

Utagawa Toyoharu 歌川豊春 (1735–1814)

The Eight Views of Ōmi

From the series *Perspective Picture: Views of Japan*

浮絵和國景跡より近江八景之圖

Japan, Edo period (1615–1868), c.1773–1775

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (24514)

The Eight Views of Ōmi praise the wonders of nature near Lake Biwa: the autumn moon as seen from Ishiyama Temple, the snow lingering on Mount Hira, the glowing evening sky at Seta, the sound of Mii Temple's evening bell, the ships returning to Yabase Harbor, the sunset at Awazu, the night rain at Karasaki, and the descending geese at Katata.

Although each of these scenes was typically depicted separately, here Hiroshige's predecessor Utagawa Toyoharu (1735–1814) combines all eight lakeside vistas into a single image.

Kitao Masayoshi 北尾政美 / **Kuwagata Keisai** 鍬形蕙齋
(1764–1824)

Picture of Famous Places in Japan

日本名所の絵

Japan, Edo period (1615–1868), c.1805

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22073)

Possibly inspired by Utagawa Toyoharu's *The Eight Views of Ōmi*, on display nearby, this print by Kitao Masayoshi (1764–1824), known also as Kuwagata Keisai, expands upon the theme of “famous places” (*meisho*), indicating numerous landmarks on a map of the entire Japanese archipelago.

Asai Ryōi 浅井了意 (1612–1691)

Unidentified artist 不詳

Records of Famous Places in Edo, vol. 1 of 7

江戸名所記

Japan, Edo period (1615–1868), 1662

Woodblock-printed book; ink on paper

Purchase, Richard Lane Collection, 2003 (2006.0424.01)

Hishikawa Moronobu 菱川師宣 (1631–1694)

***Sparrow of Edo*, vol. 3 of 12**

江戸雀

Japan, Edo period (1615–1868), 1677

Woodblock-printed book; ink on paper

Purchase, Richard Lane Collection, 2003 (2006.0280.03)

Nishimura Shigenaga 西村重長 (1697–1756)

Souvenirs of Edo

絵本江戸土産

Japan, Edo period (1615–1868), 1753

Woodblock-printed book; ink on paper

Gift of James A. Michener, 1956 (30477B)

Utagawa Hiroshige 歌川広重 (1797–1858)

Plum Garden at Kamata

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 蒲田の梅園

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22716)

Utagawa Hiroshige 歌川広重 (1797–1858)

Plum Estate, Kameido

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 亀戸梅屋舗

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (24103)

Utagawa Hiroshige 歌川広重 (1797–1858)

Suijin Shrine and Masaki on the Sumida River

From the series *One Hundred Famous Views of Edo*

名所江戸百景より隅田川水神の森真崎

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22726)

Utagawa Hiroshige 歌川広重 (1797–1858)

Horikiri Iris Garden

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 堀切之花菖蒲

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22345)

Utagawa Hiroshige 歌川広重 (1797–1858)

Inside Akiba Shrine, Ukeji

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 請地秋葉の境内

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22785)

Utagawa Hiroshige 歌川広重 (1797–1858)

Maple Trees at Mama, Tekona Shrine, and Linked Bridge

From the series *One Hundred Famous Views of Edo*

名所江戸百景より真間の紅葉手古那の社継はし

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22788)

Utagawa Hiroshige 歌川広重 (1797–1858)

View of Kōnodai and the Tone River

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 鴻の台とね川風景

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (25056)

Utagawa Hiroshige 歌川広重 (1797–1858)

Fukagawa Susaki and Jūmantsubo

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 深川洲崎十万坪

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (14516)

Utagawa Hiroshige 歌川広重 (1797–1858)

Inside Kameido Tenjin Shrine

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 亀戸天神境内

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22751)

Utagawa Hiroshige 歌川広重 (1797–1858)

Suidōbashi Bridge and Surugadai

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 水道橋駿河台

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22758)

Utagawa Hiroshige 歌川広重 (1797–1858)

Minami-Shinagawa and Samezu Coast

From the series *One Hundred Famous Views of Edo*

名所江戸百景より南品川鮫洲海岸

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22805)

This seaweed farm, established around 1670 along the coast of Edo Bay, cultivated *nori*, the seaweed used to wrap sushi.

