather shoes were much more durable. Travelling by horseback was also a popular option. Horses could be hired at officially sanctioned stations. Although the palanquin, a covered chair carried by several people, could provide a break from walking, the frequent swaying often made the journey quite uncomfortable. River porters carried travelers across rivers in a ferry. In terms of lodgings, most villages along the Tokaido had at least one inn where travelers could stay overnight. Many inns provided meals, a hot bath, and massage. A traveler could alternatively stay in a Buddhist temple if no lodgings were available (Lee, 29). Daimyo stayed in the most extravagant type of accommodation called a honjin.

Travel for pleasure became increasingly popular as proven by the introduction of guidebooks that describe the local attractions and specialties of each station. *Tōkaidōchū Hizakurige*, also known as *Shank's Mare*, was a popular novel by Jippensha Ikku (1765-1831) that recounts the comical misadventures of two travelers as they travel on the Tokaido from Edo to Kyoto. As they make their way through the 53 stations, Yaji and Kita encounter famous landmarks and pursue the food, drink, and women that each town has to offer. Indeed, as long as a traveler had money they could enjoy endless sources of entertainment and leisure along the road. There were many teahouses and pastry shops that catered to travelers, and some could even be found in the forests and at the top of mountains. Travelers could also purchase souvenirs at shops that each sold a local specialty. Additionally, one could stop at a larger inn and hire a samisen player for the evening. However, the most profitable service provided by inns was their prostitutes. The shogunate's attempts to ban highway inns had little effect. Eventually the government conceded and allowed each inn to have two "waitresses" and would tax each additional woman (Adams, 23).

Prostitutes were integral to the success of inns, and the women would often line the road, attempting to coerce travelers in patronizing their establishment. Still, the Tokaido offered other sources of pleasure that were completely free. Any traveler could enjoy the beautiful scenery as they made their way towards their destination. Mount Fuji could be seen at many angles along the Tokaido as well as the beach of Miho.

The Tokaido also helped develop Japan's commercial economy. The ease of transport allowed domestic foods to be easily delivered from one location to the other. The market became more unified and the alternate attendance system also contributed to the commercial economy as daimyo spent money during their travels in order to maintain the appearance of their status. Although the merchant class was considered the lowest class, they became more important in the rise of the commercial economy.

With the Meiji Restoration of 1868, the imperial authority returned to power. The alternative attendance system, one of the prominent uses of the Tokaido, was abolished. The advance of technology also made travel by foot obsolete, and by the end of the century a new railroad network connected most of Japan. However, major towns along the Tokaido continued to grow in importance due to their prime proximity to the coast. Today a major highway runs through the Tokaido, and the cities that once lined the road are now highly modernized. Still, the Tokaido road of the past is remembered through the works of master ukiyo-e artists like Hiroshige and Kunisada.



**a** Series: Fifty-three Stations by Two Brushes  
 Print: Nihonbashi  
 Publisher: Maruya Kyushiro  
 Carver: Yokogawa Takejiro  
 Censorship seal: aratame (examined)  
 Date: 1854, 7th month

**b** Series: Fifty-three Stations of the Tokaido Road  
 Artist: Utagawa Hiroshige  
 Print: Nihonbashi - Outset of the Daimyo Procession  
 Publisher: Takenouchi Magohachi (Hoeido)  
 Censorship seal: kiwame (approved)  
 Date: 1833-1834



## nihonbashi ■

WRITTEN BY CONNIE ZHAO & MING ZHEN

The starting point of the Tokaido Road is here; Nihonbashi – the Bridge of Japan, in the mercantile center of the city of Edo (now Tokyo). The print shows a young woman and a child looking at each other, perhaps talking. The two main figures drawn by Utagawa Kunisada appear in front of a landscape inset by Hiroshige. The inset depicts the bridge of Nihonbashi from underneath with Edo's famous skyline in the distance.

The stylish young woman on the print is wearing a fashionable shimada (島田) hairstyle decorated with kanzashi (簪) – traditional Japanese hair ornaments. The small child's hairstyle known as keshibozu (芥子坊主) was commonly used for children under 6 years old. The kanzashi that the woman is wearing include a comb and hairpins, one of which is decorated with a peony, a symbol which suggests it is spring.

Patterns on the kimono (着物), Japanese traditional garment, usually carry symbolic meaning. They can signify a season, a specific event, a feature of a person's character, etc. and thus make various facets of Japanese culture present in a print. The furisode (振袖), a type of long-sleeved kimono that the woman is wearing bears multiple patterns which each hold their own meanings. The blue outer layer of her furisode is decorated with plover birds in waves – the design called namichidori (波千鳥); the wave motif when rendered as a succession of concentric semicircles as in the present case is termed seigaiha (青海波). All of which are accompanied by a fishnet design amime (網目) and fish. The decorative motif altogether has auspicious meaning – it combines plover birds flying over the waters where fish are being caught in a bountiful catch.

The red lining of the woman's kimono as well as the red parts of the child's kimono are decorated with a hemp-leaf design called asa-no-ha. Hemp is known as a fast growing plant, and wearing such a design was believed to grant the wearer healthy growth and good fortune.

The child in the print is grasping a puppet shaped as a man that carries an immensely tall pole capped with a furry crown. The puppet represents a spear-bearer, a member of a retinue of a daimyo (大名) – a high-ranking samurai, a regional baron. In compliance with the governmental alternative attendance policy sankin-kotai (参勤交代) established to control daimyo in 1635 and in

operation until 1682, all daimyo had to spend one year in their residence in Edo and the other year in their own domains while their families remained in Edo at all times, turning into hostages for the time of the daimyo absence. Daimyo traveled on a prescribed schedule, often crossing large parts of the country on the way to their remote domains, and accompanied by their numerous retinue at all times. Daimyo processions – daimyo gyoretsu (大名行列) could number in the hundreds and included samurai on horses, footmen, archers, doctors, servants, and carriers of vast luggage. The size of retinue was regulated by the bakufu – shogunal government – in accordance with the daimyo's status. However, to challenge the bakufu regulations, daimyo gyoretsu soon became a display of daimyo's affluence and authority as they invested substantially into the fabrics and ceremonial weapons. The most elaborate processions involved more than 4,000 people. Such marches were of significant economic pressure for the daimyo families and at times raised discontent among them. Nevertheless, in Edo – the shogunal capital, with hundreds of daimyo entering and leaving it every year, the processions became the city's landmark as they were almost daily occurrences.

Nihonbashi was the place where daimyo entered and exited Edo on the way from and to their provinces. The spear-carriers were the leaders of the procession, but typically belonged to samurai of the lowest rank in the service of a daimyo. The tip of the spear was sheathed in a feathered cover only at the time when a daimyo procession was on the move.

The puppet spear-carrier perhaps is a reference to Hiroshige's earlier print of Nihonbashi from the Hoeido (保永堂) edition – the first set of prints on Tokaido known by the name of the publishing firm. Hiroshige's Nihonbashi print in the Hoeido edition shows a daimyo procession crossing Nihonbashi, with two spear-carriers advancing among the leading figures towards the front of the procession, their spears providing the definitive element of the composition.

In the landscape inset, Hiroshige captures the busy atmosphere of the Nihonbashi district. The Nihonbashi was one of the first bridges in Edo, ordered to construction in 1603 by Tokugawa Ieyasu, the founder of the Tokugawa shogunate. In the following year, he issued a decree announcing the center of the bridge to be the point from where all distances in the country had to be measured. Tokugawa's decree solidified the importance of the bridge. The

bridge became the starting point of five major highways of the Edo period – the so-called Gokaido (五街道), one of them being Tokaido; the other were Nakasendo (中山道)(part of which is known as Kiso Kaido (木曾街道)); Nikko Kaido (日光街道); Oshu Kaido (奥州街道); and Koshu Kaido (甲州街道).

Nihonbashi has always justified its name of the Bridge of Japan, symbolizing Japan's capital, Edo, as well as the country as a whole. In the print, Mt. Fuji (富士山) and Edo Castle (江戸城 – Edo-jo) are represented in the distance. Edo Castle was the headquarters of the shogun (将軍), Japan's military ruler, and thus stood for the ruling Tokugawa house while Mount Fuji embodied the country that the shogun ruled. It is interesting to note that in reality neither Edo Castle nor Mount Fuji could be visible from the Western side of the bridge where the viewer is placed. Hiroshige must have included them into the vista on purpose to showcase three most significant national symbols and to please the viewers with the popular and well-loved sights of Mount Fuji and Edo Castle.

The Nihonbashi district was a very important part of the city for townspeople. Chonin-no bunka (町人), the culture of townspeople, developed around this boisterous center of trade and craft. In the landscape print inset, the large bridge pillars that are seen in the foreground represent Nihonbashi's base, while edobashi is seen as the parallel bridge which is visible in the distance is Edo-bashi. Between the two bridges was the largest fish market in the Edo period called uogashi (魚河岸), the "Fish-Bank." On the other side of the river was the aomono-ichiba (青物市場), the "Green /Vegetable Market." Most of the boats loaded with cargo – like the ones shown in the print – were hauling products for these two markets. The boats covered with mat-roofs were oshi-okuribune (押送船) which relied on oar power and the wind. The mat-roofs on these boats were used to protect the freshness of the cargo. There are also smaller cargo boats chokibune (猪牙舟) and large cargo boats known as godairiki-sen (五大力船) – boats of five-fold strength, shown in the print.

In spite of the growing discontent with the Tokugawa bakufu (徳川幕府) – the government of the shogun – throughout Edo period, the Tokugawa rule brought Japan 250 years of peace. The stable years led to a thriving Edo economy and a flourishing vibrant culture; Hiroshige and Toyokuni III who were both an inseparable part of that culture. Fully aware of the local particularities with Nihonbashi – these artists conveyed a wealth of information on Japan's traditions, many of which are still

## supplementary print: nihonbashi

WRITTEN BY SAM SONG & JOONKEE HONG

This wood block print by Hiroshige comes from the earliest set of prints dedicated exclusively to the Tokaido Road and published by the publishing house Hoeido. This set brought Hiroshige an unfading glory of the leading designer of landscape prints in Japan and inspired numerous adaptations in various formats.

