

JAPANESE WOODBLOCK PRINTS OF THE EDO PERIOD:

ORIGINS, ROUTES AND DESTINATIONS

FOR TRAVELERS

by

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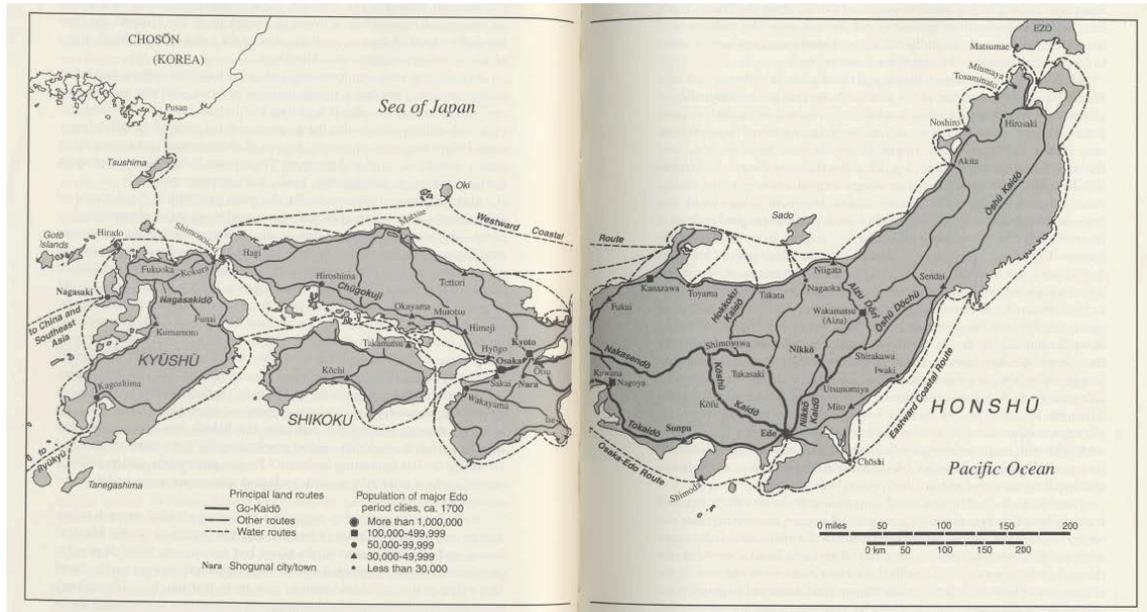
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ABSTRACT

During the Edo period (1603-1868) in Japan the color woodblock print became a popular, localized art form among the merchant class of the nation's administrative center Edo (Tokyo). *Ukiyo-e* subject matter rose to prominence with its interest in depictions of contemporary entertainment, such as beautiful women, the pleasure district, and kabuki actors, and eventually grew to encompass poetic depictions of the nation's landscape. Representations of the popular Gokaidō highways (connecting the imperial capital Kyoto to the new governmental center Edo) in print imagery have thus far been identified in scholarship under the landscape genre. It is my goal to present a new way of looking specifically at these landscape prints that are not only "landscape prints", but can be further analyzed as "travel prints". By taking a closer look at 15 *ukiyo-e* prints from the Edo period, I have divided the genre of "landscape prints" into three categories of travel prints: *Origins*, *Routes*, and *Destinations*. The goal of this catalog is to bring awareness to the notion that these travel prints highlight valuable aspects of travel culture. I have found that these three categories present unique iconographical relationships among figures, architecture, and the landscape. These relationships can be described as *Origins*, *Routes*, and *Destinations*. In this catalog I have described each print in terms of how it uses the graphic composition as a means for understanding the travel culture through different social spaces of travelers in Japan during the Edo period.

INTRODUCTION ESSAY



¹ Constantine Nomikos Vaporis, *Breaking Barriers: Travel and the State in Early Modern Japan*, (Cambridge, MA: Harvard University Press, 1994).

Formation of Edo Period Japan and Foreign Policy: *Sakoku*

In the years leading up to the peaceful Tokugawa rule of the Edo period (1603-1868), Japan endured a long era of divided political power. These years filled with violence, disloyalty, and brutalities came to an end with the victory of Tokugawa Ieyasu at the Battle of Sekigahara in 1600. This triumph secured the foundation of the Tokugawa as the leading military family and led Japan into the peaceful Edo period, which continued to prosper until 1868. During this time the government controlled religion, imposed a uniform tax system, kept a strict feudal social structure, increased national economic prosperity, and avoided international involvement and wars.

While the official capital of Japan remained in Kyoto where the Emperor resided, the political power was moved to Edo in 1600, where the Tokugawa shogunate controlled the nation and pursued foreign policy with some stringency. (Prior to Tokugawa control) Japanese citizens initially became interested in commodities from the West with the arrival of the first Europeans in Japan in 1543. These European explorers consisted of Portuguese missionaries and merchants who became the first to expose Japan to Western (European) approaches to science, technology, and their knowledge of world geography, as well as their different cultural practices. Parallel with public excitement and interest in a new way of viewing the world, including Christianity, came the Tokugawa shogunate's fears of these Westerners, whom they dubbed "barbarians".

In the early Tokugawa years, the attitudes towards the West were mixed, due to an eagerness to increase the volume of foreign trade, while simultaneously fearing that western or in other words European exposure might dilute native Japanese political and

cultural traditions. Around 1614-1615, decisions against Christianity were made and the Tokugawa government ordered all Christian missionaries out of the country.² From 1633 to 1639, a series of decrees were issued and these are considered the first substantial preliminary steps for the Japanese government to restrict western influences, especially that of Christianity. Prior to these initial efforts by the shogunate (*bakufu*), it was actually the Dutch, not the Japanese, who pushed most foreigners away from Japan in hopes of monopolizing European trade with Japan.³ The ongoing struggle between embracing western knowledge and fearing its infiltration and corruption of Japanese culture eventually led to more severe measures enacted by the Tokugawa shogunate (*bakufu*).

Sakoku, translated as “chained country”, was the official statement enacted by the Tokugawa shogunate that led Japan into the period of national isolation and “the bakufu’s policy of driving away foreigners by force emerged in final form with the Expulsion Edict of 1825”.⁴ While the country was far from being completely disconnected from the rest of the world, the strict policies presented severe limitations for native Japanese citizens. By preventing foreigners from entering the country, with the exception of the Dutch and the Chinese who were limited to Nagasaki Bay for trade, the Tokugawa shogunate hoped to maintain control over Japan’s citizens and their way of life, thus hoping to preserve the Japanese cultural practices, without the “corruption” of European

² Marius B. Jansen, *The Making of Modern Japan*, (Cambridge, MA: The Belknap Press of Harvard University Press, 2000), 76.

³ Bob Tadashi Wakabayashi, *Anti-Foreignism and Western Learning in Early-Modern Japan: The New Theses of 1825*, (Cambridge, MA: Harvard University Press, 1991), 61.