Utagawa Hiroshige 歌川 広重 (1797–1858)

Scattered Pines, Tone River

From the series *One Hundred Famous Views of Edo*

名所江戸百景より利根川 ばらばらまつ

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22756)

A net, cast by one of the various fishermen shown navigating the Tone River, creates a startlingly abstract design in the right half of the print.

Utagawa Hiroshige 歌川広重 (1797–1858)

Blossoms on the Tama River Embankment

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 玉川堤の花

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22734)

Though described in the upper right cartouche as a natural waterway, what Hiroshige depicts here is in fact the Tama River Aqueduct, which carried drinking water from the Tama River, 30 miles to the west of Edo, into the city.

Utagawa Hiroshige 歌川広重 (1797–1858)

The Paulownia Fields at Akasaka

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 赤坂桐畑

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22740)

Behind the paulownia trees in the foreground appears Tameike (literally, “storage pond”), a reservoir that formed part of the outer moat of Edo Castle.

Utagawa Hiroshige 歌川広重 (1797–1858)

Atagoshita and Yabu Lane

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 愛宕下藪小路

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22808)

The stream visible in the lower right, known as the Sakuragawa (literally, “Cherry Blossom River”), is a drainage channel that carried sewage approximately one mile south and emptied into the Furukawa River.

Utagawa Hiroshige 歌川広重 (1797–1858)

Gotenyama, Shinagawa

From the series *One Hundred Famous Views of Edo*

名所江戸百景より品川御殿やま

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22718)

As is further discussed in a video presented near the end of this exhibition, the modernization of Edo resulted in the disappearance of many of Hiroshige's "famous views." After Commodore of the U.S. Navy Matthew C. Perry (1794–1858) landed his fleet at Uraga Harbor near Yokohama and forced the Japanese government to immediately open its ports for international trade in 1853, the shogunate ordered the construction of several small island fortresses in Edo Bay, and to supply material for this project, the lofty bluffs of Gotenyama (literally, "Palace Hill"), which overlooked the Meguro River, were gradually excavated. The lower third of this print shows the muddy remains of what had once been one of Edo's most majestic sites.

Utagawa Hiroshige 歌川広重 (1797–1858)

Tsukudajima from Eitai Bridge

From the series *One Hundred Famous Views of Edo*

名所江戸百景より永代橋佃しま

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (05020)

In 1644, Tokugawa Ieyasu (1542–1616), the first shogun of Japan, summoned fishermen from Tsukuda Village in Settsu Province (modern-day Osaka City) and ordered them to supply food for Edo's ever-growing population. To house them, the shogun further ordered the construction of an artificial island named Tsukudajima (literally, "Tsukuda Island") at the mouth of the Sumida River. In this print, Tsukudajima can be seen off in the distance, beyond rows of anchored cargo boats.

Utagawa Hiroshige 歌川広重 (1797–1858)

Moto-Hachiman Shrine, Sunamura

From the series *One Hundred Famous Views of Edo*

名所江戸百景より砂むら元八まん

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22720)

Sunamura, the land upon which Moto-Hachiman Shrine was erected, is itself an artificial construction, reclaimed from the waters of Edo Bay by the family of entrepreneur Sunamura Shinzaemon (1601–68) around 1681.

Utagawa Hiroshige 歌川広重 (1797–1858)

Nihonbashi, Clearing After Snow

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 日本橋雪晴

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22689)

Utagawa Hiroshige 歌川 広重 (1797–1858)

Meguro Drum Bridge and Sunset Hill

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 目黒太鼓橋夕日の丘

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22807)

Utagawa Hiroshige 歌川広重 (1797–1858)

New Fuji, Meguro

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 目黒新富士

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22713)

Fujikō, the worship of Mount Fuji as a divine entity, was popular throughout the Edo period (1615–1868). For those worshipers who were unable to travel to Suruga Province (modern-day Shizuoka Prefecture) to climb the actual mountain, miniature replicas of the site were constructed throughout Edo. The mini-Fuji depicted here was built in 1829. Images and information about four other Fuji replicas can be found among the prints and books on display nearby.

Utagawa Hiroshige 歌川広重 (1797–1858)

Original Fuji, Meguro

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 目黒元富士

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22714)

“Original Fuji,” the name of this miniature replica of Mount Fuji constructed in 1812, distinguishes it from “New Fuji,” which was erected 17 years later and which is depicted in a print nearby. Through a cunning use of foreshortening, Hiroshige makes the actual Mount Fuji, which can be seen far in the distance, appear much smaller. Images and information about four other Fuji replicas can be found among the prints and books on display nearby.

