

Working in the Floating World

SUZANNE E. WRIGHT AND MELISSA WALT THOMPSON



plate 1. Anonymous copy after Tosa Mitsunobu.
*Poetry Contest Between Occupations in Seventy-one
 Rounds.* Beinecke Rare Book and Manuscript Library,
 Yale University (no. 17).

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Katsushika Hokusai
Fujimihara in Owari Province
The Metropolitan Museum of Art;
Rogers Fund, 1914 (no. 12)

INTRODUCTION

Occupations and Social Structure in Tokugawa Japan

In 1588, Toyotomi Hideyoshi (1536–1598), then military dictator of Japan, confiscated all weapons from the civilian population, allowing swords to be worn only by warriors. This measure, primarily meant to prevent rebellion, demarcated for the first time the boundaries of a separate samurai class. In the early years of the Tokugawa period (1615–1867) the distinctions between classes were further refined in a theory, ultimately derived from Confucianism, which divided society into four occupational groups: warrior, peasant, craftsman, and merchant. Not surprisingly, the ruling class of samurai occupied the preeminent position in this social order. Peasants and craftsmen, important because of their roles as producers of food and goods, ranked second and third. Lowest in this hierarchy was the merchant, regarded as a parasite because he produced nothing himself. Actors, courtesans and others on the fringes of society had no accepted status in this model.

The social and economic role of the samurai changed radically as the Tokugawa political system developed in the seventeenth century. Lower classes of retainers, formerly free to farm their own lands in peacetime, now were required to live in castle towns near their lords, the feudal daimyo. In turn, the daimyo, many of whom were only nominally loyal to the Shogun, were ordered to spend every other year in Edo (modern-day Tokyo). These measures prevented the growth of local power and kept the provincial lords under the watchful eye of the Shogun. Moreover, the expense of maintaining two households, one in the capital and one in their home district, effectively prevented the daimyo from supporting uprisings against the Tokugawas.

The government's prohibition against samurai farming the land created a large standing army which lacked means for self-support. The burden of providing food and other necessities for the samurai class fell to the peasant. The salary of each warrior, from daimyo to lowest retainer, was measured, and often paid, in rice. It was the responsibility of the peasant to produce and transport this tax-rice. He also provided corvée for public works and building projects, and portage for daimyo processions to and from Edo. Theoretically second in prestige only to the ruling class, in fact, the peasant was kept deliberately at subsistence level by samurai fearful of losing their economic base.

Such policies eventually weakened the economic and political power of the warrior class. Transportation of tax-rice from its producer to its various destinations—castle towns, daimyos' residences, the Shogun's palace in Edo—was arduous and time-consuming. Although roads were improved and shipping was expanded, the role of merchants as

rice brokers and moneylenders was crucial to the success of this complex and somewhat cumbersome system. Unnecessary transportation could be eliminated by making money available in Kyoto or Edo for rice sold in Osaka. Furthermore, samurai regularly took out loans on future crops in order to survive between their infrequent salary payments. Merchants prospered on commissions from these transactions while the warrior class became increasingly indebted. Thus, the merchant class's economic power belied its nominally low status in society.

Craftsmen joined merchants in migrating to the flourishing cities which sprang up around daimyos' castles. Collectively known as *chōnin*, "townsmen," these two groups were rarely able to attain the privileged status of samurai or gain real political power; instead they took pleasure in making money and spending it. From their ranks came the patrons of the *ukiyo*, the floating world of pleasure. Although the brothels, theaters, literature, and art of this floating world were surreptitiously enjoyed by samurai, they were created for a *chōnin* audience and dealt with themes of interest to the rising middle class.

The Woodblock Prints

The subjects most frequently depicted in woodblock prints in the first half of the Tokugawa period were courtesans and actors. Functioning both as advertisements and as mementos for admiring audiences, these prints rarely included working figures. When a worker is represented, his identity as laborer or entrepreneur often has been made secondary to another, primary persona. For example, whimsical representations of workers frequently harbor literary themes: Masanobu's sake merchant (no. 21) is, in fact, a portrait of the poet Imada Heyazumi. Similarly, the tasks of cloth beating and cloth bleaching which appear in the *Six Tama Rivers* series are conventionally prescribed images drawn from poems inspired by the Tōi and Chōfu Tama rivers. It is typical of prints in this series that the figures beating or bleaching cloth are beautiful women. In Hiroshige's version of *Tōi Tama River* (pl. 4, no. 15) the cloth beater is no less charming than the courtesans of other Hiroshige prints. Although she kneels with a fulling block in her hand, the tool is a mere prop. She is not a craftsman so much as an iconographic motif identifying the place depicted.