⁴ Bob Tadashi Wakabayashi, *Anti-Foreignism and Western Learning in Early-Modern Japan: The New Theses of 1825*, (Cambridge, MA: Harvard University Press, 1991), 60.

ideas and religions. Although Japan was not completely separated or isolated, the period of *sakoku* led to a rise in national pride, thus turning attention inward for cultural and artistic stimulation. It is during this time of national seclusion that Japan's most dominant native art forms developed, including the color woodblock print.

Color Woodblock Prints

With the booming economy, industrialization, and developing technology in Japan, urban cities, especially that of Edo, rose to prominence. The merchant class especially benefited from considerable gains in wealth. However, they could not exploit their newly acquired riches in hopes of rising in prestige within the strict social structure. Instead the wealthy merchants invested their money in the cultural activities and art forms of the growing urban cities of Japan, including Edo, Kyoto, and Osaka. As one of the most popular art mediums developed in the heart of Edo, color woodblock prints were produced and marketed for the enjoyment of the consumers or as a souvenir for travelers to take back to the provinces.⁵ The subject of these prints became known as *ukiyo-e*, translated as images of the floating world. The prints' subject matter began with an interest in depicting the fleeting pleasures of contemporary life in Edo, such as beautiful women, the pleasure district, and kabuki actors, and eventually grew to encompass poetic depictions of the nation's landscape.

The process of traditional Japanese woodblock printing reveals the skills and shortcomings of the print artists. As a completely handmade method, the art of

⁵ Nishiyama Matsunosuke, *Edo Culture: Daily Life and Diversions in Urban Japan, 1600-1868*, (Honolulu: The University of Hawai'i Press, 1997), 64.

woodblock printing has proven to be a very laborious procedure and a difficult skill to master. The tedious process began with an artist's initial sketch, which was usually designed in a manner suitable for guiding the cutting and printing of the block. This preliminary sketch was then translated into an outline drawing (*sen-gaki*), which was used for making the key block.⁶ The key block was indispensable for producing the print. It consisted of the most essential lines in the image as they protruded from the block after carving in order to reveal the illustration to be printed. Once the designs were carved into the wood, the artist would then apply ink to the block and transfer the image onto paper. Unlike an engraving or an etching, popular among artists in Europe, the woodblock presented difficulties in achieving small, intricate details throughout the composition due to the complex carving processes. This directed artists towards their interest in achieving clarity within their subject matter, from which they truly mastered the beauty of thick outlines and brilliant use of color. This long, laborious process was not the work of one artist but instead involved many hands, from the designer to the carvers, printers, and publishers.

Although the method of woodblock printing began with one block printing of black images on white paper, the medium eventually matured with the technique of *nishiki-e*, which incorporated multiple blocks and a variety of colors. The new polychrome prints stood in sharp contrast to earlier Japanese prints and paintings, now filling the composition with large areas of flat color, rather than the more simple and austere duo-tone art of previous eras. As Matsunosuke, a significant historian of Edo popular culture, states, "the establishment of *nishiki-e* with [western] perspective within

⁶ Hiroshi Yoshida, *Japanese Wood-block Printing*, (Tokyo: The Sanseido Company Ltd., 1939), 11.

the context of traditional “flat” Japanese painting was an epoch-making event in the history of Japanese pictorial art.”⁷ Japanese artists became increasingly fascinated in certain optical perspective conventions within the western (European) prints, in which they adopted and merged with their own artistic traditions. This visual evidence of new western and traditional Japanese techniques merging is seen throughout the development of the woodblock prints and is especially adopted in the depictions of landscape scenes.

The traditional Japanese approach to perspective in woodblock prints could be termed “subjective or stylized perspective” in its attention to subject over the western way of ordering space optically, thus “the size of an object depended more upon its importance to the design and the purpose of the picture than on its distance from the viewer.”⁸ Pioneering this integration of optical perspective with the traditional Japanese techniques and subject matter was the founder of the Utagawa School, Toyoharu.

Although landscape prints were not Toyoharu’s primary focus, he can be credited with initiating this trend as he was “widely imitated by many of the fledgling artists who were soon to become the masters of the following decades.”⁹ This generation of artists, who adopted Toyoharu’s landscape techniques, is considered the last great group of *ukiyo-e* artists. Developing to their mature state in the mid nineteenth century, I believe the landscape prints exhibit more than just beautiful national landscape scenes that have blended western and eastern traditions. As Dr. F. A. Turk outlines, the landscape prints

⁷ Matsunosuke, 71.

⁸ Richard Lane, *Images from the Floating World: The Japanese Print*, (Switzerland: G.P. Putman’s Sons, 1978), 148.

⁹ Lane, 147.

cannot be generalized, and therefore must be divided into different thematic categories.¹⁰ For example, of all the themes among landscape prints, the posting stations along the Tōkaidō and Kisokaidō roads seemed to be most popular perhaps because they were the most accessible, well-maintained routes that connected Kyoto and Edo.

National Travel

During the Edo period, the nation thrived on their well-established highway system called the Gokaidō. This five-highway system consisted of well-maintained roads that started at and converged upon the economic and political center of Edo. The most traveled highway was the Tōkaidō, which connected the old, and still official, imperial capital of Kyoto with the new administrative center and residence of the Tokugawa shogunate, Edo. Along each of the five highways, the Tokugawa shogunate (*bakufu*) established authorized post stations that provided services, such as packhorses, food, and shelter, to bureaucratic travelers. They maintained road infrastructure in order to provide speedy overland communications to insure efficient transportation of goods, and to represent Tokugawa administration in a positive light.¹¹ These highly traveled roads were maintained specifically for official travelers. However, it was not only permitted, but also encouraged for commoners to travel these highways for recreational purposes.

Throughout the peaceful era of the Tokugawa regime the idea of national travel became attractive to many citizens. The economic prosperity and relative safety of the Gokaidō encouraged commoners to partake in pilgrimages that seemed to be just as much

¹⁰ Dr. F. A. Turk, *The Prints of Japan*, (New York: October House Inc., 1966), 184.

¹¹ Constantine Nomikos Vaporis, *Breaking Barriers: Travel and the State in Early Modern Japan*, (Cambridge, MA: Harvard University Press, 1994), 38.

about the travel experiences and sights along the route as the final destination. Although travel permits were required by the state, and post stations enacted policies for regulating travelers, it seems that the guidelines were lax and many people were able to circumvent official regulations.¹² This loosely regulated system is confirmed by the amount of people seen traveling across the main highways of Japan during the Edo period.

Along with the increase in travel came the widespread practice of collecting souvenirs to bring back home. While souvenirs included a variety of commodities one of the most valued gifts to bring home was the woodblock print. These prints were from the landscape genre and made by popular artists such as Hokusai and Hiroshige. As an integral part of national travel, these widely accessible landscape prints are known for their depictions of admired locations and sights across Japan. While they were valued by those who visited major sites along the five routes, they were also accessible to those who could not partake in travel.