Utagawa Hiroshige 歌川広重 (1797–1858)

Sudden Shower over Shin-Ōhashi Bridge and Atake

From the series *One Hundred Famous Views of Edo*

名所江戸百景より大はしあたけの夕立

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22745)

Utagawa Hiroshige 歌川広重 (1797–1858)

Fireworks at Ryōgoku

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 両国花火

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22792)

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 4 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.04)

When compared to Hiroshige's print *Gotenyama, Shinagawa*, on display nearby, this depiction of the site indicates how beautiful it was until around 1854, when it was excavated for a land reclamation project in Edo Bay.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月峯 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 9 of 2**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.09)

Demonstrating the syncretic nature of organized religions in Japan is this image of Hachimangū, a Shinto shrine in Sendagaya district. A miniature replica of Mount Fuji, associated with *Fujikō* (the worship of Mount Fuji), is clearly visible on the shrine grounds. Images and information about four other Fuji replicas can be found among the prints and books on display nearby.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 12 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.12)

Like the depiction of Hachimangū Shrine in one of the books nearby, this image of Gokokuji, a temple dedicated to the Shingon sect of Buddhism, shows the extent to which religions in Japan intermingled. The temple grounds feature a miniature replica of Mount Fuji, typically associated with *Fujikō* (the worship of Mount Fuji). Images and information about several other Fuji replicas can be found among the prints and books on display nearby.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 7 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.07)

Construction of the Drum Bridge, which spans the Meguro River in modern-day Meguro district, was completed around 1736 by the Buddhist monk Mokuji Shōnin (1718–1810). This illustration seems to have inspired Hiroshige's snow-covered image of the bridge, which is displayed nearby.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 2 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.02)

This scene, depicting a display of fireworks over Ryōgoku Bridge, appears to have influenced Hiroshige's image of the same event, displayed nearby.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月峯 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 11 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.11)

A miniature replica of Mount Fuji can be seen in the upper right corner of this guide to Mizu Inari Shrine, located in modern-day Shinjuku district and known at that time as Takeda Inari Shrine. Images and information about four other Fuji replicas can be found among the prints and books on display nearby.

Utagawa Hiroshige 歌川広重 (1797–1858)

Kinryūzan Temple, Asakusa

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 浅草金龍山

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (24113)

Utagawa Hiroshige 歌川 広重 (1797–1858)

Suruga-chō

From the series *One Hundred Famous Views of Edo*

名所江戸百景より する賀てふ

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22697)

Several artworks in the adjacent room discuss the construction of miniature replicas of Mount Fuji as expressions of *Fujikō*, the worship of Mount Fuji as a divine entity. The layout of the capital itself, in fact, resulted from similar influences. This street in Suruga-chō district, for example, was oriented to offer the clearest view of the volcano, and thereby became one of the city’s “famous views.”

While this print was clearly intended to convey the religious sentiment of the city’s residents, it should be noted that the entire lower half of the print is dominated by secular references to Echigoya, a kimono shop founded in 1673. By 1904, when it changed its name to Mitsukoshi, it had indisputably become the most commercially successful department store in Japan.

Utagawa Hiroshige 歌川広重 (1797–1858)

Hall of Thirty-three Bays (Sanjūsangendō), Fukagawa

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 深川三十三間堂

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22767)

This building, constructed in 1642 as part of Eitaiji Temple, was based upon a structure of the same name in the city of Kyoto. The Kyoto site, however, is a strictly Buddhist facility that possesses a phenomenal collection of 1,001 statues of Kannon (Chinese: Guanyin), the bodhisattva of mercy. By contrast, this hall was largely stripped of its religious purpose and functioned predominately as an archery range.

Utagawa Hiroshige 歌川広重 (1797–1858)

Hatsune Riding Ground, Bakuro-chō

From the series *One Hundred Famous Views of Edo*

名所江戸百景より馬喰町初音乃馬場

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22695)

Like Hiroshige's *Hall of Thirty-three Bays, Fukagawa* (on display nearby), which depicts a temple appropriated for non-religious purposes, this print shows horse-riding grounds that textile artists from nearby Kon'ya-chō district have converted into a studio to dry their bolts of newly dyed fabric.