A specific literary-artistic genre in Japan that provides the occasion for depicting people at work is the *shokunin uta awase*, "poetry contest between occupations." This theme was the fanciful offspring of a literary game popular at the Heian court (794-1185), in which two teams competed in writing poetry on assigned themes.

The earliest illustrated *shokunin uta awase* is the *Tōhoku-in Poetry Contest Between Occupations*, painted in the first half of the thirteenth century.¹ Ten contestants and two judges are seated in pairs, with their poems and the judges' decision recorded beside them. Later artists steadily increased the number of figures until, in the late fifteenth century, one hundred forty-two occupations were depicted in the *Poetry Contest Between Occupations in Seventy-one Rounds* (pl. 1, no. 17). In these later versions, the contestants do not sit passively; many, like the wheelmaker and cypress wood worker shown here, engage actively in the manufacture or sale of their wares. The artist has carefully recorded the tools, hairstyles, and dress associated with each occupation, but has stopped short of providing a complete setting.

The *Poetry Contest Between Occupations in Seventy-one Rounds* was published in printed book form several times during the Tokugawa period, indicating the popularity of the *shokunin uta awase*. Depictions of this subject are related by theme and style to woodblock prints, such as Masanobu's poet/sake merchant, which place images of working people in a literary context. They are, however, only one manifestation of an enduring fascination with the *shokunin* theme. The larger body of works to which the poetry contests between occupations belong provided a rich source of imagery for those woodblock print artists inclined to draw upon it.

The *shokunin* theme is also borrowed in *bijinga* (pictures of beautiful women) to clothe figures in workers' garb. The elegant shopgirls of Toyokuni's *Fan Store* (pl. 5, no. 22), like the cloth beater in Hiroshige's *Tōi Tama River*, are posed as if presenting a *tableau vivant*; they are workers and yet do not work. Like most pictures of the floating world, the mood is elegant, sensual and refined. Fittingly, many artists, like Toyokuni, chose to romanticize the *shokunin* theme to achieve a harmony of subject matter and style.

Not until the rise of landscape prints in the late eighteenth and first half of the nineteenth centuries is there an increase in the number and range of occupations depicted. Local industries are displayed prominently in landscape series such as the *Thirty-six Views of Mount Fuji*, which were produced as travelers' guides and souvenirs. Occupations such as timber-cutting or cormorant fishing, or the production of local specialities such as eels or wine, would have mnemonic value for the viewer, stirring memories of sights, tastes, and smells associated with the place depicted.

1. Reproduced in Sherman E. Lee, *Reflections of Reality in Japanese Art*, pp. 138-9.

Travel and local products are also themes of the early nineteenth-century serial novels of Jippensha Ikku (b. 1765). *Shank's Mare (Hizakurige)* is the first of many tales which follow the trouble-making Edoites, Kita and Yaji, down the highways of Japan.² In each town along the road from Tokyo to Osaka, the travelers sample local products, such as ricecakes, silks, and potato stew. By including references to local landmarks and specialties, *Shank's Mare*, like the woodblock prints, served both to entertain and to guide its readers to places of interest.

In the landscape series and other prints from the second half of the Tokugawa period, equipment, clothing, and musculature of workers are rendered in great detail. The print designers were not, however, concerned with conveying individual personalities: Hokusai's lumberjack from Tōtōmi province (no. 13) and his vendor on the Nihonbashi in Edo (no. 19) are virtual twins. Rather, workers are distinguished by those details most closely related to their occupations—the tools of their trade and the wares they produce. Figures themselves are a source of gentle humor in these prints. The artists' delineation of their twisted, knotty bodies and round, gnome-like faces often borders on caricature.

Neither early prints, which include occupations as ancillary themes, nor later prints, which detail the working process but not the workers, glorify their *shokunin* subjects. Rather than serving as a vehicle for the self-aggrandizement of the *chōnin*, they provide fascinating glimpses of a society in which occupation determined social class. Far from reinforcing these divisions, stylistic trends in woodblock prints cut across class lines, reflecting the interweaving of social groups which was the reality of Tokugawa society.