Travel Prints

As mentioned earlier, Dr. F.A. Turk organized the landscape prints into separate thematic categories. Turk mentions the popularity of the Gokaidō highways in print imagery and identifies it as a landscape genre. However, he does not continue to name or analyze specific prints within this genre. It is my goal to present a new way of looking specifically at the landscape prints that are not only “landscape prints”, but can be further analyzed as “travel prints”. By taking a closer look at 15 *ukiyo-e* prints from the Edo period, I have divided the genre of “landscape prints” into three categories of travel

¹² Vaporis, Chapter 4.

prints: *Origins*, *Routes*, and *Destinations*. My objective is to bring awareness to the notion that these travel prints highlight valuable aspects of travel culture. I have found that these three categories present unique iconographical relationships among figures, architecture, and the landscape. These relationships can be described as *Origins*, *Routes*, and *Destinations*.

The following thematic catalog consists of a selection of 15 prints, which I have described in terms of how each print uses the graphic composition as a means to understanding travel culture through the different social spaces of travelers in Japan during the Edo period. Through this process I have gained an understanding of how the design choices, in terms of color, location, and scale, configure specific social spaces unique to each thematic category. This catalog is compiled as a tool for further research and a means for drawing awareness of the topical division that can be detected among compositions of prints for analysis.

THEMATIC CATALOG OF TRAVEL PRINTS:

ORIGINS, ROUTES, and DESTINATIONS



Origins

The first section of this catalog consists of five selected prints, which I have organized into the *Origins* genre of travel prints. Each print in this section achieves a visual balance among the figures, architecture and the landscape. This organizational trend shies away from an imposed hierarchy of compositional elements, thus giving the print a sense of visual stability. Rooted in Chinese and Japanese painting traditions the use of formal details to create a sense of balance within a composition provides a link between traditional painting practices and new print techniques. This connection to traditional Japanese paintings is seen most prominently in the use of space. Each print reveals evidence of blending traditional eastern perspective techniques and western ways of rendering space optically. Through these balanced images, the artists have metaphorically referenced familiar aspects of home that a traveler could find along their extensive journeys. The *Origins* prints do not emphasize one focal point, but rather encourage the eye to move continuously through the composition. It is through specific design choices and pictorial conventions, such as a play between eastern and western ways of rendering space, that each of these selected prints achieves this sense of balance.

Each print uses a unique color palette, however they each manage to use color as a tool for depicting stabilized compositions. Through the particular placement of individual colors and their juxtaposition to the neighboring colors, the prints of the *Origins* genre manage to visually draw together the figures, architecture, and the land. In addition to color, the artist's organizational layout and attention to scale are further means for asserting visual balance within these particular prints. By refraining from

depicting any one visual element significantly larger than another, the sense of scale remains in balance. Furthermore, scale is asserted by organizing the images in terms of foreground, middle ground, and background. This arrangement allows the artist to utilize both western and eastern techniques for approaching issues of scale and space on a flat surface.

While each *Origins* print is concerned with the travel culture, the individual subject matter in terms of location and viewer perspective varies within each image. While some representations depict scenes in Edo, the heart of Japan's cultural activities, other are more interested in the small post towns along the different routes. However, as the subject matter changes, the visual impact upon viewers, in terms of figures, architecture, and the land, does not. In each catalog entry, I have provided a brief acknowledgement of the location and the general scene being depicted in the print, only to continue with more detailed descriptions of the visual layout, design choices, and recurring print conventions. Overall, the *Origins* genre expresses the frequent interest in designing balanced compositions that encourage viewer interest as the eye continually moves through the figures, architecture, and the landscape.



1.

Artist: Katsushika Hokusai

Title: *The Nihonbashi Bridge in Edo*

Series: *Thirty-Six Views of Mount Fuji*

Date: 1830-31

Credit Line: Gift of James A. Michener, 1991

Honolulu Museum of Art

As an important landmark for transportation and business, the Nihonbashi Bridge was originally built in 1602, spanning 154 feet across the Nihonbashi River. In this print, Hokusai alters the viewer's vantage point by depicting a scene looking out from the bridge, rather than focusing the composition on the bridge itself. In the foreground,

figures crowd the viewer's space, thus allowing only a minute glimpse of the bridge on which they stand. The figures are framed by buildings abutting the quay running along the river, leading the eye towards the background of the image. Here Hokusai adopts the western technique of optical perspective by depicting elements becoming smaller as they recede in the pictorial space towards the far background where the buildings and clear blue river merge towards a vanishing point. However, we seen the Japanese tradition of flattening the image, as the eye is stunted in the background and led towards the upper half of the print in which Hokusai represents the sky through white graphic clouds that abruptly meet the fleshy color of the sky. The flat sky then transitions to a large white void and ends with an intense ultramarine blue at the very top of the image. These formal choices cohere with those employed in traditional Chinese and Japanese landscape paintings, as seen in "conventions in the representation of space, such as the tilting of the foreground and the flattening of the background" to allow simple compositions to become visually powerful.¹³

As a print of the *Origins* genre, this image reveals Hokusai's interest in providing equal visual emphasis to figures, architecture, and landscape. Along with the compositional balance of scale and organization of elements within the frame, Hokusai also uses precise formal decisions that mimic painting traditions. One way we see this is through the limited color palette, which is a custom of most woodblock prints due to the nature of the medium, however Hokusai's placement of color is balanced in relation to subject matter. For example, the use of white, or the negative space of the paper, is seen in the umbrellas and faces of the figures, on the building's facades, and the clouds and

¹³ Sherman Lee, *A History of Far Eastern Art*, (New Jersey: Prentice-Hall, Inc., 1982), 348.

sky beyond. Here, the use of white is evenly distributed across the architecture, figures, and land. This visual balance that Hokusai achieves, thus metaphorically translates to the sense of stability and comfort as a traveler sets out on a journey. The strong use of white may also allude to a type of spiritual aid for spectators, similar to those utilized in Zen paintings, such as the faded white above the horizon line and the stark white of the flat cloud formations. Perhaps setting out on a journey was akin to a spiritual awakening. From one's personal home to the comforts provided along the route at posting stations, Hokusai has depicted a stable image as a metaphor to these social reassurances.



2.

Artist: Utagawa Hiroshige

Title: *Daimyo's Departure at Shinagawa (Station #2)*

Series: *Fifty-Three Stations of the Tōkaidō*

Date: 1833-34

Credit Line: Gift of James A. Michener, 1955

Honolulu Museum of Art

The first post station along the Tōkaidō that a traveler would encounter after setting off from Nihonbashi in Edo was Shinagawa. Located just outside of the city, this station functioned as a gatekeeper for travelers leaving and entering Edo. In this print, Hiroshige depicts figures emerging from the bottom left corner that represent the daimyo, who parade diagonally across the foreground and disappear as the buildings lining the street telescope. There is a smooth transition from figure to architecture, as one does not

seem to dominate the other. Lining the streets are figures tucked into the shops and in between the buildings that represent the locals of Shinagawa.