The opening print of the series depicts Nihonbashi, the starting point of the Tokaido Road which connected Edo to Kyoto. Tokaido, literally “the East Sea Road,” ran along the Pacific coast. The bridge, which is now located at Chuo Ward, Tokyo, was used as the origin-point for measuring distances to points throughout Japan. Tokaido road was the most important of the five routes of the Edo period connecting Edo and Kyoto.

As the bridge is a landmark located in the center of Japan, it is also placed at the center of the print. The viewer begins to watch the image from the center and then moves throughout the rest of the picture.

There are two major groups of people portrayed on the print, one on the bridge and the other in front of the bridge in the left part of the picture. During Edo period, there existed a policy of the shogunate which is called an alternate attendance or sankin kotai. According to this system all daimyo (samurai with large land possessions) had to spend alternating years in Edo and in their own domains called han. Daimyo were expected to travel away from the capital and back to the capital with large retinue amounting sometimes to hundreds and even thousands of people. When daimyo were away in their lands, their families remained in Edo as guarantors of the daimyo's loyalty.

The frequent travel of the daimyo encouraged road building and the construction of inns and facilities along the routes, generating economic flowering. People coming down the bridge towards the viewer are retainers of a daimyo that accompanied him at the time of travel. Many men are wearing the Japanese conical war hats called jingasa –The perfect linear succession of the light triangles of the jingasa creates an impression of order, regularity and additionally, makes the procession seem endless.

In front of the bridge there is a group of fishmongers walking leftwards away from the bridge. They are carrying full round baskets, ready for the market day. The clothes and the body gestures of fishmongers are free in contrast to the

disciplined and aligned movements of the daimyo's retainers. In the lead of the procession two men are holding spears the tips of which are hidden in the sheath of feathers. They are yakko, a low-class samurai in the service of the daimyo. Interestingly, the image of yakko is present also in the Nihonbashi print from “The Tokaido by Two Brushes” series where the child is holding a toy shaped as a spear-carrier in his hand. Spectacular parades of the daimyo processions were often to be seen in Edo and became an inseparable part of popular culture favored by all ages.



**a** Series: Fifty-three Stations by Two Brushes  
 Print: Shinagawa  
 Publisher: Maruya Kyushiro  
 Carver: Yokogawa Takejiro  
 Censorship seal: aratame (examined)  
 Date: 1854, 7th month

**b** Series: Fifty-three Stations of the Tokaido Road  
 Artist: Utagawa Hiroshige  
 Print: Shinagawa Station, Departure of the Daimyo  
 Publisher: Takenouchi Magohachi (Hoeido)  
 Censorship seal: kiwame (approved)  
 Date: 1833-1834

**c** Series: Thirty-six Views of Mount Fuji  
 Print: Fuji from Goten-yama, at Shinigawa  
 Publisher: Nishimura Yohachi (Eijudo)  
 Date: 1830-1831



## shinagawa ■ STATION 1

WRITTEN BY KATIE HAN, TINA KIM & STEPHANIE LOW

Shinagawa, the first station on the Tokaido Road after Nihonbashi, was known as the southern entertainment quarter. Following the structure of Yoshiwara, which was located in the northern part of Edo, it was home to a flourishing brothel district.

This print, titled 'Shinagawa: The Dressing Room', is said to depict a scene in the dressing room of a hatago-ya (inn) at the Shinagawa station. In ancient times, the term hatago referred to a bamboo basket or taketago (trunk), which was used by travelers to store provisions and utensils, for them and their horses. It was common at the time for travelers to stay in yado (lodges), while making their own meals from the food they had brought in their basket. Eventually, these lodging houses were referred to as hatago-ya. During the medieval period, hatago-ya were visited by people of all social ranks – from aristocrats, to warriors and commoners. In the Edo period, alternative varieties – such as the honjin, high-class inns, and wakihonjin, government-designated inns, were provided for use among the elite. However, these higher-class varieties were mostly located in shukubamachi, post towns, therefore the hatago-ya of the Edo period catered primarily to commoners. Over time, hatago-ya began to provide meals for their guests, and the inns that did not offer meals were known by an alternative term, kichinyado. From district to district, hatago-ya varied both in size and layout, but during the late Edo period, it was common for the guest rooms to be located upstairs, and the owner's living quarters and kitchen on the ground floor. New inns in this district began to employ courtesans and prostitutes who were disguised as meshimori-onna – women serving food. The two women represented in the print may be meshimori-onna employed by the inn, or geishas grooming and preparing themselves for work. Meshimori-onna appear in many other prints from this time period.

Standing up on the left side of the print, a woman is pictured in a kosode. Known as the 'small sleeved' style, a kosode is a basic Japanese robe worn by both men and women, with a T-shaped form and a looser fit than the kimono. Her blackened teeth represent the o-haguro custom of dying one's teeth black which was seen commonly among married women. The effect is achieved by mixing fushi powder (gallnuts of the Japanese sumac tree) with kanemizu (iron fillings which are fermented in tea, vinegar, and rice wine) to form a black dye. These ingredients are mixed in a kanewan bowl and are applied with a mimidarai brush. Pitch-black things such as glaze and lacquer were seen as

beautiful. Furthermore, it was also known to be beneficial, as it prevented tooth decay in a similar way to present-day dental sealants.

Inserted into her shimada hairdo is a traditional ornament known as kanzashi. The shimada is a Japanese women's hairstyle, similar to a chignon. During the Edo period, the shimada was popular among geishas and ordinary teenage girls, though nowadays its use is primarily limited to geisha. There are several varieties of shimada, but generally, the hair is gathered together at the crown of the head, and formed into a small bun pointing outwards. Traditional Japanese hairstyles, such as the shimada, were often adorned with hair ornaments. The kanzashi hair ornaments seen in this print appear to be fairly simple in their design—two thin, long, double-pronged pieces. Traditionally kanzashi styles followed more complex flower designs. In addition to being an ornament, some believed the kanzashi was also used for defense in the event of an emergency.

On the lower right side of the print, a woman is seated in front of a mirror stand. She is wearing a kimono that combines stripes and the hemp leaf design known as asa-no-ha. As her hair is being combed, she has placed a book on the stand that covers the mirror, suggesting she is fully absorbed and focused on what she is reading. The lacquered bamboo basket in the lower right hand corner of this print is called a hatago or takekago (as discussed above). Travelers stored provisions and utensils in these baskets so that when they arrived at an inn, they could provide for their own food. The basket appears to be made in the maki-e technique, in which powdered metal was sprinkled onto the wet lacquer to form a floral pattern. This floral pattern may characterize the basket as kodaiji maki-e, which is a genre of lacquer-ware involving floral patterns (Deal). In the courtesan's right hand is a pipe called a kiseru. The Portuguese introduced tobacco and the smoking of cigars to Japan as early as the sixteenth century. However, the social custom of smoking was not integrated into Japanese culture until the Christian Century of Japan (1549-1642) when Dutch traders were given access to Nagasaki (Gilman 76). The tea ceremony was emerging at this time as well; as a result smoking and cha-no-yu were often performed together. The tools used while smoking included the kiseru (a long thin pipe), a tabako-bon (tobacco tray), and a tabako-ire (tobacco case or pouch). As smoking became a practice independent of the tea ceremony, the utensils used became more sophisticated. Tabako-bons took on the form of a box with a handle, which featured a rack for kiseru and drawers for tobacco;

perhaps the previously mentioned hatago basket is in fact a tabako-bon.

The book on the mirror stand may be a kibyoshi book, or a practice book for a joruri performance. Joruri is a type of chanted recitative that is performed with a puppet drama. Kibyoshi books are also known as "yellow-covered books," because they always had bright yellow covers. These books comprised of "short satirical stories written in colloquial Japanese," and occasionally included wood-block prints that helped to narrate the story, which often revolved around the Yoshiwara and "other aspects of contemporary society" (Deal, 258). The lacquered mirror stand seen in this print, appears in many bijinga prints.

Asa-no-ha, the design seen on her kimono, can be translated to: asa = hemp, no = of, ha = leaf, the hemp leaf. The six-sided geometric asa-no-ha pattern is achieved with a tie-dye technique (Jaanus). Resembling the leaves of the asa hemp plant, the design has six identical diamonds arranged symmetrically around a central point to represent compound hemp leaves radiating from the center. This design was used throughout ancient Asia, but only in Japan was it known to reference the hemp plant (Jaanus). With the nature of a geometric design, the asa-no-ha motif is not limited to any particular season, and can be worn throughout the year. The design was particularly popular during the Edo period, when this print was created. As the hemp plant grows straight, the asa-no-ha textile pattern was often seen on children's garments to encourage healthy growth. The design was also found on the clothing of Buddhist statuary of the Heian through Muromachi periods. The simplicity of the design allowed for various interpretations and applications, especially in the decorative arts where it was used in dyeing, weaving, papermaking, and woodworking.

In this print, Hiroshige's landscape inset is closely related to Kunisada's figures in the foreground, as two courtesans seem to be casually preparing themselves in the dressing room. Although the landscape is neither depicted exactly in perspective nor is logically placed in relation to the figures, it indicates the time and place of the action shown. Possibly, the scene captured in this print takes place inside one of the coastline buildings that are pictured in the right bottom corner of the landscape, and through their window, the two women may be able to catch sight of the sea. Hiroshige's subtle detail used to describe the small boats and trees in black and distant mountains and horizon line in faded white is truly masterful. In this way, he has captured a moment during dawn or



dusk in this print. The slight touch of peach pink above the horizon line and the gradation of sea from faded sky-blue to dark Prussian blue is very effective both aesthetically and practically. The beautiful gradation technique known as bokashi, is often used in Japanese woodblock printing and most famously seen in Hiroshige's landscape prints. Bokashi expresses a variation of light and shade with a single color that is achieved using a gradation of ink on a moistened woodblock. As a master of landscape and color, Hiroshige not only describes the district of Shinagawa, but also portrays the specific time of day through subtle details and the bokashi technique.

