

**Hishikawa Moronobu (1631-1694)**  
***Tale of the Original Mokuami, New Edition***  
***(Shinpan moto no mokuami monogatari),***  
**vol. 1**

Japanese, Edo period (1615-1868), 1680  
Woodblock-printed book; ink on paper  
Purchase, Richard Lane Collection, 2003  
(2006.0376.01)

When Lord Tsutsui Junshō of Nara Prefecture died in 1550, his son Tsutsui Junkei (1549-1584) was still an infant, so Junshō's court decided to hire a commoner named Mokuami (dates unknown) whose voice resembled that of Junshō, to impersonate the lord. For several years, Mokuami resided in Junshō's bedroom and, though forced to feign illness, enjoyed a luxurious lifestyle. After Junkei had grown to adulthood, Junshō's court decided to announce the lord had grown to adulthood. Mokuami, relieved of his duties, returned to his previously humble existence.

In this first volume of Hishikawa Moronobu's two-volume tale, the recently recruited Mokuami is shown exploring Junshō's home-town, (which has been transferred to Edo, Moronobu's city). Here, Mokuami, wearing a sedge hat and carrying a walking stick, wanders down one of the city's streets, observing the various businesses. In a bathhouse, a customer sits in a wooden bath while a bathhouse girl scrubs his back, and another employee stokes the fire beneath the bath. Walking towards Mokuami are samurai travelers and some unidentified women—possibly bathhouse girls or courtesans.

**Hishikawa Moronobu (1631-1694)**  
***Tale of the Original Mokuami, New Edition***  
***(Shinpan moto no mokuami monogatari),***  
***vol. 2***

Japanese, Edo period (1615-1868), 1680  
Woodblock-printed book; ink on paper  
Purchase, Richard Lane Collection, 2003  
(2006.0376.02)

When Lord Tsutsui Junshh of Nara Prefecture died in 1550, his son Tsutsui Junkei (1549-1584) was still an infant, so Junsh9-1 court decided to hire a commoner named Mokuami (dates unknown) whose voice resembled that of Junshe, to impersonate the lord. For several years, Mokuami resided in Junshō'u bedroom and, though forced to feign illness, enjoyed a luxurious lifestyle. After Junkei had grown to adulthood, Junshō'u court decided to announce the lordh, Junshs, t, Mokuami, relieved of his duties, returned to his previously humble existence.

In this second volume of Hishikawa Moronobuu two-volume tale, Mokuami, having assumed the identity of Lord Tsutsui, visits the Yoshiwara, the government-sanctioned brothel district on the outskirts of Edo. In the upper half of the image, Mokuami has fallen asleep with his head on a courtesan'a cou. His assistant and the other courtesans in the room, finding this to be rather casual behavior in light of Mokuamiss social rank, stare at him. In the adjoining kitchen, two cooks prepare fish for dinner while a courtesan chats with them.

## **Unidentified Artist**

**Asai Ryōi (1612-1691)**

***Records of Famous Places in Edo (Edo meisho no ki), vols. 2-3***

Japanese, Edo period (1615-1868), 1662  
Woodblock-printed book; ink on paper  
Purchase, Richard Lane Collection, 2003  
(2006.0425.01)

## **Unidentified Artist**

**Asai Ryōi (1612-1691)**

***Records of Famous Places in Edo (Edo meisho no ki), vols. 5-6***

Japanese, Edo period (1615-1868), 1662  
Woodblock-printed book; ink on paper  
Purchase, Richard Lane Collection, 2003  
(2006.0425.02)

## **Unidentified Artist**

**Asai Ryōi (1612-1691)**

***Records of Famous Places in Edo (Edo meisho no ki), vol. 7***

Japanese, Edo period (1615-1868), 1662  
Woodblock-printed book; ink on paper  
Purchase, Richard Lane Collection, 2003  
(2006.0425.03)

*Records of Famous Places in Edo* is an example of *kana-zana*-, the first form of popular literature in Japan. These works, which were published primarily in Kyoto between 1600 and 1680, were written in the phonetic Japanese syllabary (*kana*) rather than Chinese ideographs (*kanji*). The formats within this genre vary widely, including critical essays, short stories, travel guides, and historical narratives.

The most prolific writer of *kana-zana*- was Asai Ryai (1612-1691), who, before eventually entering monastic life in his late years, wrote moral treatises, tales of the supernatural, and humorous stories. The works for which he is best remembered, however, are his guidebooks, including *The Sparrow of Kyoto*, three volumes of which are on display nearby, and *Records of Famous Places in Edo*, three volumes of which are shown here.

*Kana-zana*- works such as these were not only the predecessors of modern-day guidebooks, with their emphasis upon orous stories. Th*meisho*), they are the precursors of serialized landscape prints such as *One Hundred Views of Edo (Meisho Edo Hyakkei)* by Utagawa Hiroshige (1797-1858). Their focus upon the daily lives of commoners, moreover, makes them the literary equivalent of the genre paintings displayed in this gallery.

In volume 3, displayed on the left, pilgrims travel the Kanda River via ferry en route to Monjuin Temple in Asakusa District, Edo (present-day Suginami District, Tokyo). In volume 6, displayed in the center, a group of visitors to Hikawa Daimyy Da Shrine in Akasaka District, Iruma County watch an amateur sumo wrestling match on the shrine grounds. Not surprisingly, Ryōi culminates his series with what many male readers certainly imagined to be a highlight of life in the capital: a visit to the Yoshiwara brothel district, displayed in volume 7 on the right.