In the *Origins* genre of prints, it is not only the architecture and the figures that draw the attention of the viewer. The surrounding natural landscape is also emphasized as seen here through Hiroshige's use of intense cerulean blue that draws the eye to the left side of the composition and up towards the dissolving sunset. However, it is important to note how the landscape is broken by the large sailboats seen from various angles, thus preventing the overwhelming and dominating expanse of the natural landscape within the pictorial frame. This balanced composition presents a harmonious relationship between figures, architecture, and the land and sea. Here, Hiroshige employs western perspective techniques through the diminishing scale of objects that recede into visual space, while simultaneously contradicting this realistic sense of depth through the Zen painting tradition of tilting the image and pushing the background forward through the use of flat expanses with minimal color variation.

This manner of balancing the components within the print thus reveals the print conventions of the *Origins* genre. Within this genre, prints strive to represent the homes or towns in which locals live peacefully and harmoniously, while simultaneously travelers could stop to rest, while being rewarded with the comforts and commodities of home. Hiroshige clearly represents this balanced social space here through his balance of color, as seen in the mimicking blues of the robes of the daimyo with that of the water beyond, and his organization of elements within the frame.



3.

Artist: Katsushika Hokusai

Title: *Fuji from the Katakura Tea Fields in Suruga*

Series: *Thirty-Six Views of Mount Fuji*

Date: 1830-32

Credit Line: Rogers Fund, 1922

Metropolitan Museum of Art

Located southwest of Edo, Suruga Province prospered during the Edo period due to its location along the Tōkaidō Road. This particular print by Hokusai provides a view of the flourishing tea fields in Suruga as both locals and travelers share the space of the province. Immediately the large imposing tree and spit of land along the right side of the

image anchors and flattens the space. This Japanese tradition is further emphasized in the white creeping clouds that emerge from the right side of the image, both balancing and counteracting the left side of the composition. However, Hokusai balances this flatness with his use of European perspective techniques as the paths, roofs, fields, and figures recede into the middle and background of the image. As the eye begins in the foreground, it is visually comforting to follow the figures along the path as they meander towards the background, diminishing in size. In the far background, Hokusai, once again, impedes the sightlines with the large, graphic depiction of Mt. Fuji. Here Hokusai maintains a balanced composition by including figures, architecture, and land throughout the foreground, middle ground, and background.

The lush golden tea fields flow throughout the image, as workers are seen transporting goods via horse, carrying heavy loads upon their backs, and taking breaks whilst sitting upon a bench along the path. The activity occurring in this print can be followed throughout the image, while it is repetitively interrupted by the tension of flatness and recession within the image. Individual figures are seen more clearly in the foreground in their brilliant green and blue robes, which continue to stand out among the tea fields, as the figures diminish in scale and detail towards the background. Simultaneously, the architecture is conventionally depicted in a straight, geometric pattern, mimicking an upside down V. As the buildings recede into the pictorial space, the rooftops are still recognizable by their customary shape, common in woodblock prints. Finally, both the clear, blue river and the golden tea fields lead the eye towards

the distant Mt. Fuji. Here we see each pictorial element functioning both individually and together in order to present a stable composition in the *Origins* genre of travel prints.



4.

Artist: Utagawa Hiroshige

Title: *Night Snow at Kanbara*

Series: *Fifty-Three Stations of the Tōkaidō*

Date: 1833-34

Credit Line: Gift of James A. Michener, 1971

Honolulu Museum of Art

The fifteenth post station, Kanbara, was located along the Tōkaidō Road in the Shizuoka prefecture. This particular print at the Honolulu Museum of art is considered one of Hiroshige's most recognized and highly acclaimed works, praised for its successful design elements that showcase Hiroshige's inventive abilities. Kanbara was a coastal town that rarely received snowfall. This print reveals Hiroshige's interest in

design and print conventions that stemmed from Chinese and Japanese painting traditions. Here Hiroshige has depicted a large snowy tree in the immediate foreground, running along the left side and bottom of the frame, anchoring the image. Where the tree ends, the snowy ground begins, only visually distinguishable through the black outlines of the tree. Moving towards the middle ground the monochrome, grayscale composition is interrupted by the figures that are rendered with bright hues of blue, yellow and orange. While these three figures retain the use of bold color throughout the image, they still remain visually balanced within the composition due to their location amidst the snowy village and surrounding landscape.

Just beyond the figures Hiroshige places a front facing building near the center of the print that draws the eye into the background, while simultaneously stunting any optical illusion of space within the print. The figure on the left hunches over, while his bold hat directs the eye towards the line of buildings receding diagonally in a European manner and disappearing into the landscape scene beyond. This line of snowy rooftops of the village homes seemingly mimics the snowy mountain caps in the far background of the image, thus blending the elements of architecture and the landscape. As a print of the *Origins* genre, this composition of Hiroshige's remains visually balanced through the placement and scale of architecture, figures, and the land. While the architecture and the landscape occupy most of the image, their monochrome palette allows the three colorful figures to hold their weight in the stable composition.



5.

Artist: Utagawa Toyoshige

Title: *Returning Sails at Kanazawa: View of Nojima from Seto Bridge*

Series: *Eight Views of Famous Places*

Date: 1833-34

Credit Line: Asiatic Curator's Fund

Museum of Fine Arts Boston

Located on the west side of the island, Kanazawa is a coastal town in the Ishikawa Prefecture. During the Edo period, Kanazawa was not only a thriving center of rice production, but also a center of culture, comparable to that of both Edo and Kyoto. In

this print Toyoshige has depicted the oceanside town and their connection with water for their everyday activities and lifestyles. In the foreground a simple structured home with a slightly curved roof draws the viewer in from the right side of the composition, and continues horizontally across the image with the contours of the bridge. Here we see two beautiful women crossing the bridge, as a gentleman assists with their baggage. While the water occupies most of the middle ground, a small boat that idles in the center of the gulf interrupts the visual field of the blue water. This sort of interruption among the large landscape scenes continues throughout the composition as seen with the addition of small yellow rooftops nestled in the green mountainous landscapes on both the left and right sides of the print. Furthermore, Toyoshige maintains this approach in the far background, where there are a number of sailboats that occupy the open waters.