2. Jippensha Ikku, *Shank's Mare (Hizakurige)*, trans. by Thomas Satchell.

Samurai

(pl. 2, no. 1)

Tsukioka Yoshitoshi (1839–1892)

*The Moon in Smoke (Enchū no tsuki)*Series: *One Hundred Views of the Moon (Tsuki hyakkei)*

Date: 1886

Ōhan (22.7 x 33 cm.)Signed: *Yoshitoshi*

Seal: Taiso

Publisher: Akiyama Būeimon

Yale University Art Gallery; Gift of Mr. and

Mrs. Fred Olsen, Mr. and Mrs. Laurens

Hammond, and Mr. and Mrs. Knight

Woolley, B.A. 1917

1967.64.124

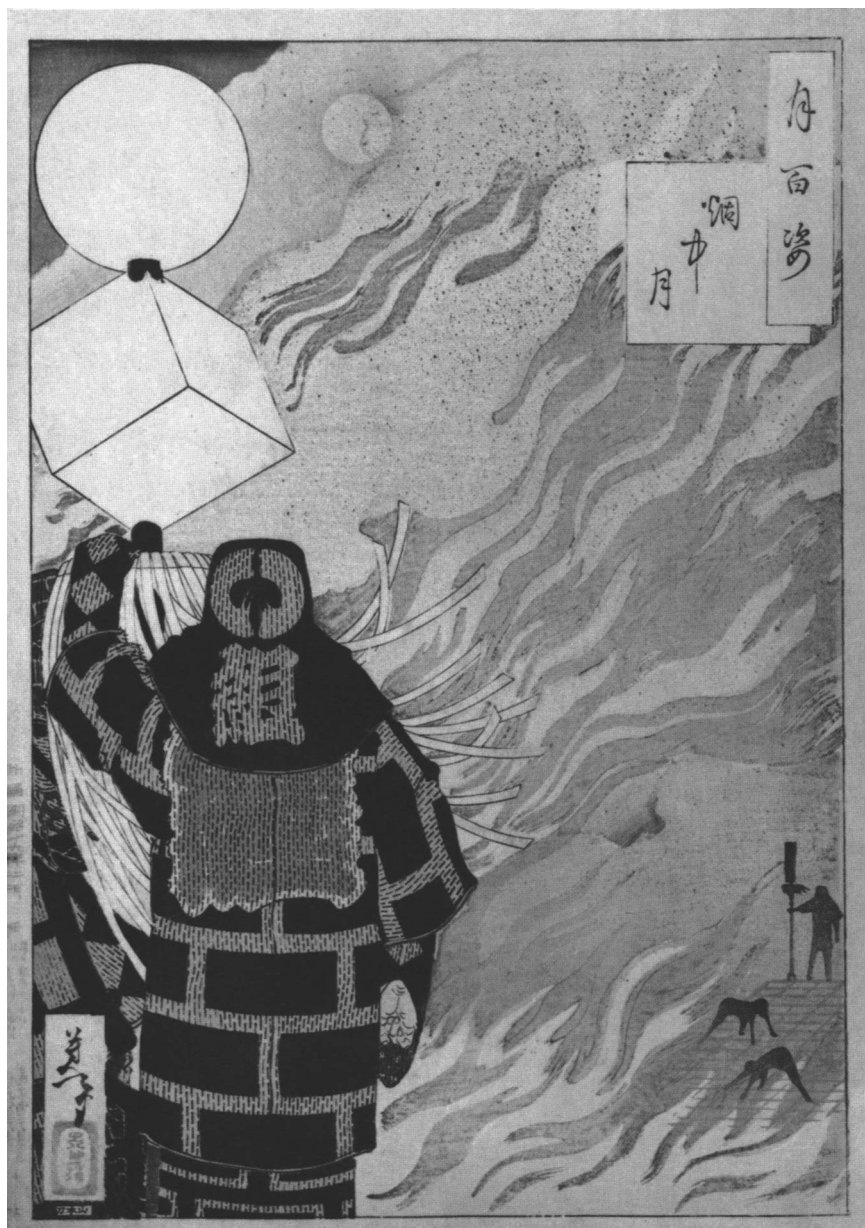
During the Tokugawa period, changes in the social and political systems of Japan drastically altered the traditional role of the samurai class. Retainers of an outdated ideal, their lives became filled with ceremony and ritual, intended to eliminate them as a threat to the military dictatorship of the Shogun (*bakufu*).

Firefighting served as an outlet for a warrior class with little other opportunity to exercise its military talent. The importance of this task cannot be overstated. In cities built of wood and paper structures, a small fire could rapidly become a devastating conflagration. Fires more or less leveled Edo in 1601, 1657, 1772, and 1806, and were known by the traditional euphemism: *Edo no hana*, or “flowers of Edo.”