The inset incorporated here is comparable to a print by Hiroshige, from his earlier 1833-34 Hoeido Tokaido series, as well as to a print by Hokusai from his "Thirty-six Views of Mt. Fuji" series, 1830-33, both of which depict a scene from Shinagawa. Hiroshige's Hoeido Tokaido Shinagawa print illustrates "a street of houses backing on to the seashore, and the tail-end of a daimyo's procession passing along it; behind the houses ships moored in the bay" (Hiroshige). Some of the houses lining the road here may be examples of hatago-ya – the interior of which is depicted in the 'Shinagawa: Dressing Room' scene of the 'Two Brushes' print discussed earlier. In the landscape inset of the 'Two Brushes' print, Hiroshige seems to have focused more on the waterscape – and the beautiful gradation of the bokashi effect. His Hoeido Tokaido print seems to emphasize the street of houses lining the shore. Displaying a distinctively different style from Hiroshige, Hokusai's 'Tokaido Shinagawa Goten'yama no Fuji (Goten-yama Hill)' print describes "the view of Mt. Fuji across the Sagami Bay, between trunks of cherry-tree-dotted hills at Goten-yama above Shinagawa" (British Museum). Once again, in Hokusai's version, we see a very different interpretation of the same Shingawa station, where the cherry blossom trees seem to be the most important element of the scene.

Through the comparison of these prints from Hokusai's and Hiroshige's early work, and the discussion of the 'two brushes' in the print from the collaborative series, we can come to appreciate the individual beauty of each scene. From the view of Mt. Fuji from the Goten-yama hill in Hokusai's print, to the sea, and street view in Hiroshige's Hoeido Tokaido print and background inset, and finally, the interior of a dressing room within a hatago-ya at Shingawa station in Kunisada's depiction of the two women, we are presented with truly vivid and multi-faceted view of Shinagawa station.

## supplementary print: shinagawa

WRITTEN BY MIRANDA MONROE

This print depicts Shinagawa, the first stop along the Takaido Road. The steep embankment on the right implies that there are hills and that terrain is mountainous in that direction. There are ships with sails up and bows facing the viewer; they seem laden with goods or fish, likely returning to port. A row of similar vessels is anchored just off shore. On land, a path winds between the water and below the slope of the hill. The path is lined on both sides by a compact row of houses and shops, including a restaurant with red paper lanterns. The rear end of the daiymo procession is walking up the path, caring baskets and other parcels. The townspeople must be kneeling on the side of the road, watching the procession and paying their respects.

Though a similar view of a similar scene is depicted in Hiroshige's collaboration series, the composition and scale are different. The composition of the later edition was designed to flatter Kunisada's figures, thus it features largely a blue expanse of water with an unusually high horizon line. In the later version, the buildings and ships occupy only the edges of the image, while the Hoeido edition offers a more comprehensive view of the location of Shinagawa. The viewpoint of the Hoeido edition print is lower. Hiroshige composed his Hoeido prints immediately after returning from his travels along the Tokaido Road; it follows thus that these editions are more full of life and atmosphere. In the later collaboration prints, Hiroshige was more advanced as an artist, but more distant from the actual locations and the firsthand experience that gave his Hoeido series so much verve.

Hokusai's take on Shinagawa from his 36 Views of Mt. Fuji series displays the natural landscape above the man made. Hiroshige's focal points are houses and ships. Hokusai focuses the eye of the viewer on Fuji framed by cherry blossoms, leaving the houses and people in the periphery. The people in Hokusai's print are relaxing and enjoying the scenery instead of just marching through it. His viewpoint on the station is higher up and further back than Hiroshige's. It seems as if Hokusai is atop the hill that occupies the lower right of Hiroshige's image. He uses brighter colors, converting a bright sunny spring day in comparison to Hiroshige's bleaker atmosphere. He also uses more solid blocks of color in contrast to Hiroshige's use of many fine lines and gradients; this gives his prints a brighter, more open feel.



**a** Series: Fifty-three Stations by Two Brushes  
 Print: Kawasaki  
 Publisher: Maruya  
 Kyyushiro  
 Carver: Yokogawa Takejiro  
 Censorship seal: aratame (examined)  
 Date: 1854, 7th month

**b** Series: Fifty-three Stations of the Tokaido Road  
 Arist: Utagawa Hiroshige  
 Print: Kawasaki - The Rokugo Ferry  
 Publisher: Takenouchi Magohachi (Hoeido)  
 Censorship seal: kiwame (approved)  
 Date: 1833-1834



## kawasaki ■ STATION 2

WRITTEN BY JULIA CHOI & MARY KANG

Kawasaki station, the second one on the Tokaido Road, is introduced in this print by a woman and a child crafting famous local products – boxes encrusted with colored straw mosaics, mugiwara zaiku in Japanese. Behind the figures designed by Kunisada is the view of Kawasaki's landmark – the Rokugo River Crossing, depicted by Hiroshige in the inset imbedded in the upper part of the print.

A young attractive woman with assured movements is decorating a box she is holding. Obviously, mugiwara zaiku is her trade and she knows it inside out. She has been working for several hours already. The necessary tools and materials are laid out on the table in slight disarray – there are scissors, a narrow forward slanted board, and multicolored straws. Finished boxes of different geometric shapes covered with varied geometric designs are seen on the desk, on the floor and in the hands of the child who, perhaps, is given instructions to store them somewhere. The woman is talking to the child and the child is listening and responding. The scene looks lively and natural.

Though the woman's clothing is made of elaborate textiles, she is dressed to work. The sleeves of her kimono are held up with a red tasuki – a narrow sash used for this purpose. Her hair is covered by a tenugui – literally, a hand-towel. In fact, tenugui was a piece of cotton cloth used for a variety of purposes. For example, they could serve as a head-band. Women wore head-bands wrapped around their heads in a turban-like fashion.

All patterns on textiles in the print are traditional and have been used in Japan for centuries. This is true about the butterflies adorning the woman's headdress. Though butterflies are not associated with a certain symbolic meaning, they figure prominently in Japanese design beginning from Heian period (8-12cc.). The woman's light blue kimono is embellished by deep blue chrysanthemums and paulownia leaf-and-flower forms. These time-honored motifs for centuries have been crests of the imperial house of Japan, occasionally appearing concurrently on the same object and gradually becoming a widespread decorative theme in general use. The design is outlined with brown dots. Most likely, this is an example of the then prevalent stencil dying technique katazome (for similar design see print Odawara, Station 9). More floral designs are to be found on the woman's sash obi – pattern of ivory colored cherry blossom appears on the olive stripe that runs across the blue fabric with still another dense leaf pattern. The white pattern on her red obi is called shippo, "seven jewels." It consists

of interlocking circles creating a diamond star within every ring, an intriguing design of perfect geometry.

The woman is sitting on her knees in one of Japanese traditional sitting positions on a square floor cushion called zabuton. The cushion's fabric as well as the fabric on the child's apron is decorated with an exceedingly popular in Edo period hemp-leaf design *asa-no-ha* made up of adjoining lozenges to resemble the leaves of the plant. In association with hemp's rapid growing it got to symbolize health and prosperity. A necessary motif for children's dress in Edo period Japan, it is still used for clothes for newborn babies. *Asa-no-ha* pattern is present on nearly all women garments on the prints in the exhibition and continues to be an ornamental theme of choice for obi decoration until now.

The woman's work station is the wooden desk with drawers next to which she is sitting. In its shape it resembles a western writing table from the late 19th century but perhaps is a genuinely Japanese piece done without any outside influence. Though the Japanese have traditionally lived at a floor level not using chairs or beds, they were making drawer-type furniture from old times. The drawer pulls *hikite* placed in the center of each drawer belong to a typically Japanese kind. The desk's unfinished surface and utmost simplicity and linearity of form constitute definitive features in Japanese furniture.

Utagawa Hiroshige's landscape insertion placed behind the figures is dominated by a wide expanse of the Rokugo River. Rokugo is a popular name of the low current of the Tamagawa River that forms the southwestern boundary of the old Musashi province to which Edo belonged. It flows down into Edo Bay from the mountains just to the west of the city. Closer to the coast where the Tokaido Road passes through the river, it becomes too wide and deep to cross on foot or on horseback. The print shows a sailboat going along the river while ferryboats are taking the travelers across the waters. Ferry villages of the Rokugo Crossing are seen on both banks of the river. Mt. Fuji is commanding the distant view, rising above horizontal bands of white clouds and a gray mountain ridge. Perhaps this is the view the woman and the child would see if they looked out from the house where they are making famous regional artifacts *meibutsu*.

## supplementary print: kawasaki

WRITTEN BY MIRANDA MONROE

This image of the second station on the Takaido shows a ferry traveling towards a bank where there are houses and shelters. The men and women on the boat are casually chatting and admiring the scenery as the ferryman steers the boat. On the opposite bank we see a party awaiting the ferry's arrival, accompanied by a horse caring many packs and a man in a litter. The red and yellow sky suggests that the sun is setting, and one can see the subtle outline of Mt. Fuji in the distance. At this stage of the journey from Edo to Kyoto, travelers were moving towards the mountain; it looms in the distance as marker of things to come.

In most of his Hoeido edition prints, Hiroshige features a more grounded viewpoint compared to the more birds-eye views seen in the "Two Brushes" series. The viewpoint is still elevated slightly above ground level. This reflects the terrain of the Tokaido track, which was primarily mountainous. It is expected that a traveler along the road would see many views from an elevated perspective. However, in the Hoeido prints it still feels as if the viewer is standing on elevated ground, rather than floating above the scene as in the later edition "Two Brushes" print.