This print utilizes a western approach to perspective in the diminution of forms, allowing the most detailed figures, architecture, and landscape elements to reside in the foreground of the composition, while similar pictorial elements are reduced to minimal colors and lines as they reach the background. However, traditional elements employing Zen painting techniques are seen in the visual barrier of the foreground, which leads the spectator's eye into the composition rather than suddenly pulling it into the background landscape.¹⁴ Furthermore, the calm, unmoving water spread across the middle ground mimics the use of clouds or mist in Zen paintings to visually create depth. This interest in adopting western techniques is also seen in Toyoshige's reflection of the mountainous outline in the water below. The organic patches of the dark blue and gray of the mountains' reflections break the light blue tones of the open water. These western

¹⁴ Sherman Lee, *A History of Far Eastern Art*, (New Jersey: Prentice-Hall, Inc., 1982), 348.

techniques are successfully integrated with the native Japanese painting and print methods of using flat blocks of color and simple line work to achieve detailed compositions. The balance between western and eastern pictorial techniques is mimicked in the visual stability of the visual components. This even distribution of elements across the picture plane alludes to the print's categorization in the *Origins* genre.

Routes

The second section of this catalog consists of five prints, which I have organized into *Routes* genre of travel prints. Along the Gokaidō, or five highways, the roads were constructed to follow the natural contours of the Japanese landscape, which presented a great number of difficulties that one of the physical and spiritual voyages entailed for travelers. With mountainous terrain as well as wide river crossings and the natural course of weather patterns, the travelers were often overwhelmed and dominated by the surrounding landscape. Moving away from the balanced compositions seen in the *Origins* genre of prints, we witness a clear shift in the use of pictorial space within the prints of the *Routes* genre. In this section of the catalog, the prints depict the figures and architecture being dwarfed by their surrounding environment. This shift in visual emphasis thus reveals the artists' interest in metaphorically alluding to the realities of how long, difficult, and lonely these journeys may have been.

Although there were a number of post stations, both official and unofficial, along each major highway for the comforts of travelers, there were also large spans of undeveloped natural landscapes. While these sights were undoubtedly beautiful and awe-inspiring, and were considered part of the experience, they also must have presented many physical and psychological complexities for passing travelers. The prints in this section thus alter the visual field in order to draw immediate attention to the vast and overwhelming landscape scenes. However, I must note that the prints in this section cannot be considered solely landscape prints, but in fact travel prints, due to their

identifying attributes as specific locations along the various travel routes as well as their inclusion of both architecture and figures.

Consistent with the catalog entries of the *Origins* genre, I have provided descriptions of the *Routes* prints by first introducing the locations and general scenes being depicted. From here the entry seeks to outline how the design decisions made in each composition draws the visual focus towards the landscape, while using the smaller figures and architectural elements to lead the eye through the composition. In this category of prints, the focus upon the natural landscape is meant to be a visual reference to the long, perilous, yet beautiful voyages rather than accurate representations of each specific location.



6.

Artist: Utagawa Hiroshige

Title: *The Lake at Hakone (Station #11)*

Series: *Fifty-Three Stations of the Tōkaidō*

Date: 1833-34

Credit Line: Gift of James A. Michener, 1979

Honolulu Museum of Art

Hakone was a popular town in the Kanagawa prefecture, located along the Tōkaidō Road just southwest of Edo. During the Edo period, Hakone became an official posting station where examination of travel permits and baggage occurred in order to enforce Tokugawa regulations. In this print, Hiroshige has presented the viewer with a

composition that is strongly dominated by the mountainous landscape. Occupying the majority of the right half of the image are the colorful peaks and crags of the mountains that are not particularly representational. Hiroshige incorporates a variety of colors into the mountains to enhance the visual interest of the print and to create dimension in the mountainous scene through the use of large blocks of color, embraced by artists due to the limitations of the medium. Emerging from the midst of the hills, the viewer may spot a group of figures progressing diagonally down the mountain towards the foreground of the image and eventually vanishing off the edge of the print. The tiny figures are barely noticeable among the engulfing landscape scene as a series of hats. In contrast to the mountains dominating the right side of the image are the open blue waters of the left half of the print. The deep ultramarine fades into a softer blue as it leads the eye towards the dry lands in the background of the left side of the image. Tucked into this seemingly endless terrain are a few structures that allude to a distant village, presumably Hakone.

In the *Routes* genre of travel prints, the viewer is immediately struck by the visual domination of a landscape scene, which refers back to the tradition of monumental landscape paintings of the Chinese and Zen styles. However, Hiroshige complicates the composition by providing directional signposts that encourage a closer look in order to find the barely visible rooftops and the peeping hats of the traveling figures among the lower mountainous ravines. This imbalanced, yet inclusive composition metaphorically relates to the long, enduring journeys of many brave travelers. Hiroshige's choice to incorporate architectural elements and figures into this landscape scene, gracefully allow it to become more than just a landscape print, but in fact a travel print.



7.

Artist: Utagawa Hiroshige

Title: *The Peak of Fudesute Mountain from Sakanoshita (Station #49)*Series: *Fifty-Three Stations of the Tōkaidō*

Date: 1833-34

Credit Line: Gift of James A. Michener, 1979

Honolulu Museum of Art

The flourishing post town of Sakanoshita was a popular stop for travelers along the Tōkaidō in the former Ise Province during the Edo period. In this print, Hiroshige does not focus his attention on the town itself, but rather on the nearby Fudesute Mountains, which occupy most of the pictorial space. In the foreground of this image,

the pale yellow road leads the eye into the composition as a figure and his horse trek up towards the teahouse on the right side of the print. With a simple hut structure, Hiroshige portrays an open teahouse overlooking the mountainous landscape. With their luggage nearby, weary travelers enjoy a rest with some tea and an incredible view. All of the figures at the hut seem to focus their attention out across the ravine towards the mountains. The print effectively creates a deeper pictorial space through the use of the large void between the drop off of the craggy yellow path in the foreground and the harsh ridges of the mountains in the background. This large void adheres to traditional landscape painting customs, revealing Hiroshige's interest in adopting native conventions for achieving visual depth. Along with creating distance, this white space gives the mountains a more powerful and awe-inspiring feeling, which alludes to a type of spiritual awakening that may have been a part of a journey. In the background the sharp edges of the mountain are detailed with black and grey tones. For visual contrast, Hiroshige has added hints of yellow and blue. As the eye moves down the face of the mountain, there is a small hint of blue that turns into long, thin lines, which represent a distant waterfall among the landscape.

While the figures and architecture occupy the foreground, the attention is immediately turned towards the beautiful mountain scene, thus allowing the landscape to dominate the print. This printmaker's attention to the vast landscape makes it an appropriate example in the *Routes* genre of travel prints. The organization of the composition and the use of color and line present a landscape-dominating scene that is accompanied with elements of architecture and figures.



8.