Firefighters evolved as a distinct sub-culture within the samurai class. Since reward money frequently was offered for saving property from flames, rival groups formed under the sponsorship of daimyo, their allegiance made known by boldly designed

uniforms, identifying insignia, and banners. Fierce competition developed, not only among rival daimyo squads, but even in opposition to neighborhood squads formed by the mutual interests of commoners. This print, published in 1886, attests to the continuance of samurai firefighting groups some decades after the Tokugawa period had ended. The civil government did not assume responsibility for firefighting until the 1890's.

Yoshitoshi is one of the most renowned woodblock print artists of the Meiji period (1868–1912). Although woodblock prints had reached their zenith a half-century earlier, Yoshitoshi succeeded in producing many superb prints by combining a lively imagination with keen artistic skill. *The Moon in Smoke*, drawn from his most successful series, *One Hundred Views of the Moon*, vividly portrays a rooftop on fire. Western artistic influence had become widespread by this time, and Yoshitoshi experimented with some of the new ideas, seen here in the unusual vantage from a rooftop and the looming foreground figure. This dominating backview of the firefighter typifies Yoshitoshi's creativity in utilizing new ideas within the established *ukiyo-e* tradition. Yoshitoshi clearly depicts the uniform, insignia, and identifying banners of the firefighters. Richly colored flames fill the middle ground between the figures. The full moon, the theme of this print, is barely visible through the billowing smoke. The viewer at once grasps the drama and tragedy of this often repeated spectacle.



Peasants

(pl. 3, no. 5)

Katsushika Hokusai (1760–1849)

Manga: Rice Cultivation

From: *Hokusai Manga (Denshin kaishu: Hokusai manga)*, vol. 3, pp. 5b and 6a

Date: 15 volumes, published 1812–1878

Woodblock printed book (15.9 x 22.9 cm. each page)

Publisher: Eirakuya Tōshirō

Sterling Memorial Library, Yale University

Katsushika Hokusai (1760–1849) was one of the most influential and prolific of the woodblock print artists. With an artistic output exceeding 10,000 woodblock print designs and 30–40,000 drawings, he well qualifies for the self-proclaimed appellation, “The Old Man Mad About Drawing.” His artistic interests covered all aspects of human life, taking him well beyond the traditionally popular subjects of stage and pleasure quarters. Existing works prove Hokusai a keen observer of the life around him. They reflect his humble origins, and his fidelity to those origins, through numerous genre scenes depicting the life and work of ordinary people.

The proper title of Hokusai’s printed sketchbooks is *Denshin kaishu: Hokusai manga*, which might be translated as *Hokusai’s Sketches: Transmitting the Spirit of Things to Beginners*. These drawings, therefore, were intended as models for Hokusai’s students. They reveal the master’s rich artistic imagination as well as his broad-ranging interest in human life and form. Some fifteen volumes of *Manga* began to appear in 1814 and continued to be published for twenty years after Hokusai’s death. They include images of real and imaginary beings, as well as botanical, architectural, and figure studies.

While his polychrome woodblock prints show Hokusai’s skillful use of color, the *Manga* call attention to the vitality of his line and his unparalleled skill as a draughtsman. The figures are as energetic and restless as the artist himself appears to have been.

These two pages depict various stages of rice cultivation, the most crucial and most back-breaking traditional occupation. Although during the Tokugawa period the traditional economy shifted from an agricultural base to a commercial base, peasants continued to play an essential role in providing rice for Japan’s growing population. Hokusai’s vigorous line lends a captivating rhythm to the action of each figure—harvesting, heckling, threshing, winnowing—while successfully conveying the arduous nature of the task.



Craftsmen

(pl. 4, no. 15)

Andō Hiroshige (1797–1858)

Title: *Tōi Tama River, Settsu Province*

Series: *Six Tama Rivers with Ancient Poems*
(*Koka Mu Tamagawa*)

Date: probably 1843–46

Size: *Chūban* (18.5 x 25.4 cm.)

Signed: *Hiroshige ga*

Publisher: Murataya

Yale University Art Gallery; Gift of Mr. and
Mrs. Fred Olsen, Mr. and Mrs. Laurens
Hammond, and Mr. and Mrs. Knight
Woolley, B.A. 1917

1967.64.66

The son of a minor samurai, Andō Hiroshige inherited his father's fire brigade post, assigned to protect the Shogun's palace. Since government stipends were fixed and quite small, minor officials often found it necessary to supplement their income with outside work. Artistic ability led Hiroshige to a second career as a designer of woodblock prints. On an official trip to Kyoto in 1830, Hiroshige began the sketches for what would become his most famous series, *The Fifty-three Stations of the Tōkaidō*. The immediate success of the series secured his fame as a woodblock print artist, and displaced Hokusai as the undisputed master of the medium.