In the Shinagawa print Hiroshige zoomed in on an empty patch to eliminate detail for his "Two Brushes" landscape inset. For his Kawasaki print, he has zoomed out in the later edition to the same effect. In the Hoeido print, one can easily see the individual figures on the boat and their different appearances and actions. The Hoeido set overall contains more people and shows people in greater detail. In the collaboration series, Kunisada's figures in the foreground represented the human element of the journey, while Hiroshige's landscapes functioned primarily to set the scene. The closeness of the figures makes the viewer feel like part of the scene, a traveler waiting to cross the river instead of just an observer of the crossing from a distance. The orientation of the viewer directly corresponds with the path of the boats, such that the viewer moves into the composition with the people in the image. Kawasaki was the first station that was distinctly outside the boundaries of Edo, and the predictive helps move the viewer out of the city along with the travelers.

## kanagawa ■ STATION 3

WRITTEN BY ANNIE SWIHART & BOM CHINBURI

Kanagawa is the third station of the Tokaido Road. The print depicts two figures: one is the most common character on the tract's relay stations – a waitress bringing a drink to a traveler, albeit unseen in his palanquin partially cut off by the edge of the print; the other person represents a truly startling sight – it is a samurai in his prime equipped with two swords, and a spear but sporting a female hairstyle. The oddity of his look is furthered by the striking contrast between his elaborate hairdo bedecked with pins and red ribbons and the blue areas on his face indicating stubble (Izzard, 105). He is walking at an easy pace, casually chewing on dango, a set of sweet rice flour dumplings. The woman wants to catch a better glimpse of him as he is passing by, and the turn of her head directs attention of the onlookers to the strange-looking man. In fact, his unusual guise is explained by a colorful local tradition – the Ofuda-maki festival, which involved men cross-dressing. Literally, the festival's name means “paper-amulet throwing”, where ofuda is a type of paper amulet, while maki means ‘to throw.’ The festival started during the Genroku period (1688-1703) and initially took place in many places, but later remained observed only in Yasaka shrine in the town of Totsuka not far from Kanagawa station. The festival is celebrated on July 14, so this image references the summer season. During this festival men would typically dress up in women's attire, wear wigs styled in a female hairdo and make-up their faces; having done all this, they would gather together to sing humorous songs and dance in a circle in the belief this could bring about a good harvest. They would throw ofuda to those watching. Receiving an amulet was regarded as a good omen, a promise of sound health. In the print, a red ofuda dangles from the man's spear, and he is wearing a woman's wig. The man appears to be either leaving the festival or going to take part in it, as he does not have his full costume and makeup on.

While the many colors used for the woman relate to those in the background of the print, the chromatic choice for the man serves to underscore his importance within this print. The yellow and red of his accessories contrasting boldly with the black of his dress certainly have a strong accentuating effect, making his figure stand out starker than any other individual in the prints of the “Two Brushes” set on display.

The woman is young and is dressed and groomed accordingly. Her chignon-style hairdo, originally of Chinese inspiration but a common fashion during Edo period, is adorned with traditional hair ornaments *kanzashi* that included a comb and hairpins, often elaborate.



a Series: Fifty-three stations by Two Brushes  
Print: Kanagawa  
Publisher: Maruya Kyushiro  
Carver: Yokogawa Takejiro  
Censorship seal: aratame  
Date: 1854, 7th month

She is wearing bright colors with patterns seen all over her clothing. Her kimono is made of purple fabric decorated with a fret motif known as saya over which various floral ornaments can be seen – some in blue, others in white on the patches of blue.

The same fret that forms the background design of her kimono but markedly enlarged appears on the bow of her sash obi tied at the back. The inner layer of her obi is bright red patterned with large white flowers. Another stylish detail of her attire is the black satin neckline and the red inner lining of her kimono.

As a waitress, she is wearing an apron that features yet another Edo period fad – fascination with striped fabric known as kando, literally 'side-road.' A hand-towel tenugui thrown over her shoulder can be considered her professional accessory. She is wearing nice but casual geta sandals with no socks.

The woman is holding a lacquer tray towards the unseen guest. Service trays were the main meal surface for the common classes. Such trays could be coated with black or vermillion lacquer, the latter being the case here. This flat tray has clipped corners – sumikiri-oshiki, and perhaps is made from cypress or cryptomeria.

The palanquin the man is traveling in consists of an open seat affixed between two bamboo poles at the sides connected with a wicker wall of hexagonal pattern. Such palanquins were carried on a horizontal pole by two pairs of carriers alternating on the way. Palanquins could be roofed, of which this one is an example.

The background landscape insertion provides a setting to the roadside encounter discussed above. The sea takes most of the landscape with some wooded shoreline on the right included. Two cargo ships are adrift – Kanagawa was an important port; some small boats are visible closer to the shore. In the distance several sails are approaching the horizon line. Hiroshige brings the Western perspective technique to the background here. This denotes how at the time, he became the embodiment of the integration of the tradition and modernization. The blocks of color without outline – musenzuri and the usage of tonal gradation bokashi bring atmosphere to the image. The blue bokashi used to render the water reflects the period's strong interest in experimentation

with the tonal ranges of Prussian blue dye that appeared in Japan not long before that, in the first decades of the 19th century. The inverted circles on the border of Hiroshige's landscape are meant to make it appear framed. Altogether, the print creates a picture of "unspoiled" or "unaltered" Japan seen at once from far and near through a sensitive collaboration of Hiroshige and Kunisada.



**a** Series: Fifty-three stations by Two Brushes  
 Print: Hodogoya  
 Publisher: Maruya  
 Kyushiro  
 Carver: Yokogawa Takejiro  
 Censorship seal: aratame  
 Date: 1854, 7th month

**b** Series: Fifty-three Stations of the Tokaido Road  
 Arist: Utagawa Hiroshige  
 Print: Hodogaya - Shinmachi Bridge  
 Publisher: Takenouchi Magohachi (Hoeido)  
 Censorship seal: kiwame (approved)  
 Date: 1833-1834



## hodogoya ■ STATION 4

WRITTEN BY KATHY WU & CHELSEA WANG

This print by Hiroshige and Kunisada features a woman and a small boy juxtaposed against a lush green landscape. The boy and the woman are making eye contact, though seem to be strangers to one another. We can infer that they are separate travelers by the way they are leaning away from one another within the frame of print. These two peculiar characters share three basic characteristics: their clothing, their purpose on the Tokaido tract, and their furoshiki. The textile that they are wearing is a similar green plaid pattern, and tied around both their shoulders is a furoshiki, or traditional Japanese wrapping cloth. Furoshiki date back to the 700s, when they were first used in public baths, or sento, for containing clothing. Both these characters are headed on a pilgrimage towards the Ise Shrine, a Japanese Shinto shrine in the Mie prefecture.

The real contrast between these two travellers is their social status. The woman, who is made up with several hairpieces and accessories, is dressed elaborately. Under her simple green kosode are many layers in purple and red, as well as a fanciful pattern of Kanji characters. Tucked into her obi sash is a roll of paper—supposedly a letter. Because of her geta, or raised wooden clogs, and the palanquin to the left of her, we can infer she is wealthy. Palanquins were a commoner's luxury and geta, like modern day high heels, were fashionable shoes unsuited for long-distance travel.

While the woman's attire exudes a lifestyle of comfort and beauty, the boy is ordinary-looking, with a partially shaved head, a farm-laborer's sedge hat, and gaiters with sandals. His extended, empty ladle indicates that he is asking for food or alms. Both his ladle and his lower-class attire suggest he is a nukemari – a young runaway pilgrim who did not make arrangements or receive permission from his master or his guardians to travel. Specifically, he might be a servant, a class of citizens typically forbidden to take pilgrimages. Yet despite his disobedience, his success would be celebrated once he returned home with a sakamukae, or ritual greeting. In Edo Japan, a pilgrimage was known as a civic duty and coming-of-age rite. Such a journey was a means of escaping social boundaries and personal exploration. It would be difficult, and the nukemari often would struggle to scrape together money and rice along the way.

In the background in this scene of converging lives is a landscape, a peaceful view of travellers along the Kanazawa highway. Mount Fuji is in the center background, with slight blue bokashi, suggesting mild weather. The fields stretch far back;

towards the front is lush green vegetation surrounding a path of travellers, one of which is resting in a palanquin. This is parallel to our lady character; another parallel is the green clothing worn by the both parties. . Green as a color feels very in tune with the richness of the natural landscape. Not only is the field overflowing with grass, but also the massive trees in the background seem strong and healthy. Horizontal lines in the composition make the scene feel peaceful and settled.

This station, titled Hodogaya, refers not just to a city, but a significant junction of inn towns – Hodogaya, Iwara, Godo, Katabira. It covers most of the West part of the Musashi province. The demand for lodging was high, no doubt, as the immensely popular Ise Shrine was at one time visited by over a million Shinto pilgrims simultaneously. Shintoism, an faith native to Japan, celebrates nature's relationship with human beings. Shintoism permeates the aesthetics not only of the temple, but the print itself. The temples, built over 2,000 years ago, are wooden with a shining golden bar on the roof. They are a modest but beautiful tribute to the Amaterasu-omikami, the goddess of the sun and universe and an important figure in Japanese culture. We can trace this humility back to the understated attire of the woman and the boy in the print, as well as the undisturbed landscape.

## supplementary print: hodogaya

WRITTEN BY MIRANDA MONROE

This print shows a bridge over a river that leads to a village. There are houses and a restaurant with an open front directly facing travelers as they cross the stream. Many people carrying luggage walk across the bridge towards the town. Across the bridge is a restaurant, open and serving noodles to hungry travelers.