Utagawa Hiroshige 歌川 広重 (1797–1858)

Kilns and the Hashiba Ferry on the Sumida River

From the series *One Hundred Famous Views of Edo*

名所江戸百景より隅田河橋場の渡かわら竈

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22729)

A plume of smoke that bisects the composition rises from one of two bell-shaped kilns used by potters to produce roof tiles, *Imado-yaki* figurines, and other ceramic wares. Between the two kilns can be seen a heap of pine needles used as fuel during firings.

Utagawa Hiroshige 歌川広重 (1797–1858)

Dyers' Quarter, Kanda

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 神田紺屋町

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22771)

This print shows Mount Fuji as seen from Kon'ya-chō district. The image of the volcano is framed by tall drying racks, from which textile artists have hung strips of fabric recently dyed in brown and indigo patterns.

Utagawa Hiroshige 歌川広重 (1797–1858)

Fukagawa Lumberyards

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 深川木場

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (24114)

Utagawa Hiroshige 歌川広重 (1797–1858)

Bamboo Yards, Kyōbashi Bridge

From the series *One Hundred Famous Views of Edo*

名所江戸百景より京橋竹がし

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (16822)

In this nocturne, the Kyōbashi River recedes off into the east. Our view is framed above by Kyōbashi Bridge. On the far bank of the river can be seen the storage yard of a bamboo dealer. Tens of thousands of bamboo poles have been propped vertically and diagonally in a dense cluster that stretches far off into the distance, like an impenetrable bamboo forest.

Utagawa Hiroshige 歌川広重 (1797–1858)

Yoroi Ferry, Koami-chō

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 鎧の渡小網町

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22737)

Similar in composition to *Bamboo Yards, Kyōbashi Bridge* (on display nearby), this print shows the seemingly endless row of warehouses that lined the Nihonbashi River and that were used for storing rice, tea, and other staple commodities.

Utagawa Hiroshige 歌川広重 (1797–1858)

Shitaya Hirokōji

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 下谷広小路

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22702)

The right half of this print features the storefront of the silk dealer Matsuzakaya, which was established in 1611 and has thereafter grown to become one of the largest department stores in Tokyo.

Utagawa Hiroshige 歌川広重 (1797–1858)

Night View of Saruwaka-machi

From the series *One Hundred Famous Views of Edo*

名所江戸百景より猿わか街よる之景

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22784)

Kabuki theater, a key feature of Edo's entertainment industry, began in the city when actor Saruwaka Kanzaburō (1598–1658) opened a performance hall in 1624. By the late 19th century, a thriving theater district, named the Saruwaka-machi, had arisen in Asakusa ward. Here, Hiroshige describes the atmosphere of that street. Though the three theaters, located on the right, are all closed in preparation for the upcoming season of performances, business at the teahouses that face the theaters is bustling.

Utagawa Hiroshige 歌川広重 (1797–1858)

Cotton-goods Lane, Ōdenma-chō

From the series *One Hundred Famous Views of Edo*

名所江戸百景より大てんま町木綿店

Japan, Edo period (1615–1868), 1858

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22696)

In this print, Hiroshige offers insight into the ways in which various businesses in Edo depended upon one another. On the left, two geisha entertainers and their young attendant are dressed in luxurious kimono, as required by their profession. To the right stands a long row of textile shops from which they may have purchased their outfits.

Utagawa Hiroshige 歌川広重 (1797–1858)

Dawn Inside the Yoshiwara

From the series *One Hundred Famous Views of Edo*

名所江戸百景より廓中東雲

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22730)

After its construction in 1617, the Yoshiwara district quickly became a nexus of Edo's artistic and literary community. Through their appearance in woodblock prints, the women who lived there became paragons of fashion. However, the Yoshiwara was known primarily as a government-sanctioned brothel district, and its distinguished reputation despite this fact offers insight into the general public's open-minded attitude towards the commercial sex industry from the 17th through the 19th centuries. Here, Hiroshige shows male visitors leaving the district's main gate after a night of revelry.