The *Six Tama Rivers* was a popular theme with woodblock print artists. Hiroshige designed at least three sets using this subject. Named for six rivers which, although located in various provinces, share the same name, Tamagawa or "Jewel River," the theme had long been a favorite subject of landscape artists. Classical poems associated with each of the six rivers provided the imagery to be used for each design. This print

of the *Tōi Tama River* derives from a very rare set of Hiroshige's design. The major images of the autumn scene were drawn from a poem by Minamoto no Toshiyori (d. 1129), inscribed in the cartouche in upper right:

*Matsukaze no
oto dani aki wa,
sabishiki no
koromo utsu nari
Tamagawa no sato*

As much as
whispering wind in pines,
autumn is the
lonely beating of cloth
at the village by Tama River.

A woman beats cloth with a fulling block by the water's edge. A full autumn moon, geese in flight, and the pines in the background set the autumn theme, which Hiroshige expands in the decorative pattern of the woman's kimono. A stylized wood and bamboo clacker, serving to frighten birds from the grasses heavy with seedpods, figures prominently in the textile design.

The strong blue palette may be due to restrictions on the number of blocks which could be used for printing. However, Hiroshige uses this limitation to advantage, heightening the seasonal mood. A full moon illuminates the lapis-blue sky, silhouetting a flock of geese. The mood of the scene is melancholy, as days grow shorter and evening takes on the crisp feel of a new season.

The puzzling image of a rural craftsman dressed in the latest fashion, raises questions that can be explained by the enactment of sumptuary laws during the Tokugawa period. From its very earliest days, the

Tokugawa *bakufu* sought to minimize the growing disparity between the theory of an elevated social class of samurai, and the reality of the increasing wealth and prestige of the *chōnin*. Numerous sumptuary laws and restrictions detailed proscriptions on luxury merchandise, restraints on social behavior, and limits on ostentatious display. Punishments for lawbreakers had been few prior to the nineteenth-century. By 1842, a state of crisis forced the government to attempt to reestablish firm control through wide-ranging reform measures.

Some of the reforms aimed at curbing the extravagance of the print market. Polychrome woodblock printing had reached such a high level of technical sophistication in the previous century that some prints used as many as seventy color blocks. In 1842, new regulations limited artists to eight blocks, drastically reducing the possibilities for intricate coloration. In addition, the prints had to depict proper, morally edifying subjects: no more actors or courtesans. Artists turned to historical and mythical subjects instead. Responding to such regulations, Hiroshige chose a safe literary theme, adding enough embellishments to make it appealing to an audience hungry for the always popular *bijinga* (pictures of beautiful women).



Merchants

(pl. 5, no. 22)

Utagawa Toyokuni (1769–1825)
The Eijudō Fan Store (*Go sensu shina Eijudō*)
Ōban triptych (26.8 x 39 cm., each sheet)
Signed: *Toyokuni ga*; center right (on chest),
center right (on box), center (on fan)
Publisher: Nishimura Eijudō
Yale University Art Gallery; The Frances
Gaylord Smith Collection
1971.87.18

According to traditional social hierarchy, clear lines were drawn between social classes. Merchants were placed at the bottom, under samurai, farmers, and artisans. Merchants, it was reasoned, produced nothing themselves, and profited from the labors of others. During the Tokugawa period, however, economic changes caused distortions in this scheme. Even though the ranking of the traditional hierarchy did not change, by the late eighteenth century, no one could deny the increasing affluence of the merchant class. With affluence came influence, especially on cultural life, throughout the last century of the Tokugawa period.

By the eighteenth century, Edo had a population of one million, possibly the largest of any city in the world. The movement of provisions to sustain an urban population of that size required merchants of all kinds, from wholesale traders and financiers to peddlers and small shopkeepers. Social distinctions blurred somewhat in the later Tokugawa era, and merchants gained some of the status and privileges formerly accorded only to samurai. Although money could not buy power, it could buy some of the symbols of power associated with the samurai class. Merchants found

ways to enter the hereditary ranks of samurai through adoption, marriage, and outright purchase.