The Hoeido edition depicts very different scene from the view of Hodogaya station in Hiroshige's collaboration with Kunisada. The later print shows no river, bridge or village, but instead a procession of travelers through a field with Mt. Fuji in the distance. In this print it is notable how comparatively sparse the foliage is in the later print, similar to many prints in the series. Hoeido trees are darker and fuller. In the later prints, the figures are so small to seem insignificant compared to the landscape. This emphasizes the distance and the scope of the journey. It is also notable that these prints depict stations along the Tokaido, rather than natural views seen while traveling on the track. They represent places of rest after a long day of traveling. They show a view a traveler would have on approaching the station. It appears to be approaching sundown in most images, adding to the feeling of a respite after a long day. The Tokaido stations and road were both highly controlled by the government. Hiroshige made his journey along the road with the daiymo procession and he was commissioned to make archival sketches along the way. The regulation and order of the Tokaido track is shown in these images in the similar structures and signs and the general neatness of the road. Hiroshige was interested in depicting the interaction between nature and local customs along the road, and despite the regulations, each scene has its own character.

Hokusai's take on Hodogaya station from his 36 Views of Mt. Fuji series once again shows a primarily natural landscape rather than a manmade one. Through a sparse veil of pines, one can see the mountain across a wide expanse of land. The trees were planted along the road to offer travelers protection from the weather. A small collection of houses sits nested in the greenery at the foot of the mountains across the fields. In the foreground is a collection of large figures, occupying the bottom third of the print. On the far left two palanquin carriers have set down their passenger to rest. A man leading a horse which carries luggage and a passenger gazes towards the mountain as he walks along. A man in a green straw hat is moving in the opposite direction, from the left to the right, heading towards the edge of the frame. Once again, Hokusai uses brighter and more solid colors than Hiroshige and shows a mid-day scene

a

b

a Series: Fifty-three Stations by Two Brushes  
 Print: Totsuka  
 Publisher: Maruya Kyushiro  
 Carver: Yokogawa Takejiro  
 Censorship seal: aratame (examined)  
 Date: 1854, 7th month

b Series: Fifty-three Stations of the Tokaido Road  
 Artist: Utagawa Hiroshige  
 Print: Totsuka - Junction at Motomachi  
 Publisher: Tokenouchi Magohachi (Hoeido)  
 Censorship seal: kiwame (approved)  
 Date: 1833-1834



## totsuka ■ STATION 5

WRITTEN BY YU TING CHENG & MICHELLE PEREZ VILLARREAL

Two prints shown here – a vertical one and a horizontal one – represent Totsuka - the fifth station on the Tokaido Road. These prints come from different sets of woodcuts. The horizontal print belongs to the so-called Hoeido Tokaido, Hiroshige's earliest and most famed set on this theme, dating to 1833-34. The vertical print stems from a set created jointly by Kunisada and Hiroshige in 1854-57; this collaborative project brought together the respective expertise of two leading artists of the Utagawa School – the skill of Kunisada in designing figures and Hiroshige's mastery in rendering natural views.

Totsuka was once a thriving station being a junction of the roads leading to Kamakura and Mt. Oyama. Most of the Tokaido travelers chose this station for their first lodging after starting the long trip from Nihonbashi in Edo to Kyoto.

In the vertical print Kunisada depicted a woman – maybe an innkeeper or a waitress, attending to a man who must be a guest in that inn. He is sitting cross-legged on the ground, relaxed – perhaps after a bath on a hot summer afternoon. It is now evening – a candle is burning on a tall candlestick that is rising at the front edge of the composition. The candle indicates also that the characters are inside.

The woman is wearing a dark blue kimono, the sleeves of which are tied back with a cord to make it easier for her to do her work. A striped apron is tied over her kimono. The belt of her apron as well as the purple fabric on the bow of her wide sash obi display a hemp-leaf design *asa-no-ha* made using a stencil dyeing technique *katazome*. The floral print on the black part of her obi is an example of *tsuzure ori* – a type of tapestry weaving of Chinese origin. In her left hand the woman is holding a tray on which there are a deep bowl, a small sake cup, and a pair of chopsticks. In her right hand, she is holding a narrow-necked sake bottle. The bowl and the sake cup on the tray seem to belong to Arita ware suggested by its blue design on white background. The man is extending his hand to take the tray – he seems ready to enjoy the food and the drink.

Different from the kimono the woman is dressed in, the man is shown in a *yukata*, a cotton casual summer garment. In Japanese inns, people usually put on *yukata* after a bath or after visiting a hot spring. Traditionally, *yukata* is made of indigo-dyed cotton similar to the kind the man in the print is wearing. Geometric patterns on textiles were highly popular during Edo period. The man obviously is hot. He has put the *yukata* only over his left arm, wrapping the



flaps loosely over the lower part of his body, leaving most of his corpulent torso and his legs knee-high bare.

The white object on the man's head also testifies that he is hot: this is a piece of cotton cloth called *tenugui*, literally a hand-towel but in fact traditionally used to wipe also a face and a body, and for similar needs. The man is trying to cool himself with a folding fan.

On top of the print is a landscape, created by Hiroshige. A road is going up the hill. On the forefront several houses are nestled in the roadside shrubs. Some travelers are ascending the steep hill. Hiroshige used gradation *bokashi* to render the atmosphere. To achieve this effect, the pigment was partially wiped from portions of the block, so that in the resulting print the color shades transition gradually into the uncolored white of the paper. He also used different colors for the tree trunks to create depth and space. The orange tinge suggests it is afternoon. Pine trees on both sides of the road were planted by the government in order to provide shade for the travelers.

The print of the same Totsuka station from Hiroshige's *Hoeido* edition shows two men and a woman who had just arrived at the inn; a man wearing a blue cloak and a sedge hat is dismounting his horse. A landlady is welcoming the visitors in front of the *Komeyama* inn, as this is announced on the signboard. Another man further to the right, who is also a traveler, is approaching the inn. During *Edo* period, most people traveled by foot; wealthier commoners took *kago* – sedan chair with an open seat suspended from a pole and carried by alternating pairs of carriers.

Comparing the view of Totsuka Station from the collaborative set by Hiroshige and Kunisada with Hiroshige's representation of Totsuka from the *Hoeido* edition we can find several similarities. Both compositions have included an innkeeper and travelers, proving how important this station was for people to rest, and both prints depict wooden houses with thatched roofs typical for the time and place.

Although these two prints are very different in their approaches to the representation of a famous Tokaido station, both capture the spirit of the place in each and every detail. Both prints render specific vistas, the type of people you would expect to encounter, various activities you could witness there.



**a Series:** Fifty-three Stations by Two Brushes  
**Print:** Fujisawa  
**Publisher:** Maruya Kyushiro  
**Carver:** Yokogawa Takejiro  
**Censorship seal:** aratame  
**Date:** 1854, 7th month

**b Series:** Fifty-three Stations of the Tokaido Road  
**Artist:** Utagawa Hiroshige  
**Print:** Fujisawa - the Yogyoji Temple  
**Publisher:** Tokenouchi Magohachi (Hoeido)  
**Censorship seal:** kiwame (approved)  
**Date:** 1833-1834



## fujisawa ■ STATION 6

WRITTEN BY ANNABETH RODGERS FAUCHER & NICOLE ROSS

Fujisawa-juku was the sixth of the fifty-three stations of the Tokaido tract. Established as a post station on the Tokaido in 1601, it is now the city of Fujisawa, Kanagawa Prefecture, Japan. Hiroshige's and Kunisada's print of the sixth station gives insight into Fujisawa as a "temple town," employing their two brushes technique to depict a legend inherent to the city's Ji-sect Buddhism.

The story depicted in the Fujisawa station print tells the tale of Oguri Hangan, a saint of the Yogyoji temple alluded to in the print's inset landscape. Popular in kabuki and ningyo-joruri puppet theatre, the story tells of how Oguri Hangan was cursed with bad karma after attempting treason against Ashikaga Mochiuji, a high standing member of society. His attempt failed and so Oguri fled to the Sagami province. While in hiding, he met and fell in love with Terute-hime, the daughter of Yokoyama Daizen. Daizen in turn tried to kill Oguri, but Oguri survived, becoming crippled in the process. Unable to walk, he hopes to be taken to the Kumano Shinto shrines—a land of onsen hot springs believed to have the ability to cure diseases. Various people haul him from place to place, bringing him closer to his goal. While on his way, he chances upon Terute-hime who is on a pilgrimage to the same shrine. This act of piety was reluctantly allowed to her by her cruel master to whom she is now a lowly servant. The two don't recognize each other, but Terute insists on pulling Oguri in his cart, izari-guruma, to Kumano as a good deed she wants to perform in memory of her beloved.

This moment, in which Terute helps Oguri towards the hot springs, is the scene depicted by Kunisada. Later on in the story, Oguri is cured by the onsen and his dignity and dominion restored, he receives the rank of a judge, Hangan. He then finds Terute and marries her.

The print combines this story with technical style employed by the two brushes throughout the other prints of the Tokaido Tract. The overall image presented is that of Terute-hime pulling her izari-guruma, with Oguri alluded to outside of the composition. With her dog and her cart, she heads towards an inset landscape, understood to be the road to Kumano. Terute is on the left side of the composition, her shoulders turned away from the viewer and towards the landscape as she is looking back, showing her head sideways. Her face is pale, with only one eye, eyebrow, nose and ear visible. The ear is elfish and placed almost awkwardly low on her neck, giving way to her dark hair. Terute's hair is worn in a bun with bangs and single errant strand across her face, the black color of her bun

occasionally punctuated by white lines on the top of her head. Below her head, the woman's right arm is outstretched, revealing a white hand and wrist holding onto the yellow string of the cart. Four fingers are visible, with the detail of a fingernail shown on her pointed finger. Her lower body is masked by swathes of fabric from her robe, but her visible left foot appears contorted, her toes elongated and finger-like in her white-strapped yellow sandals.

The robe Terute wears is abundantly detailed, giving an indication of her character to the viewer. She wears a furisode, a very long-sleeved robe commonly worn by unmarried women in Japan, in rich fabrics. The colors and patterns of her fabric are influenced by the spring season, with her flowing dark purple fabric covered in a delicate branch pattern with small pink blossoms and orange, yellow, and green leaves. The purple is punctuated by thick strips of red fabric running down each shoulder and across her lower body. The red color contains a subtle orange diamond pattern running through it. A thick sash, tied across her back and underneath her right arm, holds the robe together. The sash has a sharp, pointed-edge shape, and its thick black outline contains a red and pink geometric pattern. This pattern is known as *asa-no-ha*, a repeated image of six diamonds surrounding a central point, which resembles the leaves of the hemp plant. This pattern was found in Buddhist textiles from the Heian through Muromachi periods, but gained special popularity throughout the Edo period.