Utagawa Hiroshige 歌川広重 (1797–1858)

Nihon Embankment, Yoshiwara

From the series *One Hundred Famous Views of Edo*

名所江戸百景よりよし原日本堤

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (28481)

One reason for the Yoshiwara district's tremendous financial success was the way in which it heightened a visitor's sense of anticipation. In order to meet a high-ranking courtesan, the customer would need to register at a teahouse, shown here situated along the Nihon Embankment outside of the district's main entrance. If his application was approved, the client could then proceed from the teahouse into the district itself either on foot or in the comfort of a palanquin.

Utagawa Hiroshige 歌川広重 (1797–1858)

Asakusa Ricefield and Torinomachi Festival

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 浅草田甫西の町詣

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22797)

Many prints in Hiroshige's series discuss the surprisingly symbiotic relationship between religious celebrations and more worldly forms of entertainment. This image shows the interior of a middle-rank courtesan's quarters in the Yoshiwara brothel district. Through the woman's latticed window, we can see a long procession of people participating in the Torinomachi Festival, held at Chōkokuji, a nearby Buddhist temple. Several members of the parade hold aloft bamboo rakes—auspicious symbols of prosperity in the coming year. We know that the courtesan herself has been considering her own financial success, because, although she only watches the festival from a distance, she has placed in the lower left corner a set of hairpins that have an identical, bamboo-rake design.

Utagawa Hiroshige 歌川広重 (1797–1858)

Onmayagashi

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 御厩河岸

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (28776)

Two street prostitutes (*yotaka*; literally, “night hawks”), their faces covered with white makeup, patiently wait as a ferryman escorts them across the Sumida River to the landing in Onmayagashi district. An 1845 survey of prostitution throughout the capital lists ninety-nine *yotaka*, including six who were based in Onmayagashi.

Utagawa Hiroshige 歌川広重 (1797–1858)

Pine of Success and Onmayagashi, Asakusa River

From the series *One Hundred Famous Views of Edo*

名所江戸百景より浅草川首尾の松御麿河岸

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (28488)

The Pine of Success (*shubi no matsu*), shown extending over the Sumida River from the upper left corner of the print, was a famous landmark along the journey to the Yoshiwara brothel district. In particular, the pine refers to the hope of romantic success with a courtesan. Various “famous places” throughout the capital were imbued with such meaning and thereby subtly contributed to the Yoshiwara district’s popularity and economic success.

Hiroshige has included an ironic detail to this print: a roofed pleasure boat (*yanebune*) beneath the tree’s branches. In the 19th century, such boats were often used by unlicensed prostitutes to steal business away from the Yoshiwara courtesans.

Utagawa Hiroshige II 歌川広重二代 (1826–1869)

Bikuni Bridge in Snow

From the series *One Hundred Famous Views of Edo*

名所江戸百景よりびくにはし雪中

Japan, Edo period (1615–1868), 1858

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22811)

Designed by Hiroshige's student, Utagawa Hiroshige II, in the months after the master's death, this print depicts one of the various bridges that crosses the Kyōbashi River. Several details in the image, however, point towards an alternative, humorously provocative meaning. In the 19th century, *bikuni* referred to a low-ranking prostitute who dressed as a Buddhist nun, and in fact, such prostitutes were believed to operate brothels in this neighborhood. The sign in the upper left is an advertisement for the meat of wild animals (*yama kujira*; literally, “mountain whale”), the consumption of which was forbidden by Buddhist doctrine. On the right side of the street, another advertisement for roasted yams lists their price as “thirteen *ri*” – a witty reference to the wordplay *kuri yori*, which can be read as either “nine *ri* [plus] four *ri*” or as “more [delicious] than chestnuts.”

Utagawa Hiroshige 歌川広重 (1797–1858)

Fudō Falls, Ōji

From the series *One Hundred Famous Views of Edo*

名所江戸百景より 王子不動之瀧

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22739)

Within the Buddhist pantheon, Fudō Myō-ō (literally, “the king of immutable faith”) is known as a fierce god who captures with his lasso those who have become spiritually confused and forcibly drags them towards enlightenment. In Japanese art, he is often depicted beside a waterfall, watching as a repentant believer stand beneath the cascade as a form of ascetic training (*taki-gyō*). This waterfall in Ōji district was famous as a destination for Buddhist pilgrims who wished to purify themselves.