Utagawa Toyokuni was the leader of the most prolific group of artists in *ukiyo-e* history, the Utagawa school. While critics may disagree on the originality of Toyokuni's art, his tremendous influence on later artists is well established. He became the leading designer of actor prints in the late eighteenth and early nineteenth century. One of his favored subjects was theater interiors, a theme which gave the artist an opportunity to demonstrate his skill in one-point perspective, a compositional device learned from Western art. *Uki-e*, "perspective prints," were popular among audiences curious about this exotic mode of visual representation. In this triptych, *The Eijudō Fan Store*, Toyokuni reveals his interest in perspective prints by organizing a large merchant establishment across the breadth of the triptych.

The artist exploits the theme to work into the composition his own name and the crest (*mon*) of his publisher, Nishimura Eijudō. In the fiercely competitive woodblock print market, this may have served as an advertisement, or merely a show of artistic ego. Seated in the middle of the shop, amid shopgirls and merchandise, is the fan merchant and publisher Eijudō. Overhead, a large fan-shaped sign (*kamban*) identifies the place and helps unify the composition. On the tatami mat at the lower left rests his sword, a symbol of affluence formerly reserved for samurai. Its presence here attests to Mr. Eijudō's wealth, and his ability to purchase at least the outward symbols of a more esteemed social class.

Toyokuni's print depicts a flurry of activity, with figures involved in various phases of fan-making. On the right, a young woman holds an actor fan, which can be identified by its signature as a design by Toyokuni. The actor's face in the fan appears to return the woman's gaze, and the vivid red pattern of his makeup, a striking contrast to the muted palette of the print, makes it a strong focal point. In the background, two young women work on fans, surrounded by various tools of their trade. Eijudō himself examines a fan in the center of the composition, while another is held out for his scrutiny by an assistant. Behind Eijudō, an assistant approaches bearing a cup of tea.

Toyokuni animates this scene of a busy merchant establishment with a lively vignette of a young child and puppies in the lower left. Their playfulness contrasts with the three young women who stand together behind the child, passively watching the activity in the shop. Since their identities are unclear, Toyokuni may have included them merely to balance the composition. The three sheets of this composition can be viewed as a virtuoso performance of Toyokuni's skill in designing the female form, beautifully attired and arranged across the stage-like interior of *The Eijudō Fan Store*.



Courtesans and Entertainers

(pl. 6, no. 26)

Kitagawa Utamaro (1753–1806)

The Sleeping Net

Ōban (25.6 x 37.8 cm.)

Signed: *Utamaro hitsu*

Yale University Art Gallery; Gift of Mrs.

William Moore

1950.595

Kitagawa Utamaro specialized in prints of beautiful women (*bijinga*)—courtesans, geisha, teashop waitresses, even lower class prostitutes. Although some critics label him “decadent,” his images of the floating world are held in high esteem by Western audiences. Utamaro’s women are characteristically tall, willowy beauties, adorned with exquisitely designed kimono and elaborate coiffures. They reveal the artist’s vision of ideal feminine beauty.

Yoshiwara, the pleasure quarter of Edo, was located on the outskirts of the city, along the banks of the Sumida River. There, for over three centuries (until 1957), the licit and illicit activities of the district were contained within walls, so that a tight rein could be kept on public morality. For a whole class of men with wealth and little status, the pleasure quarters held great appeal. Once inside the gate of the Yoshiwara, money was of greater importance than social class.

Utamaro lived on the outskirts of the Yoshiwara. His long hours in the pleasure quarters and his familiarity with the women and lifestyles there may account in part for his sensitive depiction of women. *The Sleeping Net* is an elegant portrayal of a familiar moment in a courtesan’s life. She lifts the green mosquito net to slip from the bed. Her

patron remains inside, smoking a pipe. Drapery dominates the composition—her kimono and his robe, layer upon layer of drapery, done in a muted palette of greens, browns, and oranges. The lines of the lifted mosquito net frame her expressionless but lovely face, as the young man gazes contentedly at her. Her toes peek from beneath her kimono, enhancing the sensuousness of this beautiful print.

It is a quiet scene, yet charged with meaning as the viewer speculates on the nature of their relationship. Through this print, Utamaro allows us an intimate glimpse into the eighteenth century world of Edo’s pleasure quarters.