Artist: Hasegawa Sadanobu I

Title: *View of Mount Atago*

Series: *Famous Places in the Capital*

Date: 1870-71

Credit Line: William Sturgis Bigelow Collection

Museum of Fine Arts Boston

Mount Atago, a famous mountain on the western side of Kyoto, is known for its sweeping views that overlook the Kyoto River and the city of Kyoto itself. Along with the recreational hikes up the mountain, Mount Atago is also a part of a pilgrimage route to reach the Atago Shrine. In this print, Sadanobu has depicted the high mountain terrain as it overtakes the scene. In the foreground of the image, Sadanobu draws the viewer into the space through the small village and path that leads into the bottom left hand corner of

the image. The simple architectural structures line the street, as villagers and travelers pass under the torii gate, and continue along the mountainous path. A torii is a traditional Japanese gate that marks the transition from a profane to a sacred space. In this composition the gate does not lay directly next to a sacred shrine or temple. However, I assert that the gate is symbolically leading the viewer to the road that would lead to the Atago Shrine atop the mountain, as depicted here. Following the road beyond the gate, small rooftops remain visible as well as a few figures as the composition transitions into the middle ground. Sadanobu uses hints of western techniques of optical perspective here as the figures and architecture are decreasing in size as they recede into the pictorial space. However, the rest of the image is in contrast to this optical perspective as it adopts Chinese landscape painting conventions. The pink clouds that creep into the bottom right corner immediately contrast the use of optical perspective on the opposing side of the image. Furthermore, the clouds continue as spatial separators in the middle ground and the large mountain in the background is reminiscent of many traditional Chinese landscape compositions, such as Wang Jian's *White Clouds over Xiao and Xiang (after Zhao Mengfu)* from the Qing Dynasty.¹⁵ The Chinese and Japanese traditions are further asserted through the surrounding landscape, which seemingly remains large and imposing throughout the composition. This dominant nature of the mountainous scene once again alludes to the harsh challenges travelers endured through their journeys, both religious and secular. Though these journeys were embarked upon for many reasons, the prints reveal a strong connection to a spiritual awakening that may be linked to the travel culture of the Edo period.

¹⁵ Sherman Lee, *A History of Far Eastern Art*, (New Jersey: Prentice-Hall, Inc., 1982), 431.

Moving into the background of the image, the large Mount Atago breaks up the continuous void of the sky and asserts a sense of verticality within the landscape print. Within the highest mountain in Kyoto, Sadanobu has inserted a few architectural elements nestled into the green landscape. This continuation of architecture into the background encourages the analysis of this print as more than a simple landscape print, but rather a travel print by including depictions of the Atago Shrine. This overwhelming landscape scene is not solely concerned with the mountain, but instead continually explores the relationship between architecture, figures, and landscape, thus placing it in the *Routes* genre.



9.

Artist: Keisai Eisen

Title: *Honjō Station: Crossing the Kanna River (Station #11)*Series: *The Sixty-Nine Stations of the Kisokaidō*

Date: 1835-38

Credit Line: William S. and John T. Spaulding Collection

Museum of Fine Arts Boston

Located along the Nakasendō (more commonly known as the Kisokaidō route), Honjō Station was yet another post station for national travelers. While the Tōkaidō was the main route from Edo to Kyoto that ran along the coast, the Nakasendō was an alternative inland route that presented a rougher terrain, but different scenic views for

travelers who had more leisure time. In this print, Eisen has illustrated a procession of travelers, likely an official group of daimyos or samurais accompanied by a retinue, as they cross the Kanna River to the village beyond. As the figures move diagonally across the composition into the background they become smaller in size, revealing Eisen's strong use of optical perspective and employment of a very European composition. Tucked into the vast natural setting of the background is the village and station of Honjō, depicted by rows of buildings that line each side of the long curvilinear road, vanishing into the mountainous background scene. It is evident here that the figures and the architecture lead the viewer's eye through the composition according to established western conventions; however, this print resides in the *Routes* category due to the command of the natural surroundings throughout the majority of the pictorial frame. The landscape also captures the viewer's attention through its alternating organizational pattern. The grays and green of the land in the foreground quickly merges with the bright blue of the river, only to be stunted by another strip of dry, green land in the middle ground. Beyond this the river continues and ends at Honjō station.

Beyond the village in the far background, Eisen extends the landscape scene into a vast mountain range that spreads horizontally across the entire print. The landscape elements within this print seem overwhelming and sublime in relation to the figures and architecture in the scene. This emphasis on the landscape creates an imbalanced composition of the *Routes* genre of travel prints.



10.

Artist: Utagawa Kuniyoshi

Title: *Five Stations: Shōno, Kameyama, Seki, Sakanoshita, and Tsuchiyama*

Series: *Famous Views of the Fifty-Three Stations of the Tōkaidō Road*

Date: 1830-35

Credit Line: Gift of Prof. Arthur R. Miller to the American Friends of the British
Museum

British Museum

On the latter end of the journey along the Tōkaidō, travelers would pass through the last two prefectures Mie and Shiga before they reached Kyoto. Five consecutive post stations within these two prefectures, beginning with Shōno and ending at Tsuchiyama, were bustling towns leading travelers into the imperial capital. In this print, Kuniyoshi portrays these five post stations from a unique approach, thus shifting the attention of the

composition towards the vast landscape scenes that surrounded the post stations, rather than the towns themselves. Bordering the right side of the image is a large tree, which frames the two small figures in the foreground. Hunched over in despair, these travelers seem exhausted and overwhelmed by the immeasurable landscape before them. As the eye transitions to the middle ground of the composition, the image presents a valley filled with multiple groups of architectural structures. Here we see the five post stations, as they are lumped together in their respective villages, being depicted only by simple line work. In the background the viewer is once again overwhelmed by the monumental mountainous landscape, reminiscent of Chinese and Japanese painting conventions.

By acknowledging the five consecutive post stations in his title, Kuniyoshi reveals his interest in creating a unique representation of the journey along the Tōkaidō. However, by shifting the visual emphasis to the landscape, rather than the towns, this print emphasizes, through visual layout and design choices, the difficulties that travelers would endure as they trekked from station to station. The lack of equilibrium between the pictorial elements of architecture, figures, and landscape here secures this print's categorization in the *Routes* genre. Through the visual emphasis on the landscape, this print allows the viewer to use the composition as a metaphor for understanding distinctive aspects of these national trips.

Destinations

The third and final section of this catalog consists of five prints, which I have organized into the *Destinations* genre of travel prints. The Gokaidō highways served a number of purposes during the Edo period, including quick travel for political purposes between the two capitals, Kyoto and Edo, as well as the transfer and trade of consumer goods, and the distribution of rice and tea from large country plantations to the urban centers with higher populations. These official uses of the highways remained the priority for the Tokugawa government. However, recreational travel among common citizens expanded greatly throughout the period. While recreational travel served a number of individual purposes, some of the most common were those who embarked upon pilgrimages in hopes of having the chance to visit Japan's most renowned temples and shrines associated with Buddhism and Shinto.

One of the most popular destinations of pilgrims was Ise Shrine in the Mie prefecture, southeast of Kyoto. This Shinto shrine was admired as the native religion of Japan's oldest and most sacred destination. Although Ise, as well as other temples and shrines in Kyoto and Edo were major destinations for travelers, they were equally interested in the various temples and shrines they encountered along the route. In the final section of this catalog, I have included the *Destination* prints, in which the artists once again shift the subject focus, this time allowing the architecture to approach the forefront of the design, thus dominating the pictorial field. This architectural interest seeks to suggest the attainment of a sort of prize at the end of (or during) a long journey by accentuating the grandeur of the temple, shrine or monument.