Utagawa Hiroshige 歌川広重 (1797–1858)

New Year's Eve Foxfires at the Changing Tree, Ōji

From the series *One Hundred Famous Views of Edo*

名所江戸百景より王子装束えの木大晦日の狐火

Japan, Edo period (1615–1868), 1857

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (22815)

In addition to its importance in the context of Buddhism, Ōji district was also praised as a sacred site by Shinto devotees. Here, Hiroshige shows supernatural foxes (*kitsune*) - shape-shifting creatures that occasionally assumed human form—gathering beneath a sacred tree. The flames hovering beside them are flashes of foxfire (*kitsunebi*), with which the animals can beguile humans.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 1 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.01)

This illustration by Hasegawa Settan appears to have influenced the composition of Hiroshige's print *Suruga-chō*, on display nearby.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 15 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.15)

This illustration by Hasegawa Settan appears to have influenced the composition of Hiroshige's print *Fudō Falls, Ōji*, on display nearby.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 18 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.18)

This illustration by Hasegawa Settan appears to have influenced the composition of Hiroshige's print *Hall of Thirty-three Bays, Fukagawa*, on display nearby.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 16 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.16)

While Hiroshige's print *Kinryūzan Temple, Asakusa* (on display nearby) shows the "famous place" in a moment of stillness and serenity, this illustration by Hasegawa Settan reveals what a lively crowd it can attract during the Setsubun Festival, which celebrates the conclusion of winter.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月岑 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 17 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.17)

Like the book illustration of *Kinryūzan Temple* (on display nearby), this image of the Yoshiwara brothel district shows that the illustrator Hasagawa Settan tended to emphasize the popularity of “famous places” by depicting them crowded with excited visitors.

Saitō Chōshū 齋藤長秋 (1737–1799)

Saitō Kansai 齋藤莞齋 (1772–1818)

Saitō Gesshin 齋藤月峯 (1804–1878)

Hasegawa Settan 長谷川雪旦 (d. 1843)

***Illustrations of Famous Places in Edo*, vol. 20 of 20**

江戸名所図会

Japan, Edo period (1615–1868), 1834–36

Woodblock-printed book; ink on paper

Gift of Norman D. Hill, 1938 (10930B.20)

This scene of a pottery studio in Gyōtoku district, along the eastern bank of the Edogawa River, reveals the complex, laborious nature of a kiln firing, quite unlike the quiet, almost wistful mood of Hiroshige's *Kilns and the Hashiba Ferry on the Sumida River*, on display nearby.

Motoda Hisaharu 元田久治 (b. 1973)

Revelation—Ameyoko I

Revelation— アメ横 1

Japan, 2004

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.01)

Motoda Hisaharu 元田久治 (b. 1973)

Indication—Kappabashi Dogugai Street

Indication—合羽橋道具街

Japan, 2004

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.02)

Motoda Hisaharu 元田久治 (b. 1973)

Indication—Shibuya Center Town

Indication—渋谷センター街

Japan, 2005

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.03)

Motoda Hisaharu 元田久治 (b. 1973)

Indication—Ginza 4 Chōme Intersection

Indication—銀座四丁目交差点

Japan, 2005

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.04)

Motoda Hisaharu 元田久治 (b. 1973)

Indication—Yanagibashi

Indication—柳橋

Japan, 2005

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.05)

Motoda Hisaharu 元田久治 (b. 1973)

Indication—Nihonbashi

Indication—日本橋

Japan, 2005

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.06)

Motoda Hisaharu 元田久治 (b. 1973)

Revelation—Kabuki-chō I

Revelation—歌舞伎町 1

Japan, 2004

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.07)

Motoda Hisaharu 元田久治 (b. 1973)

Indication—Ginza Chūō Dōri

Indication—銀座中央通り

Japan, 2005

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.08)

Motoda Hisaharu 元田久治 (b. 1973)

Revelation—Kabuki-chō II

Revelation—歌舞伎町 2

Japan, 2004

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.09)

Motoda Hisaharu 元田久治 (b. 1973)

Revelation—Electric City

Revelation—電気街

Japan, 2004

Lithograph; ink on paper

Copyright: Motoda Hisaharu

Collection of the artist (L.2015-25.10)

Yoshimura Ayako 吉村亜也子

Places—a city

Netherlands, 2006/2014

HD video projection; color and sound

Video length: 15 minutes 11 seconds

Copyright: Yoshimura Ayako 2014

Collection of the artist (L.2015-26.01)