EXHIBITION CHECKLIST

Samurai

1
Tsukioka Yoshitoshi (1839-1892)
The Moon in Smoke (Enchū no tsuki)
Series: *One Hundred Views of the Moon (Tsuki hyakushi)*
Size: Ōban (24.5 x 35.5 cm.)
Yale University Art Gallery; Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Woolley, B.A. 1917, 1967.64.124

2
Katsushika Hokusai (1760-1849)
Act XI: Attack on Moranao's House
Series: *The Forty-seven Loyal Ronin (Kanadehon Chūshingura)*
Size: Horizontal ōban (37.7 x 25.4 cm.)
Yale University Art Gallery; Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore, 1950.532

3
Utagawa Hiroshige II (ca. 1829-ca. 1869)
Tsuchiayama
Series: *Tōkaidō*
Size: Ōban (25.6 x 37.8 cm.)
Yale University Art Gallery; Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore, 1950.494

4
Andō Hiroshige (1797-1858)
Takata Racecourse (Takata no baba)
Series: *One Hundred Views of Edo (Meisho Edo hyakkei)*
Size: Ōban (22.6 x 33.2 cm.)
Yale University Art Gallery; Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore, 1950.436

Peasants

5
Katsushika Hokusai (1760-1849)
Manga: Rice Cultivation
From: *Hokusai Manga (Denshin kaishu: Hokusai manga)*, Vol. III, pp. 5b and 6a
Size: Woodblock printed book, each page
15.9 x 22.9 cm.
Sterling Memorial Library, Yale University

6
Katsushika Hokusai (1760-1849)
Fuji from the Katakura Tea Plantation in Suruga Province (Sunshū Katakura chaen no Fuji)
Series: *Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)*
Size: Horizontal ōban (36.9 x 25 cm.)
Yale University Art Gallery; Gift of Mrs. Thomas D. Goodell, 1933.200

7
Utagawa Kuniyoshi (1798-1861)
Picture of the Miyato River (Miyatogawa no zu)
Series: *The Eastern Capital (Tōto)*
Size: Horizontal ōban (36.5 x 23.8 cm.)
Yale University Art Gallery; Gift of J. Watson Webb, B.A. 1907 and Mrs. Webb, 1942.70

8
Keisai Eisen (1790-1848)
Cormorant Fishing at Nagaragawa (Nagaragawa, ukaifune)
Series: *The Sixty-nine Stations of the Kisokaidō (Kisokaidō rokujūku tsugi)*, joint work of Eisen and Andō Hiroshige
Size: Horizontal ōban (37.5 x 25 cm.)
Yale University Art Gallery; Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore, 1950.602

9
Katsushika Hokusai (1760-1849)
Kambara, Station 16
Series: *The Fifty-three Stations of the Tōkaidō (Tōkaidō gojūsan tsugi)*
Size: *Chūban*, page from an illustrated book (15.8 x 22.6 cm.)
Yale University Art Gallery; 1969.31.34i

10
Katsushika Hokusai (1760-1849)
Yoshiwara, Station 15
Series: *The Fifty-three Stations of the Tōkaidō (Tōkaidō gojūsan tsugi)*
Size: *Chūban*, page from an illustrated book (15.8 x 22.6 cm.)
Yale University Art Gallery; 1969.31.34h

11
Kitagawa Utamaro (1754-1806)
Abalone Divers
Size: Ōban triptych (each sheet approx. 25.6 x 39 cm.)
Yale University Art Gallery; Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore, 1950.597

Craftsmen

12
Katsushika Hokusai (1760-1849)
Fujimihara in Owari Province (Owari Fujimihara)
Series: *Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)*
Size: Horizontal ōban (38.9 x 24.1 cm.)
The Metropolitan Museum of Art; Rogers Fund, 1914

13
Katsushika Hokusai (1760-1849)
In the Mountains of Tōtōmi Province (Tōtōmi sanchū)
Series: *Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)*
Size: Horizontal ōban (37.6 x 25.1 cm.)
Yale University Art Gallery; The Frances Gaylord Smith Collection, 1973.42.11

14
Katsushika Hokusai (1760-1849)
Tatekawa, Honjo
Series: *Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)*
Size: Horizontal ōban (37.8 x 26 cm.)
Yale University Art Gallery; Gift of Mrs. William H. Moore, 1950.534

15
Andō Hiroshige (1797-1858)
Tōi Tama River, Settsu Province
Series: *Six Tama Rivers with Ancient Poems (Koka Mu Tamagawa)*
Size: *Chūban* (18.5 x 25.5 cm.)
Yale University Art Gallery; Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Woolley, B.A. 1917, 1967.64.66