Terute's outstretched hand, as mentioned before, holds on to the yellow string of her cart, which is seen in the print only partially. It is framed off at an angle, so that Oguri is not seen in the print, but alluded to by Kunisada. The *izari-guruma* is printed in a subtle brown tone, outlined in black. Its wheel is the same yellow as the rope that Terute holds.

In-between the woman and her cart is Terute's accompanying dog. The dog's back is arched high and appears curled around; its head sniffing its back left leg. The dog is fairly large, outlined in black, its fur printed in a yellow-cream color with large grey to black patches on his back, chest, legs, and head. Three legs are down, with one of its pink paws off the ground. Its facial features are quite delicate, with very human-like eyes and slight whiskers, with two small white dots placed on the dog's temples. Its legs and paws are very bony, similar to how exaggerated the woman's foot bones are, surrounded by a thicker outline than the rest of the body. The tail of the dog is bushy and down-curved. Most notably, the dog is printed with an embossed texture with an un-inked

block in a technique known as *karazuri*; the fur looks literally raised off of the paper, concentrated or defined most on the dog's body.

Terute, with her dog and cart, are pointed towards a perspective landscape framed within the top half of the composition. In this inset, a sandy road winds from the center foreground of the landscape and leads out left, fading from gray to a pale yellow as it moves further outwards. The color gradation here is known as *bokashi*. On the path are four adults and one child, depicted in a simplistic, gestural style. Green, uneven grasses edge around the path, marked by soft, sloping lines to indicate hills and shorter, more specific lines to indicate blades of grass. Six large trees frame the path, closer to the foreground of the inset. These trees have distinct, fan-like leaves, with their branches depicted by wiggling black lines. Behind these trees are less prominent, less detailed trees depicted further in the background, indicated by thin lines for their trunks and branches and gestural dashes and dots for their leaves. Even further behind these distant trees lies a layer of gray fog and white, linearly horizontal clouds. These give way to a light blue sky, fading upwards into a strip of white and then a thin, dark blue strip of color at the top of the inset window, another example of *bokashi* within the print. Within these layers of color, Mount Fuji emerges distantly on the right side of the inset landscape. This landscape is framed by a black outline, typical of the prints within the Tokaido Road series.

The entire print is made in the *oban nishiki-e* format, approximately 10 x 15 inches in dimensions. The background of the print is colored in a pale peach tone, flecked with mica filings to add sheen. The texture of the paper comes through the background in certain areas of the print, such as the fabric of the robe. This peach background contains four main groups text, detailing important information about the print. The overall condition of the print is very good, with just a few flaws—a slight black mark on the right side below the inset landscape, a minor tear on the upper right edge, a small hole in the publishing cartouche, and a dot below the wheel of Terute's cart. Also, there is some gray discoloration of the peach background.

## supplementary print: fujisawa

WRITTEN BY MIRANDA MONROE

Through the torii gates of Benzaiten Shrine the viewer sees a bridge leading to a village. In the distance past an expanse of mist where a few roofs peek out stands the temple Yogyoji, atop a steep hill. Many are crossing the bridge in both directions; ladies in kimonos and travelers with walking sticks appear to be admiring the scenery. There is a sharp contrast between the clean white strands of mist and the heavy, dark fine lines that indicate the trees on the hill and in the foreground, both offer an intriguing setting for the varied and colorful buildings and travelers.

Once again, the Hoeido edition depicts a very different scene from the later edition. The "Two Brushes" version shows a road lined by trees and Fuji in the distance with no village or temple. Many of the prints from the later series either include no human structures or put them off on the far edge or in the distance. The landscapes from the Hoeido series focus on each station as a destination, whereas the landscapes in the later series seem to emphasize the journey itself.

Hiroshige was interested depicting the natural beauty of the Tokaido tract along with local customs and practices. In the collaboration series, Kunisada's figures supply the local flavor, leaving Hiroshige free to explore the beauty of the scenery. He wanted to convey a romanticized image while still remaining realistic.

a

b

a Series: Fifty-three Stations by Two Brushes  
 Print: Hiratsuka  
 Publisher: Maruya Kyushiro  
 Carver: Yokogawa Takejiro  
 Censorship seal: aratame (examined)  
 Date: 1854, 7th month

b Series: Fifty-three Stations of the Tokaido Road  
 Artist: Utagawa Hiroshige  
 Print: Hiratsuka - the Nawate Road  
 Publisher: Tokenouchi Magohachi (Hoeido)  
 Censorship seal: kiwame



## hiratsuka ■ STATION 7

WRITTEN BY KAT

A woman followed by a girl are on their way to deliver meals to an unseen customer, a scenic view in the print's upper half behind them – this is how Kunisada, the designer of the figures, and Hiroshige, the author of the landscape inset, represented Hiratsuka, the 7th station on the Tokaido Road.

Providing food service for travelers stopping to rest at the Tokaido stations was one of the main duties of women employed by local inns. Many people stayed overnight in Hiratsuka's fifty something inns, weary after a two-day journey on foot for over 25 miles on their way from Edo.

The waitress and her little assistant are nicely and carefully dressed and coiffured – certainly a pleasant sight for the customer. The woman is wearing the shimada hairstyle with kanzashi ornaments; the girl's hair is done with no less care and likewise sports a hairpin. Both caterers are dressed in kosode – a type of a kimono with short sleeve openings. The striped pattern of the woman's kosode belongs to the group of geometric line designs collectively known as kando and held in high esteem by commoners during Edo period. The gourd motif that adorns the woman's apron has long been considered an auspicious symbol in East Asia. A gourd traditionally used as water or sake flask or as a flower vase was appreciated beyond its practical functions. It was associated with Taoist beliefs according to which the two halves of the gourd represent heaven and earth, and the fruit itself symbolizes rebirth and immortality. The red and black checked pattern on the woman's obi is called "Benkei plaid" because it was first used for the Kabuki theater costume of a famous historic character Benkei.

The girl's indigo dyed kimono and apron are decorated with floral designs. Her obi as well as the collar of the woman's kimono bear dotted pattern of a hemp leaf, one of the most popular motifs in textile decoration in Edo period. It was particularly often used for children clothing to bring good health and vitality. The design is enlarged in the print for visibility.

The woman is carrying two trays with legs used for serving food - zen, one in each hand, which will be placed on the ground in front of the guests. Unlike practice existing in western hotels, in a traditional Japanese inn guests eat their meals in the same room they sleep in. All courses of the meal are served at the same time on a tray brought to a guest' room; the trays and empty containers

are collected after the meal is over. The young girl in the print is holding meshibitsu – a large container with cooked rice, which is the staple of a Japanese meal. Most of the food set on the trays is okazu, the accompaniment for rice. During Edo period grilled fish was often the main part of okazu, as is the case here; the other parts of okazu included vegetables or / and tofu. Other than rice and okazu, soup could be a constituent of any meal but was a necessary part of breakfast. A soup bowl is visible among the containers on the tray. One more important part of a meal is hashi yasume, literally a “chopstick rest;” this is a term for a small dish the flavor, temperature and texture of which contrasts with those of the main course. In the current case, it is the small dish with pickles in the center of the tray. Chopsticks complete the arrangement. Typically for Edo period, zen service trays and food containers were made of wood often finished with black or black and red lacquer as in the print here. A lively picture of daily routine on a Tokaido post station in Edo period Japan emerges from the print’s many precise details.

Hiroshige’s landscape provides a distant view of the place we have just visited while scrutinizing the large figures by Kunidada on the foreground. A wide stretch of lowland is being traversed by a thin string of travelers heading to the boat ferry to go over the expanse of the Banyugawa River. The village on the other bank is said to continue up to Hiratsuka station. The band of white clouds separates the banks of the river from the remote Mt. Fuji and Mt. Oyama.

Hiroshige’s landscape composition relies on strong horizontals. Unlike his peer Hokusai, who was interested in the dynamic and geometrical side of nature, Hiroshige admired the harmonious relationship between people and nature. Small boats are moving steadily across the calm waters of the Banyugawa. There is a sense of delicacy in his portrayal of nature.

## supplementary print: hiratsuka

WRITTEN BY MIRANDA MONROE

A messenger dashes down a path that zig-zags through a field lined with sparse trees. Other travelers walk along at a more leisurely pace. In the distance across the field there is a steep smooth hill, with mountains past it and Fuji peeking out in the far distance.

This print presents a different scene than Hiroshige’s later depiction of Hiratsuka. The “Two Brushes” landscape shows a river with ferry instead of a footpath through a field. The same mountains are in the distance in both pictures. The Hoeido edition is a view from the west rather than the east, accounting for the different landscape in the two prints.

The different use of overall color between the two sets of prints is distinct and notable. Hiroshige uses a higher contrast color palette in the Hoeido editions, with lighter lights, darker darks and more saturated colors. He also uses practically no greens, even to depict trees or grass, instead sticking to blues and greys. In the earlier Hiratsuka print, the grass is almost as blue as the water in the later print. There are large clumps of dark color in the earlier series that are absent from the later. Perhaps the color differences are to convey different seasons within the two sets of prints.

