

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

Anonymous gift, 2006 (28607)

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 (22721)

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 (24112)

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 (22750)

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 (25039)

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)

Nihonbashi, Clearing After Snow

From the series *One Hundred Famous Views of Edo*

江戸名所百景より 日本橋 雪晴

Japan, Edo period (1615–1868), 1856

Woodblock print; ink and color on paper

Gift of James A. Michener, 1991 (28480)

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 (22746)

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 (22793)

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 (24544)

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.

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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 (22766)

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.

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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 (22728)

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.

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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 Mrs. C.M. Cooke, Sr., 1932 (06444)

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 off into the distance, like an impenetrable bamboo forest.

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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 (28490)

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.

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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 (22748)

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.

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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 (22816)

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.