While the prints in this genre emphasize the architecture and identify specific locations, such as Kinryūzan Temple, it is important to be cautious of their accuracy in relation to the actual site. As seen in many of the prints included here, there seems to be a typology that print artists adopted in regards to rendering temples and shrines versus homes or villages. In other words, I am far from certain that either the structure or the sites have been accurately rendered. For my purposes here, I believe the artists have used some of the most noteworthy details, such as the tall spire of a pagoda or the hanging eaves of a kondo, to identify the religious sites without trying to actually capture the specific details of each location and each building.

As seen in the other genres of travel prints, the composition's organization, layout and specific design choices lead the viewer to see the image in a directive way. In the *Destinations* genre, while the focus is upon the architectural elements, the figures and the landscape both consistently remain present within each image. In each catalog entry I have introduced the site that the artist is depicting, followed by the relationship created among figures, architecture, and the land through the use of color, spatial organization, and scale. It is at these destinations that many travelers would collect a number of commodities to bring home as gifts and souvenirs from their long, invigorating journeys, with the most popular gift being prints themselves.



11.

Artist: Keisai Eisen

Title: *Festival at Shiba Shinmei Shrine*

Series: *Famous Places of the Eastern Capital*

Date: 1830-44

Credit Line: Gift of James A. Michener, 1957

Honolulu Museum of Art

The Shiba Shinmei Shrine is a Buddhist structure located in the Shiba neighborhood of Edo. This site was one of great importance to the Tokugawa family during their reign as it was the location of one of their family temples (*bodaiji*). In this print, Eisen crowds the pictorial space to give the viewer a sense of the frenzied atmosphere of the festival. From the right side of the image, the figures enter the space,

leading the eye across the print towards the shrine located on the left side of the image. Along this pathway to the shrine, the street is lined on either side with a number of small shops for the sale of commodities, such as woodblock prints. Visitors took great interest in buying prints, such as this one, to bring home as gifts or to keep as a token from their trip. Seemingly a festival tradition, Eisen depicts the figures in black robes crowding the streets through the complex and surrounding the shrine. The line of rooftops running along the bottom of the print, occupying the immediate foreground and invading the viewer's space contrasts with this active and visually engaging middle ground. All the figures and festival decorations in the middle ground lead left to the sizeable shrine, where the torii gate, which symbolizes the transition into a sacred space, greets them.

The shrine is situated diagonally in the print, revealing a western convention of depth perspective. This encourages a more descriptive view of the building, while simultaneously allowing a smooth transition to the extended architectural complex, which continues in the same diagonal manner as the shrine across the picture plane into the background. In the background, the buildings become smaller and less detailed as they recede further into space. Just behind the shrine, Eisen has included a number of trees clumped together, thus bringing the landscape element into this image. This significant inclusion allows this print to enter the genre of *Destinations* within the travel prints. While the architectural complex, and specifically the Shiba Shinmei Shrine, are the focus, Eisen is more concerned with creating an intriguing composition than accurately representing the structures. While the shrine dominates the scene, the small figures

scattered throughout the middle ground and the landscape in the background is vital to the success of this print.



12.

Artist: Keisai Eisen

Title: *Asakusa Kinryūzan Temple*

Series: *Views of Edo*

Date: 1830-44

Credit Line: Gift of James A. Michener, 1957

Honolulu Museum of Art

The Kinryūzan Temple is the oldest temple in Edo, originally built in 645 CE. This site holds much historical significance as it was bombed in World War II and later rebuilt as a sign of rebirth and prosperity for the Japanese people. Here Eisen draws the viewer in by depicting the temple especially large in the foreground as it occupies the

majority of the left half of the image. The brick red of the wooden temple structure contrasts nicely with the deep blue of the roof and the yellow accented details. Typical of Japanese temples, Eisen has depicted a steep roof ending in Chinese inspired curving eaves. At the base of the temple figures meander around the exterior veranda as they experience the transition between interior and exterior space. The figures on the front steps of the temple then merge with those on the approaching street, thus leading the viewer to the middle ground of the composition where they are presented with multiple small architectural structures rendered in pale yellow that crowd together and project outward in multiple directions. These simple structures represent the minor shops located within the architectural complex for food, water, and gifts. Contrasting in color from the main temple and other religious structures, such as the vertically extending pagoda, Eisen has separated secular structures from the important religious monuments.

Along with the dominant architecture spread throughout the scene, Eisen has integrated grey silhouettes as representations of the trees and natural environment as well as simple forms of figures scattered among the buildings of the architectural complex. In the far background of the image, Eisen uses atmospheric perspective with the faint silhouettes of trees and a pagoda, which lead the eye up to the large void space of the sky, only disrupted by the flock of birds and the overwhelmingly large Kinryūzan temple breaking the horizon line. As Eisen draws the viewer to the architecture, this print reveals itself as an image of the *Destinations* genre. The attention directed to the temple suggests it as a popular site and destination for travelers from across the country.



13.

Artist: Utagawa Hiroshige

Title: *Kinryūzan Kannon Temple in Asakusa*

Series: *Famous Places in Edo*

Date: 1839-42

Credit Line: Denman Waldo Ross Collection

Museum of Fine Arts Boston

As mentioned previously, the Kinryūzan Temple was among the popular tourist destinations for the Japanese due to its symbolism of hope and renewal. Here Hiroshige has depicted the popular subject matter due to its cultural importance, with a unique approach to his composition. Distinctive from the representation seen previously in

Eisen's *Asakusa Kinryūzan Temple*, Hiroshige's organizational layout allows the attention to stay mostly on the architecture, while shifting the viewer perspective to a symmetrical vantage point. The temple is situated in the very center of the image, as the viewer looks head on with the face of the temple. This frontal view of the temple flattens the structure, while Hiroshige emphasizes this flatness by the rigid, geometric shapes and flat blocks of color. The figures occupying the foreground lead the eye up to the main attraction: the temple. Lining the focal pathway are small souvenir and vendor shops. Running vertically along the left side of the print are evergreen trees, one that frames the composition and one that limps over framing the figures below. Mimicking these trees on the right side of the composition is the pagoda. Both elements framing this composition lead the eye vertically up the composition and towards the background, in which they interrupt the vast sky. The trees and the pagoda also balance the image horizontally as they once again bring the focus to the center temple.

Here Hiroshige preserves traditional eastern perspective techniques, as the image remains quite flat with the "background" elements seeming to simply stack upon one another, rather than withdrawing into space. This architecturally focused composition draws the attention to the Kinryūzan Temple and is further supported by the shops lining the main street and the background structures that carry the architecture through the print.



14.