Hiroshige’s Hoeido Series was made early in his career in the early 1830s and the “Two Brushes” series was made late in his career in 1857. During the years between Hiroshige developed and changed his artistic style. The difference also likely has to do with designing an agreeable and cohesive background for Kunisada’s figures and creating harmony in the overall image. Like most figures in ukiyo-e, Kunisada’s figures have white skin contrasted with black hair and are wearing colorful and intricate kimono. In order to have a balanced image and have the figures stand out from the background, it was necessary for Hiroshige to use larger shapes and broad expanses of color with lower contrast.



a Series: Fifty-three Stations by Two Brushes  
 Print: Oiso  
 Publisher: Maruya Kyushiro  
 Carver: Yokogawa Takejiro  
 Censorship seal: aratame (examined)  
 Date: 1854, 7th month



## oiso ■ STATION 8

WRITTEN BY ALA LEE & HOWARD R. KYONG

A young, beautiful and stylish woman in a boldly patterned red kimono is standing next to a seated man nicely attired in blue. He seems buried in thought. The two characters designed by Kunisada are shown against a half-length landscape inset by Hiroshige. This is a view of a small seaside village of Oiso that during Edo period was the 8th station on the Tokaido Road. The man and the woman are characters from the classic Japanese revenge story, Soga Monogatari (Tale of the Soga), originally written in the late Kamakura period (1185-1333). The real event occurred in the end of the 12th century. Two brothers, Soga Juro Sukenari and Soga Goro Tokumune, set out to kill Kudo Suketsune, the man who had murdered their father and later became close to the shogun Minamoto Yoritomo. Although the brothers succeeded, they both perished in the process of accomplishing their revenge: Soga Juro died in the fight while his brother was later executed on the demand of their victim's son. The tale of their sacrifice and heroism inspired numerous Noh theater plays and grew especially popular during the Edo period (1603-1868) when it was dramatized in countless Kabuki plays in addition to gaining popularity in other narrative forms. Known collectively as Sogamono, Kabuki plays about Soga brothers are still highly admired and continue to be performed every New Year.

This print illustrates a scene from a popular version of the Soga story that elaborates on the relationship between Juro Sukenari, a gentler and more sensitive brother, and his mistress, Tora Gozen, a courtesan of rare beauty from a brothel in Oiso. On his way to the hunting party during which the revenge had to take place Soga Juro went to Oiso to bid Tora Gozen farewell as he knew he was likely not to come back. It is this final visit of Soga Juro to Tora Gozen that is illustrated in the print. Tora Gozen is holding a comb that she wipes with a sheet of kaishi, Japanese tissue paper that is typically folded and tucked in the front of a kimono. She has just finished combing her lover's hair. In Kabuki tradition, kamisuki – hair-combing scenes were often used to symbolize love, even tragic love as in the current case because they know that Juro is destined to die and they are parting forever. The kamisuki technique originated in the Sogamono and came to be employed in other Kabuki plays.

The costumes and hairstyles of the characters help to determine their identities. Juro Sukenari's chonmage topknot and his sword indicate that he is a samurai. The black geometric shape that rests on the folding fan next to him is also a samurai accessory – a type of an official hat known as ori-eboshi, literally 'folded eboshi' worn by samurai. The birds that pattern Soga Juro's kimono are chidori,

or plover birds. In Japan, a plover bird frequently appears on decorative surfaces such as textiles and ceramics. As a shore bird, it is depicted close to the water and fishing nets. It is also a symbol of the warrior class because of this bird's ability to overcome strong winds and waves during migration. Visual interpretations of Juro Sukenari as a samurai of Edo period stem from Kabuki. Indeed, Kabuki actors playing Juro Sukenari traditionally wore a kimono with a plover bird design. It is appropriate to cast Juro as a noble warrior since his decision to avenge his father befits a samurai. Moreover, Juro on the print is believed to have a strong resemblance to the star Kabuki actor Sawamura Sojuro III (1753-1801) who died over half a century earlier and whom the print might commemorate.

Tora Gozen's hairstyle and dress in the print are also influenced by visual conventions established by Kabuki theatre. Her elaborate katsuyama hairstyle adorned with splendid hairpins was particularly fashionable during the Genroku period (1688-1704), the time in which the foundations of Kabuki stylizations were formed. She wears a colorful and ornate furisode, a long-sleeved kimono often donned by unmarried women. The furisode was also seen frequently on the Kabuki stage. Tora Gozen's furisode is accented by her fancy obi – a wide sash that is tied in the front, a sign that she is a courtesan. The checkered design on her obi was likewise popular during the Genroku period and was first seen on the Kabuki stage.

The landscape inset behind the two characters depicts a view from Oiso. In the bottom left foreground we see the three villagers or perhaps travelers making their way through the village. They appear quite small in relation to their natural surroundings. Behind them lies the rounded sweep of Mt. Komayama. The clear blue sea peaks out from behind the mountain, and further in the distance is the seashore of Oiso called Koyurugi-no Iso. A printmaking technique known as bokashi was used to produce the yellow gradation in the sky. The downward gradation suggests Oiso's milder climate. Today Oiso has become a popular seaside resort town in Japan's Kanagawa prefecture.

## supplementary print: oiso

WRITTEN BY SUZANNE WU

In this print, Tora's Rain at Oiso, a narrow road flanked by the pine trees transverses through the rice fields into the village stretched along the Sagami Bay at the ocean coast. Oiso is located in the Naka District in the central part of the Kanagawa Prefecture. Pine trees were planted at the sides of the road early in the Tokugawa period on shogunal orders to provide shade for the travelers. To the right, the face of the Korai Mountains can be seen. Travelers wearing raincoats are seeking refuge in the village ahead. Their raincoats are made from rice straw and hemp. This station is an isolated village on the coastline often referred to in poems since ancient times.

Use of black gradation – bokashi on the sky adds the looming heaviness to the atmosphere accompanying a heavy rainfall. Hiroshige was particularly known for his scenes of rain and snow. Here he skillfully captures the heavy rainfall with a few thin and straight lines overlaying the print. The diagonal and intersecting rain lines give them movement and realism.

The pines, the body of water and the village are present in both the "Hoeido" and "Two Brushes" editions. In the "Two Brushes" edition, the large-scale figures on the foreground are acting out a scene from the Soga Brothers revenge story. This direct reference to the famous tale of the past enriches the onlookers' perception of a well-known location. Hiroshige's print of Oiso station from the Hoeido edition also alludes to the Soga story, albeit implicitly. Soga Juro, one of two Soga brothers, came to Oiso the day before he died in the act of fulfilling his revenge in order to pay the last visit to Tora Gozen, a beautiful courtesan from Oiso whom he loved dearly. Memory of their tragic love lives in the belief that spring rain in Oiso is in fact Tora Gozen's tears that she shed on learning of Juro's death. This legend explains the print's title and Hiroshige's decision to depict this station in rain.

The inset slightly changes the vista in comparison with the Hoeido edition, moving away from the village and putting the viewers at a higher vantage point affording a more panoramic glimpse of the terrain. The sky is rendered with yellow and red bokashi, indicating that the weather is temperate contrary to the rain in the Hoeido edition. The inscription on the top left of the inset says "Saigyo's hut at a Snipe Marsh," reminding that Saigyo Hoshi (1118-1190), a celebrated poet of Heian period, stopped by and composed a well-known poem about the area.





a Series: Fifty-three Stations by Two Brushes  
 Print: Odawara  
 Publisher: Maruya Kyushiro  
 Carver: Yokogawa Takejiro  
 Censorship seal: aratame (examined)  
 Date: 1854, 7th month



## odawara ■ STATION 9

WRITTEN BY MICHELLE LEE

Odawara is the 9th station of the Tokaido Road. As in all other prints of the series, Kunisada designed the foreground figures while Hiroshige created the landscape inset placed in the background. Odawara station was a part of a castle town joka-machi, which made it one of the busiest stops along the Tokaido with about two hundred inns available for travelers. Nearby were the Hakone Mountains and the Sakawagawa River. This region was particularly famous for its hot springs – the onsen in the Edo period. The Odawara station print reveals many spectacular features of the Japanese culture and society of the time.

Two women in the foreground of the print characterize daily activities around the onsen district of Odawara station. Both women are young and beautiful, which makes their representation an example of bijinga genre. Women's faces look all made up, their hair neatly groomed in buns. Kanzashi or hair ornament was in Edo period a routine accessory of commoner women.

The standing woman must be just coming from a hot spring. Yumoto, the most famous hot spring spot located at the entrance of the Hakone near Odawara station. It had high quality water, numerous baths and inns. The woman's yukata – plain cotton kimono worn mostly in the summer and after the bath – is merely draped over her shoulders, revealing her right breast and most of her left leg. She is wiping her ear with the sleeve of her yukata: this was an ukiyo-e convention indicating that the person has just got out of the bath. The bold floral design of her yukata, traditionally printed in indigo, is enriched with the outline of gray dots. The dotted texture of the design suggests that it was made by using the stencil-dying technique called kiribori. The flowers are formalized chrysanthemums with sixteen petals – the same plant serves as the Japanese imperial crest. Chrysanthemum belongs to Japan's traditional symbols of autumn, so perhaps this is the season in which the scene is set.

The woman's facial expression is that of focused attention. She is engaged in a conversation with a younger woman who is looking up at her, while kneeling in front of a basket and reaching for something in it. The basket sits on top of a green wrapping cloth furoshiki in which obviously it has been just delivered to that place. Most likely the woman is a salesperson offering local products to the visitors of the region. This wicker basket with blue lining is full of toys. One can easily recognize spinning tops among them. Such tops have been a

part of Japanese children's lives from the Heian period (8-12cc). Playing tops is considered a traditional New Year's activity; maybe they are being offered for sale in anticipation of winter. Inside of the basket there are also colorful boxes and two more can be seen on the ground next to it. They are woodwork mosaic boxes – yosegi zaiku, a special product of Hakone. A certain Ishikawa Jinbe (1790-1850) developed this craft towards the end of the Edo period. Hakone boasts a variety of trees allowing making patterns of naturally colored pieces of wood. The smaller box with a red lid is decorated with three concentric squares, a design called mimasu, a triple rice measure. This design was used as a crest by the illustrious Ichikawa family of Kabuki actors.