16

Andō Hiroshige (1797-1858)
Chōfu Tama River, Musashi Province
Series: *Six Tama Rivers with Ancient Poems (Koka Mu Tamagawa)*
Size: *Chūban* (18 x 25 cm.)
Yale University Art Gallery; Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Woolley, B.A. 1917, 1967.64.69

17

Anonymous copy after Tosa Mitsunobu (1434-1525)
Poetry Contest Between Occupations in Seventy-one Rounds (Nanajūichiban shokumin uta awase)
Size: Three handscrolls (h. approx. 21.9 cm.)
Beinecke Rare Book and Manuscript Library, Yale University

Merchants and Tradesmen

18

Suzuki Harunobu (1725-1770)
Clearing Weather at Asakusa (Asakusa no seiran)
Series: *Elegance of Eight Scenes of Edo (Fūryū Edo hakkei)*
Size: *Chūban* (21.5 x 28.7 cm.)
Yale University Art Gallery; Gift of Mrs. Jared K. Morse, 1953.1.8

19

Katsushika Hokusai (1760-1849)
Nihonbashi, Edo
Series: *Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)*
Size: Horizontal *ōban* (36.9 x 25.1 cm.)
Yale University Art Gallery; The Frances Gaylord Smith Collection, 1972.32.15

20

Torii Kiyonaga (1752-1815)
Buying Potted Plants
Series: *Beauties of the East as Reflected in Fashions (Fūzoku azuma no nishiki)*
Size: *Ōban* (26 x 39.1 cm.)
Yale University Art Gallery; Gift of Mrs. Jared K. Morse, 1953.1.32

21

Kitao Masanobu (1761-1816)
Imada Heyazumi
Series: *Fifty Humorous Poems by Fifty Poets (Azuma buri kyōka bunko)*
Size: *Koban*, page of an illustrated book (16.5 x 23 cm.)
Yale University Art Gallery; Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Woolley, B.A. 1917, 1967.64.91

22

Utagawa Toyokuni (1769-1825)
The Eijudō Fan Store (Go sensu shina Eijudō)
Size: *Ōban* triptych (each sheet approx. 26.8 x 39 cm.)
Yale University Art Gallery; The Frances Gaylord Smith Collection, 1971.87.18

Entertainers

23

Utagawa Kunisada (1786-1864)
Theatre Rehearsal of the Three Towers (San yagura keiko no ōyose)
Size: *Ōban*, one sheet from a pentptych (24.6 x 35.7 cm.)
Yale University Art Gallery; Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Woolley, B.A. 1917, 1967.64.35

24

Torii Kiyonaga (1752-1815)
The First Gathering of All Actors Prior to the Kaomise Performance at the Great Theaters in Edo (Edo ōshibai kaomise kyōgen sō zachū yorizome no zu)
Size: *Bai-ōban* (44 x 30.8 cm.)
Yale University Art Gallery; Gift of Mr. and Mrs. Fred Olsen, Mr. and Mrs. Laurens Hammond, and Mr. and Mrs. Knight Woolley, B.A. 1917, 1967.64.9

25

Kitagawa Utamaro (1754-1806)
Banquet on a Snowy Night
Size: Horizontal *ōban* (37 x 25.1 cm.)
Yale University Art Gallery; Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore, 1950.591

26

Kitagawa Utamaro (1754-1806)
The Sleeping Net
Size: *Ōban* (25.6 x 37.8 cm.)
Yale University Art Gallery; Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore, 1950.595

27

Katsushika Hokusai (1760-1849)
Moon at Ōkawa Bridge (Ōkawahashi kita, tsuki)
From: *Famous Sites in Edo During the Kansei Period (1789-1801) (Kansei nenkan Edo meisho)*, a woodblock printed book
Size: (18 x 26.2 cm.)
Yale University Art Gallery; Gift of Mrs. Parker in memory of James Reid Parker, 1985.78.1

28

Torii Kiyonaga (1752-1815)
Singing in a Courtesan's Room
Series: *Musical Pastimes (Ongyoku tegoto no asobi)*
Size: *Aiban* (20.9 x 31.1 cm.)
Yale University Art Gallery; Gift of Mrs. Jared K. Morse, 1953.1.30

29

Utagawa Toyokuni (1769-1825)
Matsumoto Koshiro IV (Kōraiya)
Series: *Pictures of Actors on Stage (Yakusha butai no sugata-e)*
Size: *Ōban* (24.1 x 38.1 cm.)
Yale University Art Gallery; Hobart and Edward Small Moore Memorial Collection, gift of Mrs. William H. Moore, 1950.581

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