



Tōkaidō

**Adventures
on the Road
in Old Japan**

SAYS BY

ADAMS

ADISS

BOLES

COTTON

FISTER

GRAHAM

MAMOTO

MAMOTO

MAMOTO

ADISS

KANSAS

SPENCER MUSEUM OF ART

Tōkaidō

Adventures on the Road in Old Japan

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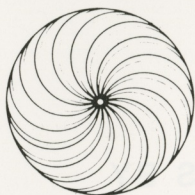
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THE UNIVERSITY OF KANSAS
SPENCER MUSEUM OF ART

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Progressive artists from all disciplines are
encouraged to contribute to the exhibition
by donating their work to the University of
Kansas.

Artists are invited to submit their work to
the exhibition by mail to the following
address:

Curator, Spencer Museum of Art
University of Kansas
Lawrence, Kansas 66044

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P R E F A C E

AMONG THE TREASURES in the University of Kansas Art Museum at the time of its opening in 1928 were numerous Japanese woodblock prints, bequeathed by Mrs. William Bridges Thayer. Included in the Thayer collection were striking impressions of Andō Hiroshige's famed Tōkaidō views. Over the years, the Japanese print collection has continued to grow through the generosity of additional donors, and with those gifts the concentration on Hiroshige has strengthened. At the same time, the prints have been well utilized in various University art history classes and in Museum shows.

The present exhibition and catalogue examine this rich material in a new light, departing from the traditional focus upon the individual series of Tōkaidō views produced by Hiroshige during his long and prolific career. The thematic presentation utilizes and juxtaposes impressions from various Tōkaidō sets to examine the broad humanistic implications of the subject—travel between the stations of the ancient Tōkaidō Road—rather than focusing upon the images from a single series such as his most famous *Hōeidō* set. We hope that such an emphasis will add insight to Hiroshige's artistry and increase understanding of the culture he represents, while presenting new dimensions to the aesthetic pleasure of his masterful creations.

The novel approach to Hiroshige's Tōkaidō prints was inspired by Prof. Stephen Addiss, Faculty Curator of Oriental Art, and the final project was realized through his excellent guidance of its many aspects. Cooperating with him were faculty and graduate students from several departments within The University of Kansas, whose special

expertise is shared in the essays which follow. I acknowledge with particular gratitude the generous assistance offered by Prof. G. Cameron Hurst III, chairman of the Department of East Asian Languages and Cultures, and by print expert Roger Keyes in consultations on these essays.

Many colleagues at the Spencer Museum contributed special and much appreciated efforts to the realization of this exhibition. Dolo Brooking, formerly Director of Museum Education, recognized the potential for innovative approaches to exhibition interpretation, and through her leadership the project was organized and presented for funding to the National Endowment for the Humanities, a Federal agency. I would also like particularly to thank Ruth Lawner, designer of this and other publications relating to the show, Mark Roeyer, who designed the attractive installation of the prints in the Museum's galleries, and Carol Shankel, whose devotion to the Japanese print collection provided the requisite sound foundation on which this exhibition is built.

With the magnanimous support of the NEH and the generous collaboration of many colleagues, we hope that a new appreciation of Andō Hiroshige's genius and of the rich cultural tradition which he embodies will be inculcated among American audiences.

Charles C. Eldredge
Director

SIZES OF PRINTS

Hoeido Series	oban, 10 x 15 inches (25 x 38 cm.)
Gyosho Series	aiban, 9 x 13 inches (23 x 33 cm.)
Vertical Series	oban, 10 x 15 inches (25 x 38 cm.)
Tsutaya Series	chuban, 7 x 9 inches, (17 x 23 cm.)
Jimbutsu Series	chuban, 7 x 9 inches, (17 x 23 cm.)
Double-Brush Series	oban, 10 x 15 inches (25 x 38 cm.)

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STATIONS OF THE TŌKAIDŌ

Note: Nihonbashi, the terminus at Edo, and Kyoto (Sanjō Bridge) are not always considered stations, so the number is sometimes given as fifty-three rather than fifty-five.

- | | |
|---------------|--------------------------|
| 1. Nihonbashi | 29. Mitsuke |
| 2. Shinagawa | 30. Hamamatsu |
| 3. Kawasaki | 31. Maisaka |
| 4. Kanagawa | 32. Arai |
| 5. Hodogaya | 33. Shirasuka |
| 6. Totsuka | 34. Futakawa |
| 7. Fujisawa | 35. Yoshida |
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| 11. Hakone | 39. Okazaki |
| 12. Mishima | 40. Chiryū |
| 13. Numazu | 41. Narumi |
| 14. Hara | 42. Miya |
| 15. Yoshiwara | 43. Kuwana |
| 16. Kambara | 44. Yokkaichi |
| 17. Yui | 45. Ishiyakushi |
| 18. Okitsu | 46. Shōno |
| 19. Ejiri | 47. Kameyama |
| 20. Fuchū | 48. Seki |
| 21. Mariko | 49. Sakanoshita |
| 22. Okabe | 50. Tsuchiyama |
| 23. Fujieda | 51. Minakuchi |
| 24. Shimada | 52. Ishibe |
| 25. Kanaya | 53. Kusatsu |
| 26. Nissaka | 54. Ōtsu |
| 27. Kakegawa | 55. Kyoto (Sanjō Bridge) |
| 28. Fukuroi | |

EDITOR'S NOTE:

Traditional Japanese prints were collaborative efforts, involving the cooperation of publisher, designer, engraver and printer.

The publisher was responsible for the entire project of a print or group of prints, hiring the artist and craftsmen and arranging for the sale of the finished prints.

The designer would draw with brush on ink on extremely thin paper. He would write the names of the colors he desired or indicate them with light color washes. He would not need to complete patterns on clothing, merely beginning the designs and leaving the rest to the engraver.

The engraver, using well-seasoned cherry wood, would paste the design face down upon the key-block. He would then lightly oil the paper to render it transparent. The outlines were incised first, cutting in the same direction as the original brush-strokes. Superfluous wood was hollowed out with chisels and gouges. He would then make black outline prints from the key-block, and paste these prints on individual blocks for the various colors, cutting away all areas not needed for each particular shade.

The printer would wash the blocks and place them on low stands at a slight downward slope. The paper, made from the inner bark of plants such as mulberry, would be wet six hours before printing and hung up to partially dry. The blocks were then covered with ink or color added by a brush. Hiroshige's printers were able to wipe the color on the blocks to produce graded tones. The paper was placed on the blocks, with one corner and one edge lined up against marks in the blocks for exact registration; occasionally on late editions of successful prints one can see careless printing where the colors do not meet their outlines. A baren was rubbed over the paper in a circular or zigzag motion. One may see baren marks on some prints where there is a large area of a particular color.

In the middle of the nineteenth century chemical dyes came into use. Before that, colors were made from natural materials such as red from safflower, blue from indigo, black from charcoal and white from clay or pulverized clamshells. Woodblocks were framed on two sides to prevent warping, and for especially popular prints the blocks were utilized until seriously worn down.

Titles of prints, inscriptions, signatures, artist's seals in red and censor's seals in black were all part of the woodblock process. Unless the print had been commissioned by a special patron or group such as a poetry society, it was sold in shops and traveling carts or racks. Hiroshige's Tōkaidō prints were popular with travelers who wanted souvenirs of their journey.

Westerners were the first to recognize Japanese prints as important artworks, and today most of the leading print collections are in the United States and Europe, although recently Japanese have become among the most avid collectors.

S.A.