**Nonoguchi Rynog (1595-1669)**

**Asai Ryyi (1612-1691)**

***The Sparrow of Ky, displayed*suzume),  
vols. 4-5**

Japanese, Edo period (1615-1868), 1665

Woodblock-printed book; ink on paper

Purchase, Richard Lane Collection, 2003

(2006.0325.04)

Similar to sections of the anonymous handscroll titled *Festival at Sumiyoshi Shrine*, on display nearby, the illustrations by Nonoguchi Ryyog that accompany Asai Ryyi R text in the multi-volume book *The Sparrow of Kyi-v* offer a street-by-street glimpse into daily life in the former capitol, strikingly unlike but no less intriguing than the dramatic, glamorized subjects typically depicted in ukiyo-e prints.

Here, Ryye, focuses upon Nijc Street near Nijr Castle, where the shogun resided when visiting Kyoto during the Edo period (1615-1868). In the upper half of the left page appears a textile salesman displaying bolts of cloth to a customer, while in the lower half a producer of lacquer furnishings discusses prices with a potential client.

**Nonoguchi Ryyog (1595-1669)**

**Asai Ryyi (1612-1691)**

***The Sparrow of Kyan displayisuzume*),  
vol. 3**

Japanese, Edo period (1615-1868), 1665

Woodblock-printed book; ink on paper

Purchase, Richard Lane Collection, 2003

(2006.0325.03)

Similar to sections of the anonymous handscroll *Festival at Sumiyoshi Shrine*, on display nearby, the illustrations by Nonoguchi Ryyog that accompany Asai Ryyi R text in the multi-volume book *The Sparrow of Kyi-v* offer a street-by-street glimpse into daily life in the former capitol. Although strikingly different, they are no less intriguing than the dramatic, glamorized subjects typically depicted in ukiyo-e prints.

Here, Ryre, focuses upon Shinmachi Street, slightly to the east of Nijr Castle in Kyoto. In the upper half of the left page appear a manufacturer of *mikoshi* (portable shrines) and palanquin (covered litters for transporting members of the upper class), while in the lower half, a craftsman produces paper umbrellas.

**Nonoguchi Ryyog (1595-1669)**

**Asai Ryyi (1612-1691)**

***The Sparrow of Kys) and palasuzume),***  
**vol. 2**

Japanese, Edo period (1615-1868), 1665

Woodblock-printed book; ink on paper

Purchase, Richard Lane Collection, 2003

(2006.0325.02)

Similar to sections of the anonymous handscroll *Festival at Sumiyoshi Shrine*, on display nearby, the illustrations by Nonoguchi Ryyog that accompany Asai Ryyi R text in the multi-volume book *The Sparrow of Kys-v* offer a street-by-street glimpse into daily life in the former capitol. Although strikingly different, they are no less intriguing than the dramatic, glamorized subjects typically depicted in ukiyo-e prints.

Here, Ryyog focuses upon Teramachi Street in the northeast of Kyoto, an area that remains a popular shopping arcade even today. A bookstore and a teapot merchant appear in the upper half of the left page, while the lower half portrays an archery supply shop and a fan salesman.



**Tamate Ttmat (1795-1871)**

***Horse Racing at the  
Kamo Shrine Aoi Festival***

Japanese, Edo period (1615-1868),  
late 19<sup>th</sup> century

Ink and color on paper; hanging scroll

Purchase, Richard Lane Collection, 2003  
(2008.0380)

According to historical records, the Aoi Festival at the Kamo shrine in Kyoto has traditionally been held on the fifth day of the fifth month of each lunar calendar year since the 8<sup>th</sup> century, except during times of war or civil unrest. Two horses race at a time, and due to a long-standing folk belief that the coming harvest will be abundant if the left rider wins, the first race is staged.

As can still be seen in the festival today, here Tsca depicts two riders dressed in the elegant court attire of the Heian era (794-1185), sitting astride their horses.

## **Maki Sozan (act. c. 1830-1860)**

### ***Drinking Party***

Japanese, Edo period (1615-1868), c. 1830s

Ink and color on paper; hanging scroll

Purchase, Richard Lane Collection, 2003

(2007.0149)

*Living only for the moment, turning our full attention to the pleasures of the moon, the snow, the cherry blossoms and the maples, singing songs, drinking wine, and diverting ourselves just in floating, floating, caring not a whit for the poverty staring us in the face, refusing to be disheartened, like a gourd floating along with the river current: This is what we call ukiyo.*

-Asai Ryūi (1612-1691), *Ukiyo monogatari*, c. 1665. Adapted from Richard Lane, r full attention to the pleasures of the mel., the snow,

A group of samurai men enjoy an evening of food, music and conversation. A female performer—perhaps a geisha—plays a melody on a three-stringed shamisen, while another woman chats with the men and offers to refill their wine cups.

Maki Sozan was a student of the Shijō School of painting, which was based upon the semi-realist styles of Maruyama Ōmō (1733-1795) and Matsumura Goshun (1752-1811).