Artist: Utagawa Hiroshige

Title: *Snow Scene at the Shrine of Benzaiten in the Pond at Inokashira*

Series: *Snow, Moon, and Flowers at Famous Places*

Date: 1844-45

Credit Line: Gift of Adams Collection

Museum of Fine Arts

The Benzaiten Shrine is located southwest of Edo in the Kanagawa prefecture. This Shinto shrine reveals a blending of both Shinto and Buddhist elements, as it is named after the Buddhist goddess Benzaiten. This small, yet significant site is a popular tourist destination because the powerful waters of its spring are thought to multiply the

money washed in it. In this print, Hiroshige places the viewer along the snowy path that leads towards the front facing shrine. Although the shrine itself does not occupy a majority of the print, Hiroshige has directed the emphasis towards this destination by situating the shrine almost at the very center of this fairly symmetrical composition. The elevated structure with its surrounding veranda is typical of Shinto shrine architecture. However, the Buddhist influences are seen in the roof's overhanging eaves and the absence of the characteristic Shinto rooftop decorative finials (*katsuogi* and *chigi*). The glimpses of color in the wooden shrine and the garments of the figures who proceed towards this destination disrupt the visual space of the white, snowy scene. Furthermore the winter landscape is broken by the bold cerulean blue of the surrounding water, thus possibly emphasizing the spirituality and legends of the controlling waters at the Benzaiten Shrine.

The frontal view of the shrine reveals the Chinese and Japanese traditions of flattening the pictorial space. However, Hiroshige manages to incorporate a glimpse of western conventions in his recession of space as seen in the angled perception of the bridge on the left side of the composition and the diminishing scale of the "background" landscape components. This simple and quiet composition alludes to a sense of spiritual awakening and inward reflection that may have inspired a traveler to embark on a journey. As a destination located in a smaller town along the journey, the Benzaiten Shrine avoided the overwhelming crowds and frenzied action that a destination in Kyoto or Edo attracted. This is communicated nicely through Hiroshige's composition, thus once again showing a unique print type within the *Destinations* genre.



15.

Artist: Hasegawa Sadanobu I

Title: *Back View of the Sanjūsangendō*

Series: *Famous Places in the Capital*

Date: 1870-71

Credit Line: William Sturgis Bigelow Collection

Museum of Fine Arts Boston

Sanjūsangendō, a Buddhist temple located in Kyoto, was another popular destination for pilgrims who traveled around Japan. This temple, like many others, was destroyed in an early fire. However, it was later rebuilt and continued to hold many

festivals and popular cultural events through the Edo period. In this print, Sadanobu has chosen to depict the backside of the main temple structure, thus once again revealing the interesting compositional choices of artists, which they made for artistic purposes, rather than to provide documentary images. The trees along the right and left sides of the image invade the viewer's space and immediately flatten the image in an eastern tradition through their bold, black outlines and flats blocks of color, typical of prints in the woodblock medium. Beyond the trees, the temple enters the picture space on the right side of the image and proceeds to diagonally across the print, leading the eye all the way to the background. Sadanobu's use of optical perspective is seemingly being forced upon the woodblock as the main structure awkwardly recedes towards a vanishing point, where the viewer is presented with a quick glimpse of the small, distant figures and natural landscape. The figures meandering in the foreground and middle ground are visitors who leisurely stroll around the temples and interact with one another.

The main temple jumps out at the viewer through Sadanobu's use of bold colors, as seen in the pink and red of the structure, with the contrasting green and yellow that define the windows. Around the temple is an open-air veranda, which would encourage the connection between the interior and exterior spaces of the religious site. As the temple dominates most of the composition, this *Destinations* print, uses architecture to overwhelm the viewer and the figures and landscape to complete the visual complexity of the image.

CONCLUSION

During the Edo period in Japan, the Tokugawa *bakufu* enacted the policy of *sakoku*, which not only led to a rise in national economic prosperity and a peaceful state, but also guided an increasing interest in the nation's arts and cultural activities that the urban cities offered. The newly acquired riches of the merchant class and the growing public curiosity encouraged the rapid development of native Japanese art forms such as the color woodblock print. The style of woodblock prints during the Edo period became known as *ukiyo-e*, which provided subject matter revealing contemporary life and culture throughout Japan. Among the most popular subjects desired by the public were those of the landscape prints. These works provided viewers with images of a poetic national landscape, either as souvenirs for those who embarked on the long journeys or as a romantic image of a desired location or outlet for a spiritual journey for those who could not travel themselves. Although scholars have previously explored the landscape prints, only a few have acknowledged the need to categorize the broad genre of "landscape print" into more specific niches.

By taking a closer look at a sample of prints from the Edo period, this catalog has sought to divide the large umbrella of "landscape prints" into three categories of travel prints: *Origins*, the *Routes*, and *Destinations*. I have found that these three categories present unique iconographical relationships between figures, architecture, and the landscape. In arranging this catalog my goal has been to provide a tool for further research and to bring awareness to the notion that these prints highlight valuable aspects of travel culture by outlining how the differences in their compositional arrangements

allude to the social spaces of travelers and the routes they embarked upon during the Edo period.

Through the research process of this thesis, I have found potential areas for further exploration, in which I hope to investigate in the future. For example, examination of different composition arrangements revealed certain print conventions. It seems as if a certain typology for the representation of certain pictorial elements was developed among landscape artists of the Edo period. While certain styles and visual interests were sure to be passed down within schools and between masters and pupils, the trend seems much larger and more consistent. When I began this journey within this realm of research, I was first interested in the landscape prints, not only because they are beautiful, captivating compositions, but also I found myself continually searching for the small details within the architecture that is embedded into the large landscape scenes. While this catalog explored the different compositions and relationships among architecture, figures, and landscape, I believe there is room for further research in regards to print typologies, specifically architectural conventions.

Furthermore, it is evident that architecture within woodblock prints of the Edo period is precisely articulated. However, I do not believe that we can assume any sort of accurate representation of a specific building or location. I would like to explore the proximity of the print representations in relation to the actual architecture. This type of research would require more knowledge of the specific sites that artists depicted as well as an understanding of which artists were actually granted the opportunity to visit certain sites versus those who worked from other artists' images, drawings, and oral descriptions.

Do architectural renderings in print compositions depend on whether or not an artist visited the site? Or were there certain typologies formed for different types of architecture, such as monastic complexes or quaint homes? Were there traditions successfully translated across all print artists during the Edo period or do we see different approaches among artists of different schools?

This type of exploration would present a number of challenges, such as planning on-site visits to some of the main locations that are consistently depicted within the prints as well as obtaining a large sample of original prints with different artists, different schools, and changing compositions. In order to form a guide to print architecture typologies, I would like to expand the research on which I have begun in this Master's Thesis. By gathering a much larger sample of landscapes, and more specifically travel prints, I hope to further explore the typologies embedded within this genre of prints during the Edo period in Japan.

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