Textiles on the outfit of the younger woman also bear traditional designs, often laden with meaning. The white bean pattern on the red collar of her kimono is made in Japanese tie-dye technique called shibori. The outer layer of her kimono shows three different decorative motifs. For the most part it is of brown-grayish tone with the hemp leaf pattern asa-no-ha done in lighter outlines of the same color. Blue geometric design on white background areas is known as saya – it is a key fret based on the Buddhist swastika. Blue vine scroll design that appears on other patches of white is dubbed karakusa, literally “Chinese grass” motif. The apron she is wearing over her kimono has a striped pattern composed of vertical dark and light indigo and brownish lines of varying thickness. First imported from China during the Momoyama period (1573-1603), geometric textile designs known as kando became widely popular in the Edo period. Found usually on plain weave cloth, their beauty relied on the ingenuity of line combinations

The inset with the Odawara landscape in the upper part of the print was designed by Ando Hiroshige. A broad Sakawa river flows steadily through the lowlands, extending to the mountains through the foreground and the middle ground. In the background, separated by the horizontal layer of thick mist, three ridges of the Hakone Mountains are rising. They are printed in light green with some texture added to the front row of hills; dark green is used for the middle row, and gray for the most distant one, creating the illusion of distance and depth. Clouds surrounding the higher peaks are devoid of any color. The sky is printed with a delicate indigo to white to indigo bokashi gradation. There are no hints of the direction of light, or shadow.

Thick fog rendered in white horizontal bands creeps at the bottom of the

mountains. A stretch of forest right below it partially conceals two castle buildings on its right edge and a thatch-roofed hut on the left.

A group of people are crossing the Sakagawa River by foot. The shogunal government bakufu banned any constructions of bridges or the use of ferries for military reasons. In the middle of the river a palanquin is being transported by the carriers. Other travelers are crossing the river on horseback, some on a litter or by foot or being carried piggyback. Those who are well above the water are wearing wide wicker hats while those deep in the water are bareheaded. The river flows from left to right according to the arrangement of the people moving diagonally to the right. Some people are only approaching the Sakawa River in order to cross it. A small hut with a thatched roof common for the Edo period is at the very bottom of the landscape inset. The image is closed off by a beveled outline.

The print captures many aspects of the culture of Japan providing insights into specific features of local life of the Edo period.

## supplementary print: odawara

WRITTEN BY MIRANDA MONROE

This print shows a river crossing. The differences in the mode of transportation indicate discrepancies in wealth and social class. Some travelers are being carried on shoulders, others on platforms or litters. Still others look to be wading across the river themselves. Past the sandy bank there are fields of tall grass and the Hakone mountains in the distance. Below the mountains, almost blending in to the scenery is the Odawara castle.

The Hoeido print is quite similar to Hiroshige's later edition. The print has a more distant viewpoint than other prints in the Hoeido series. Figures appear smaller in comparison to the frame, and the later edition zooms out even further. The composition of the Hoeido print is asymmetric compared to the symmetric composition in the later series. The color of the mountains in the Hoeido print is interesting. In the later edition, Hiroshige made the mountains fairly solid green and gray. However, in the Hoeido edition, the mountains are a mix of blue and gray and red. This could be just an artistic decision, or it could be done to show the season or the time of day.

## work cited

WRITTEN BY WILLA ANDERSON

Adams, Marie, Boles Pamela, Cotton Patricia, Fisher Pat, Patricia J. Graham, Akira Y. Yamamoto, and Fumiko Y. Yamamoto. *Tōkaidō, Adventures on the Road in Old Japan*. Ed. Stephen Addiss. Lawrence, Kan.: University of Kansas, Spencer Museum of Art, 1980. Print.

Allen, Jeanne. *Designer's Guide to Japanese Patterns*. San Francisco, CA: Chronicle Books, 1988. Print.

Baird, Merrily C., *Symbols of Japan*. New York, NY: Rizzoli, 2001. Print.

Blakemore, Frances. *Japanese Design through Textile Patterns*. New York, NY: Weatherhill, 1978. Print.

Calza, Gian Carlo. *Hiroshige: The Master of Nature*. Milano: Skira, 2009. Print.

Dalby, Liza. *Kimono*. Seattle, WA: University of Washington Press, 2001. Print.  
Deal, William. *Handbook to Life in Medieval and Early Modern Japan*. Oxford University Press, USA, 2007. Print.

Gilman, Sander L. and Zhou, Xun (ed). *Smoke: A Global History of Smoking*, London: Reaktion Books, 2004. Print.

Guth, Christine. *Art of Edo Japan: The Artist and the City, 1615-1868*. New York, NY: H.N. Abrams, 1996. Print.

Izzard, Sebastian, J. Thomas. Rimer, and John T. Carpenter. *Kunisada's World*. New York: Japan Society, in Collaboration with Ukiyo-e Society of America, 1993. Print.

Koizumi, Kazuko. *Traditional Japanese Furniture*, Kodansha USA, 1986

Lee, Tere. *Guidebook to the Tōkaidō*. Lawrence: Spencer Museum of Art.

Newland, Amy Reigle. *The Hotei Encyclopedia of Japanese Woodblock Prints*. Amsterdam: Hotei Publishing, 2005. Print.

Newland, Amy Reigle. *The Commerical and Cultural Climate of Japanese Printmaking* Amsterdam: Hotei Publishing, 2004. Print.

Oka, Isaburo. *Hiroshige*. Tokyo; New York: Kodansha International, 1982. Print.

Smith, Henry D. *Hiroshige: One hundred famous views of Edo*. New York: G. Braziller: Brooklyn Museum, 1986. Print.

Traganou, Georgia. *The Tōkaidō Road: Travelling and Representation in Edo and Meiji Japan*. New York: RoutledgeCurzon, 2003. Print.

The Institute of Visual Design, *Encyclopædia of Japanese and Chinese Patterns*. Tokyo: The Institute of Visual Design, 2000. Print.

Uspensky, Mikhail. *One hundred views of Edo: woodblock prints by Ando Hiroshige*. Bournemouth, England: Parkstone Press, 1997.

Sohitsu gojusan tsugi (Fifty-three Stations by Two Brushes)/ Sandai Toyokuni, Shodai Hiroshige (Toyokuni III, Hiroshige I). Machida Shiritsu Kokusai Hanga Bijutsukan (Machida City Museum of Graphic Arts). Commentary by Watanabe Akira, Tokyo, Nigensha, 2011 [<http://minagi.p-kit.com/page138300.html>] [<http://mottainaiya.air-nifty.com/blog/2010/08/post-28e1.html>]

"Asa no ha." Last updated October 18, 2010. <<http://www.japanhemp.org/en/asanoha.htm>>.

Parent, Mary N., Dr. "JAANUS Terminology of Japanese Architecture & Art History." JAANUS Terminology of Japanese Architecture & Art Net Users System. N.p., 2003. Web. 18 Apr. 2013. <<http://www.aisf.or.jp/~jaanus/>>.

"British Museum - Ukiyo-e Paintings and Prints: The Late Period." British Museum - Ukiyo-e Paintings and Prints: The Late Period. N.p., n.d. Web. 20 Apr. 2013. <[http://www.britishmuseum.org/explore/highlights/articles/u/ukiyo-e\\_paintings\\_and\\_prints-1.aspx](http://www.britishmuseum.org/explore/highlights/articles/u/ukiyo-e_paintings_and_prints-1.aspx)>.

"The Fifty-Three Stations of the Tokaido." The Fifty-Three Stations of the Tokaido. N.p., n.d. Web. 10 Apr. 2013. <<http://mercury.lcs.mit.edu/~jnc/prints/53stations.html>>.

"Fifty-three Stations of the Tokaido Road (Hoeido Ed)." Japaneseprints. N.p., n.d. Web. 10 Apr. 2013.  
<[http://japaneseprints.wikispaces.com/Hiroshige Tokaido Prints](http://japaneseprints.wikispaces.com/Hiroshige+Tokaido+Prints)>.

"Hiroshige - Tokaido Hoeido." Hiroshige - Tokaido Hoeido. N.p., n.d. Web. 23 Apr. 2013.  
<[http://www.hiroshige.org.uk/hiroshige/tokaido\\_hoeido/tokaido\\_hoeido\\_01.htm](http://www.hiroshige.org.uk/hiroshige/tokaido_hoeido/tokaido_hoeido_01.htm)>.

"Hiroshige - Tokaido Road." Hiroshige - Tokaido Road. N.p., n.d. Web. 12 Apr. 2013.  
<[http://www.hiroshige.org.uk/hiroshige/tokaido\\_editions/tokaido\\_editions\\_02.htm](http://www.hiroshige.org.uk/hiroshige/tokaido_editions/tokaido_editions_02.htm)>.

"Narumi: The Fifty-Three Stations of the Tokaido by Two Brushes." Art of the Print. N.p., n.d. Web. 12 Apr. 2013.  
<[http://www.artoftheprint.com/artistpages/hiroshige\\_kunisada\\_narumi.htm](http://www.artoftheprint.com/artistpages/hiroshige_kunisada_narumi.htm)>.

"Utagawa Kunisada (Toyokuni III) - Series and Prints." Utagawa Kunisada (Toyokuni III) Twin-brush-Tokaido-1. N.p., n.d. Web. 13 Apr. 2013.  
<<http://www.kunisada.de/Kunisada-Tokaido-Series/series61-Kuni-Hiro/Tokaido-kuni-hiro-1.htm>>.

"Kanagawa: Panoramic View from Kanagawadai toward Yokohama Honmaku." Web. 2013. 13 Apr. 2013.  
<<http://www.mfa.org/>>.

Lane, Richard. "Hiroshige." Encyclopædia Britannica. Encyclopædia Britannica Online Academic Edition. Encyclopædia Britannica Inc., 2013. Web. 07 Apr. 2013.  
<<http://www.britannica.com/EBchecked/topic/266818/Hiroshige>>.

"Utagawa Kunisada." Encyclopædia Britannica. Encyclopædia Britannica Online Academic Edition. Encyclopædia Britannica Inc., 2013. Web. 07 Apr. 2013.  
<<http://www.britannica.com/EBchecked/topic/620507/Utagawa-Kunisada>>.